City and Space as a Category of Educational Thinking: An Another Approach to the Educational Practice

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1. Narrative of city & space

There is an attempt to understand multiple interrelationship between structure of time-space and human action in the city. W. Benjamin is a researcher who tried to suggest watching city's view through a townscape. For him, city complex is a typical place of modernity and a body of capsulated social wholeness (Gilloch, 2005: 21). The watching city's view is an action of reading and code-breaking the metropolitan environment. Also, it is a key to understand a social environment in physical structure of the city. According to W. Benjamin, spatial objects like buildings and monuments constitute a city environment and the city environment responses and makes structure of human social activity style. A city space effects human action style and intellect structure and human itself leaves 'trace' of existence mode in the space. So, we can say that city space and human action forms each other and interpenetrates. People living in the city leaves traces at the same time they interpret meanings of the traces and develop.

W. Benjamin provides the microsociology of city and everyday life (Gilloch, 2005: 27). The major topic in the phenomenology of city is the fragmentation, commercialization, interiorization, marginalization of experiences. Townscape covers life types of changing streets and effects of crowd on the psychological condition of a person. Modern experience is imprinted as an 'impact' and the impact leads to a involuntary memory as an unique form of oblivion and memory (Gilloch, 2005: 25). The core of W. Benjamin argument is a distinguishment and critical analysis of mythology. He criticizes that the city is a place of past phantasm and dazzlement. The mythology as a fake history can be liquidated by digging out the hidden past. It is achieved when you are critical and devoted to principles of historical description. W. Benjamin gives shape to three models ─ archaeological, memorial, dialectical approach ─ for development of the critical theory that demythicizes society (Gilloch, 2005: 34). The first archaeological model is related to salvation and preservation of past traces and objects that the modern society would try to destruct. The second, in the memorial model, critical theorists oppose the contemporary tendency, loss of memory. They suggest we have to remember the past struggles and pains that we might forget. The third dialectical model developing the dialectical image

means momentary cognition and enlightenment of the present and past (Gilloch, 2005: 35).

The movie and photograph are the best media reveals the complexity of the city space and human everyday life. Especially, an important thing to visualize a metropolitan environment is the movie and W. Benjamin says 'Nothing but movie holds the field to approach the essence of city visually'. The reason is that the movie could capture a mobility and motion of city environment and record a momentary and temporary thing (Gilloch, 2005: 42). W. Benjamin wants experiences in metropolitan not only to concretize fundamentally in a text in terms of a form and matter but also produce. In the modern society, the domination of visual thing, preference for fragmentary thing, attention to impacts and immediacy are the attribute and core.

2. Modern space and post-modern space: Based on the architecture

In the city, a modern space is just a modern architecture. In the architecture these visual centered attributes clearly appear. The view of the modern space is based on the absolute space theory of Newton. The problem of the modern space is that it makes space itself empty by postulating all space is homogeneous and universal. Space should be understood as not only a social communication basis but also a place of subjective everyday life experience, that is to say a particular place. That means a space is a dynamic and inhomogeneous territory that can be formed in the process of everyday life. The limitation of the modern space theory is that it separates space from everyday subjective experiences and reverts to a objective level. This theory is reflected in Modernism architecture and city planning (Park Yeong Ug, 2007: 80-81).

The notion of post-modernism is used when refers to architecture of historicizing tendency that focuses only on an agreement of nostalgia for the past (Klotz, 1993: 208). Habermas (1993) criticizes the functionalism that generally dominates modern architecture saying "Form is filled with convictions that represent usefulness as an establishment basis". Post-modernism architecture is that the architecture chases rules other than simplification to possible limits of functional realization and fundamental type and it tends to proceed away from the abstract to concrete (Klotz, 1993: 209). An imagery of architecture work means regaining of contents that could be a story of building style and individual forms and leads to a chance to embrace a poetic imagination and refine the poetic materials not planning for just usefulness (Klotz, 1993: 210). Relations are made with historical things and the whole spectrum becomes richer by adding various historical forms into a present language and also, poetic things can be born through that. The poetic things are the ability to imagine the place you want to and the fiction beyond the purpose. The characteristic of post-modernism is not a form pluralism and it is rather a request that highlights the fictional character of architecture confronting an abstract of modernism (Klotz, 1993: 214). In other words, it shows the possibility that demonstrates imagination and creativity variously (Klotz, 1993: 215). According to the discussion of Baudrillard, the philosopher, and Nouvel, the architect, this kind of turning shows immaterial things not material things to sense emotions and it is the idea that we should pursue. People from these concepts seem to create something that is more than just a look like and the 'something that is more than just looks like' appear through the place (Baudrillard & Nouvel, 2000:

20-21).

3. Locality, space & learning

Spatiality is one of the various characteristics of the locality that generates and changes dynamically. Locality can be defined as a substance that local elements, namely society and culture, politics and economy, organization and institution, nature and environment, space and people are interacting, making and changing. In this position, a space is a precondition for the presence and activities of other local components. The local people's various activities based upon space are making various types of space and the created space affects local people's perceptions and actions directly or indirectly. The most basic kind of components that locality has is a spatiality/place. In this point of view the spatiality is complex.
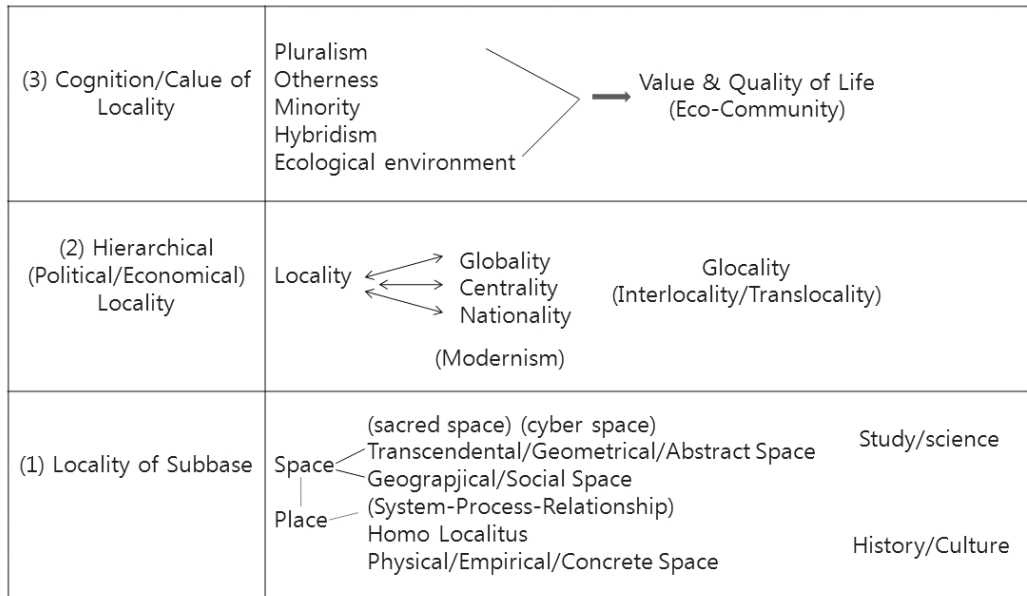
(3) Cognition/Calue of Locality	Pluralism Otherness Minority Hybridism Ecological environment → Value & Quality of Life (Eco-Community)
(2) Hierarchical (Political/Economical) Locality	Locality ⇄ Globality Centrality Nationality Glocality (Interlocality/Translocality) (Modernism)
(1) Locality of Subbase	Space — (sacred space) (cyber space) Transcendental/Geometrical/Abstract Space Study/science Geograpjical/Social Space Place — (System-Process-Relationship) Homo Localitus History/Culture Physical/Empirical/Concrete Space

figure 1 Muti-dimensionality of locality

Locality is oriented emergence to suggest a solution of complex problems that local people have and to understand local people's recognition and practice, type of life, various phenomena. This emergence is a phenomenon that suddenly appears trait or action in the upper layer (entire structure) which is not in the compositions. The city system resolves ploblems using a power of the crowd not leadership and it is a bottom up organization that forms public opinion from the bottom (Johnson, 2001). To develop from the low dimension to the high dimension like people in the city create their living place through a self-organization is the 'emergence'. Like this, members in city compete and adapt to environment through learning from experiences and always make an higher level of order.

The space contains and conveys cultural memories. Especially about a crisis of cultural memory (Assmann,

1999: 26), it is very important to put the cultural memory as a knowledge store or city knowledge into urban space. Cultural memory has no self-organization so it relies on media and politic. However, there are some distortion issues it can be solved through a public criticism, reflection and discussion (Assmann, 2004: 16). The space planning has only related to public sphere about reproducing and restructuring of cultural memory.

In a reality policy, the space has mostly been planned on the basis of affordability, functionality and efficiency. However, the planned space is not a neutral media, it has become a 'mediated space (medialer Raum)'. It affects cognitive structures of people who live and experience for a long time in that space. Human being has life story that is restructured by perceived experiences through corporality and movement. The narrative memory of individual and group becomes the source of culture and creativity. The mediated space from the space planning has an atmosphere (Atmosphäre) (Böhme, 1995). The gathered space creates a region's atmosphere related to images that people are feeling. The atmosphere transfers a unique mediation of spaces and it is objectified as a space that is generated in the composition energy of individual and artifact (Hasse, 1999: 38). The objectified spaces surround citizens in the form of projection (Westphal, 1999: 27). Therefore, planning a space in city is an important issue that might create subjectivity or non-subjectivity of living people indirectly.

Urbanism always needs a context of space. The space provides a ground generating human's cognition and knowledge. The knowledge is recognized as a contextual knowledge (or situational knowledge) in the spatial experience to human being. Therefore, the more the space is creative, the more it offers creative effects in the human's cognitive learning. It is enormous that an effect of intangible informal learning through a city space and architecture. A standardized and boring space structure is likely to unify the human's cognitive experiences. The space is an object for educational reflection in itself (Ecarius & Löw, 1997).

4．Learning, identity, aesthetic & human being

The argument understanding a space as the social space is based on the social field or social milieu theory by Bourdieu and Schulze. Bourdieu sees that types of preference are divided according to their education level and acquisition way of cultural competency. On this, class distinction and diversity has come out (Frieberthäuser, 2006). He understands the amount of acquired preference as a cultural competency or aesthetic competency (ästhetische Kompetnz). When we deal with aesthetic objects in everyday life, the preference figures out the meaning and character through a superficial recognition primarily and then works as a mediation that discovers overall meaning (Bourdieu & Boltanski, 2006). Müller, an interpreter of Bourdieu, refers to the cultural competency as a type of social usage to aesthetic objects that is a kind of object consumed and the consumption type of individual itself (Müller, 1986: 176).

The argument of a social space contains comprehensive arguments from the analysis of sociocultural distribution to the recognition related to the space, actions and usages in the space (Riege & Schubert, 2005: 8). The space works as a symbol of domination and power with social inequality. Many studies in psychology

show the space takes important role for the cultural learning. The space is a place where culturally diverse groups can meet each other, at the same time a new culture could be generated in it (Zick, 2010: 513). So, space is always socially mediated. The space may influence to citizens of the region as well as used by them. Cultural possession of the citizens is generated right in this regional space and where the 'place identity' is created. Analysis and understanding of the place identity that people are feeling affect 'feeling city culture' that is generated through lives and experiences in the space.

To have a public sphere in the various spaces and environments of city is another spatial development policy. The notion of the public sphere is not related to rules that the government or individual provides, it could be understood as "a social space that people generate linguistically" (Habermas, 1994: 435). So, the public space is subject to the creativity of thinking and action and it should perform a moderator role that states its opinions from various viewpoints and leads citizens into "voluntary change in attitude" (Yi Byung Jun, 2006: 49). Especially in the contemporary society, it is important to design the partially existed public space as a place where citizens from various social environment groups could express their feelings and thoughts (Lewitzky, 2005: 49-51). This is a creative idea which considers civic participation space-structurally. Paying attention to the history that salon, cafe, reading circle and study group contribute to a modern european creative city, we have to think about its production and presentation of the space plan for facilitating a creative culture and environment. Importance of the public space is related to an educational issue "enlightenment composition" (Möller, 1986: 212) for constructing the public sphere.

Through W. Benjamin, we can realize the city provides aesthetic experiences in various way and these experiences provides cultural memories. People have life stories restructured by experiences through corporality and movement. These narrative memories of individual and group are sources for cultural creativity. The creation for the space, space experience, space learning is a core educational task for the aesthetic human being.