

Semiotic, Space and Maps



West Edmonton Mall

World's [6th] Largest Mall



Malls, as interventions in the fabric of urban public space, are fragments of broader changes in the system of spatiality and concrete spatial practices at global, national, and local scales.”

Public vs. Private Space

- What is a public space? And a private space?
- Is there anything in between, a public/private space? How this works?
- What type of space is a mall? Public? Private?
- Who owns it? Who is allowed to get in and stay?
- How do we represent these spaces? What are the visual elements that identify them?

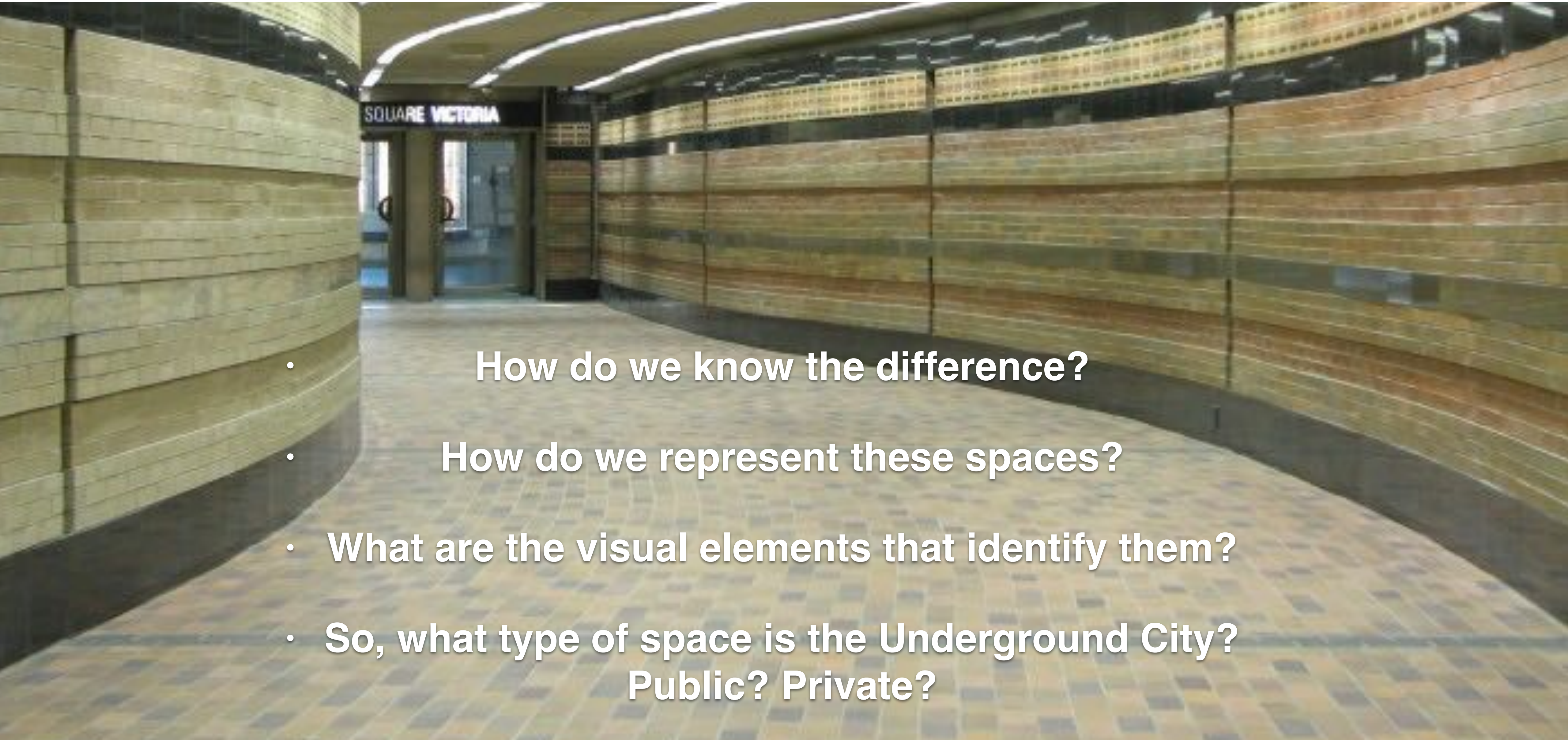
A wide-angle photograph of a city street at dusk or dawn. The street is flanked by tall, multi-story buildings. The sky is a mix of orange and blue, suggesting the time is either early morning or late evening. The street is mostly empty, with a few cars and a person walking a dog visible. A large white text overlay is centered on the image, reading "Street: Public or Private?".

Street: Public or Private?

What happens when we take the streets?



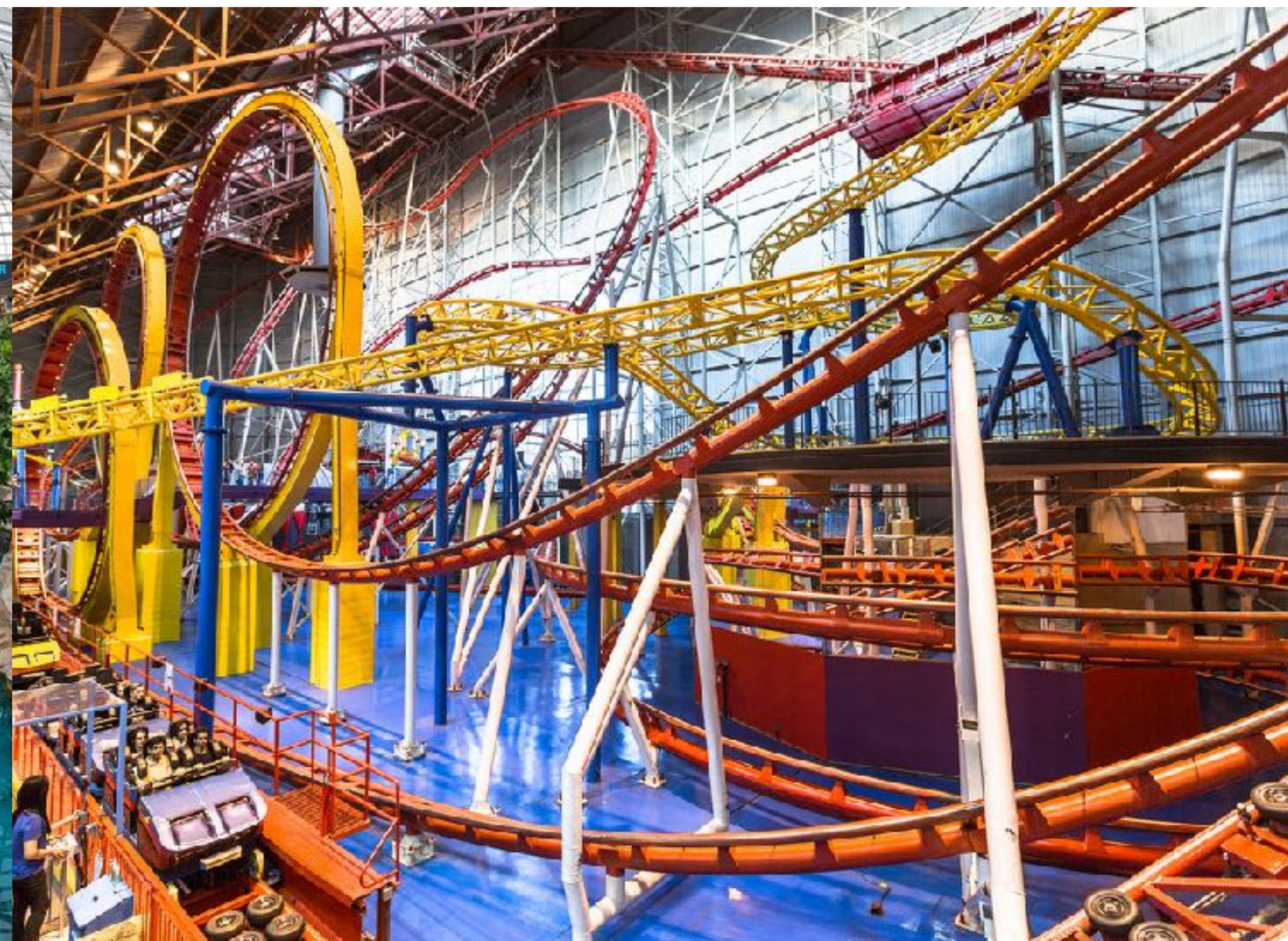
Public vs. Private Space



- How do we know the difference?
- How do we represent these spaces?
- What are the visual elements that identify them?
- So, what type of space is the Underground City?
Public? Private?

Simulations

- The plainly commercial style of the building envelope, however, underlines the staged nature of the Mall: only a simulacrum of carnivals pseudo-experience of a true urban vitality.



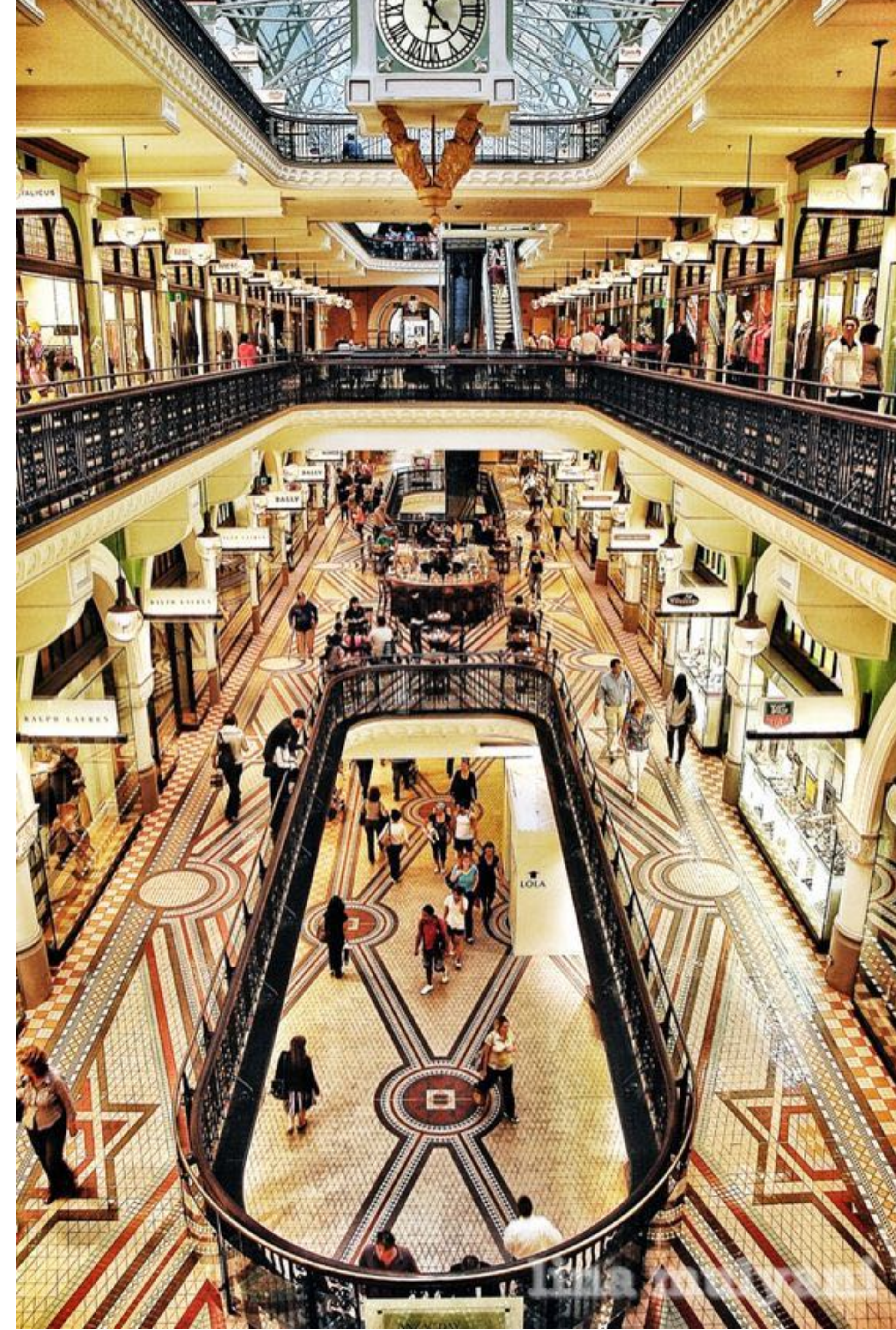
Hyperreal



- **It looks real, so it must be real.**

Controlled sensations and orientations

- The mall controls of crowds to facilitate consumption in subtle way (surveillance and discipline).
- Malls aims to create or to simulate the experience of community (communion with others in a group) for the benefit of consumption.
- "The function of mall design ... is to disguise the exchange relation between producer and consumer ... and to present cognitively an integrated facade which facilitates this instrumental purpose by the stimulation of consumer fantasies"
- **USE DESIGN TO ENGRAIN THE "WOW!" FACTOR INTO THE MALL'S BRAND.**
- Everything is carefully design to create the best experiment ever.



Liminality or carnivalesque

- In liminal situations, participants place themselves under the care of priest-like intermediaries who control the ritual.
- In carnival, all participants are fully involved as equals, engendering an intense experience of community.
- Where can we find in these two modes of experiences?





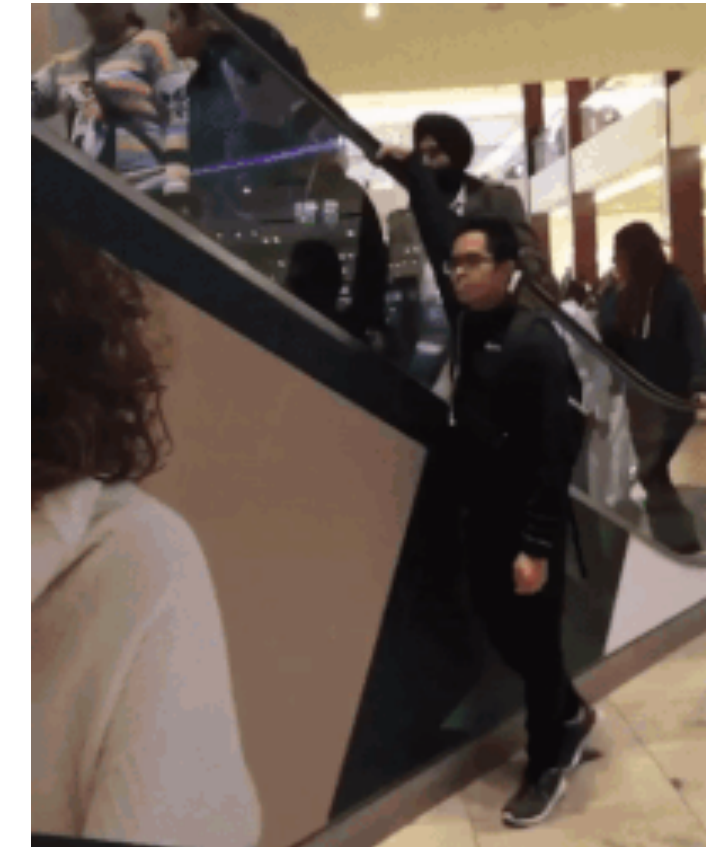
Habits

- Each space has different expectations, rules, even unspoken norms.
- “Being in the tightly policed, semi-private interior of a mall is quite different from being 'on the street'. "No loitering", as the signs in the mall say. Certain types of comportment are expected”
- What are these comportment and norms?
- How the space enforce these norms?



Reappropriation and disruption

- human life transcends this control and defies the rules.





The Seven Kingdoms

The Narrow Sea

The Red Sea

The Summer Sea

The Jade Sea

The Dornish Sea

The Cape

The Cape of Storms

The Cape of the Dawn

The Cape of the Dusk

The Cape of the Night

The Cape of the Dawn

The Cape of the Dusk

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The Cape of the Dawn

The Cape of the Dusk

The Cape of the Night

The Iron Throne

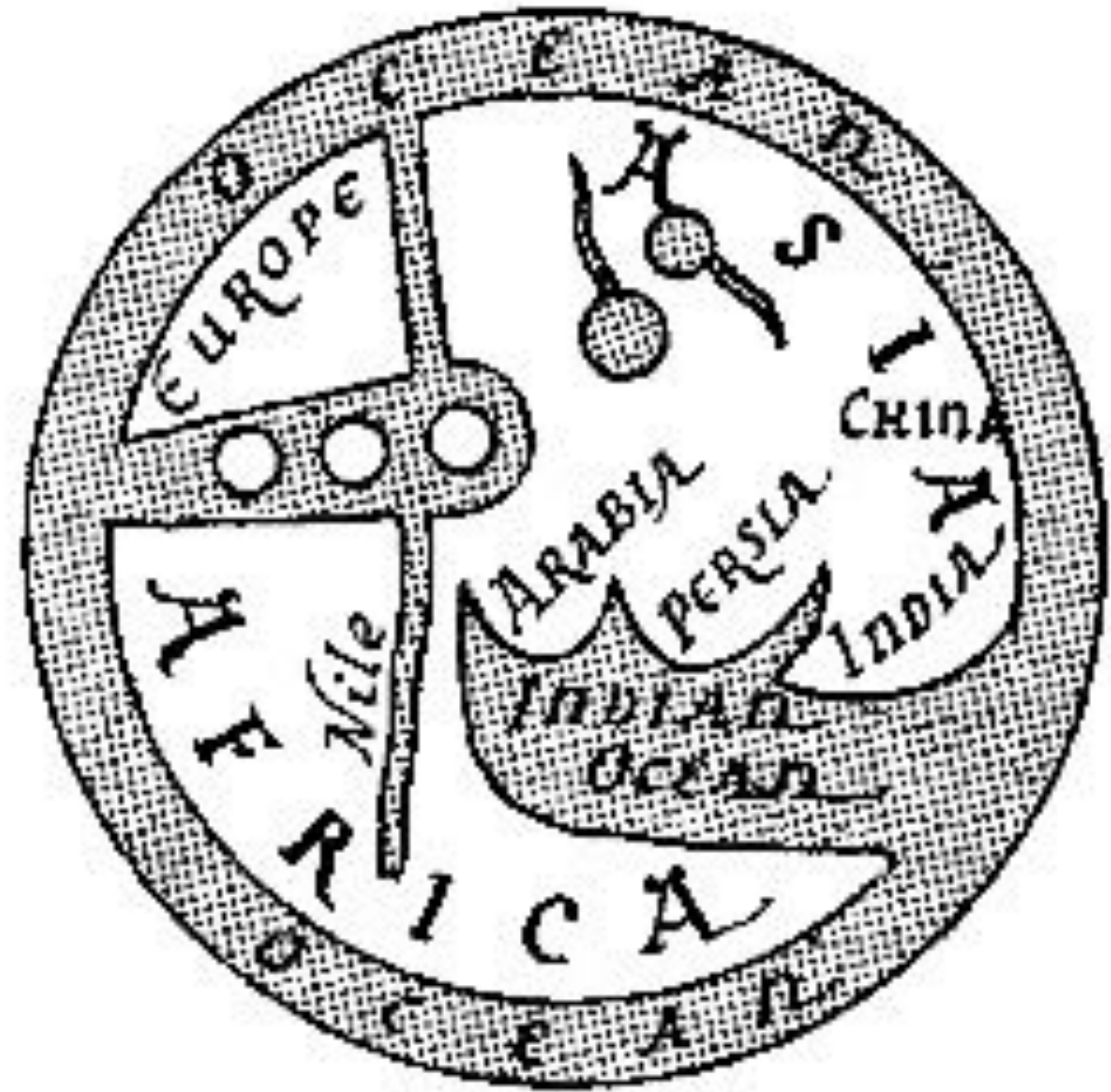
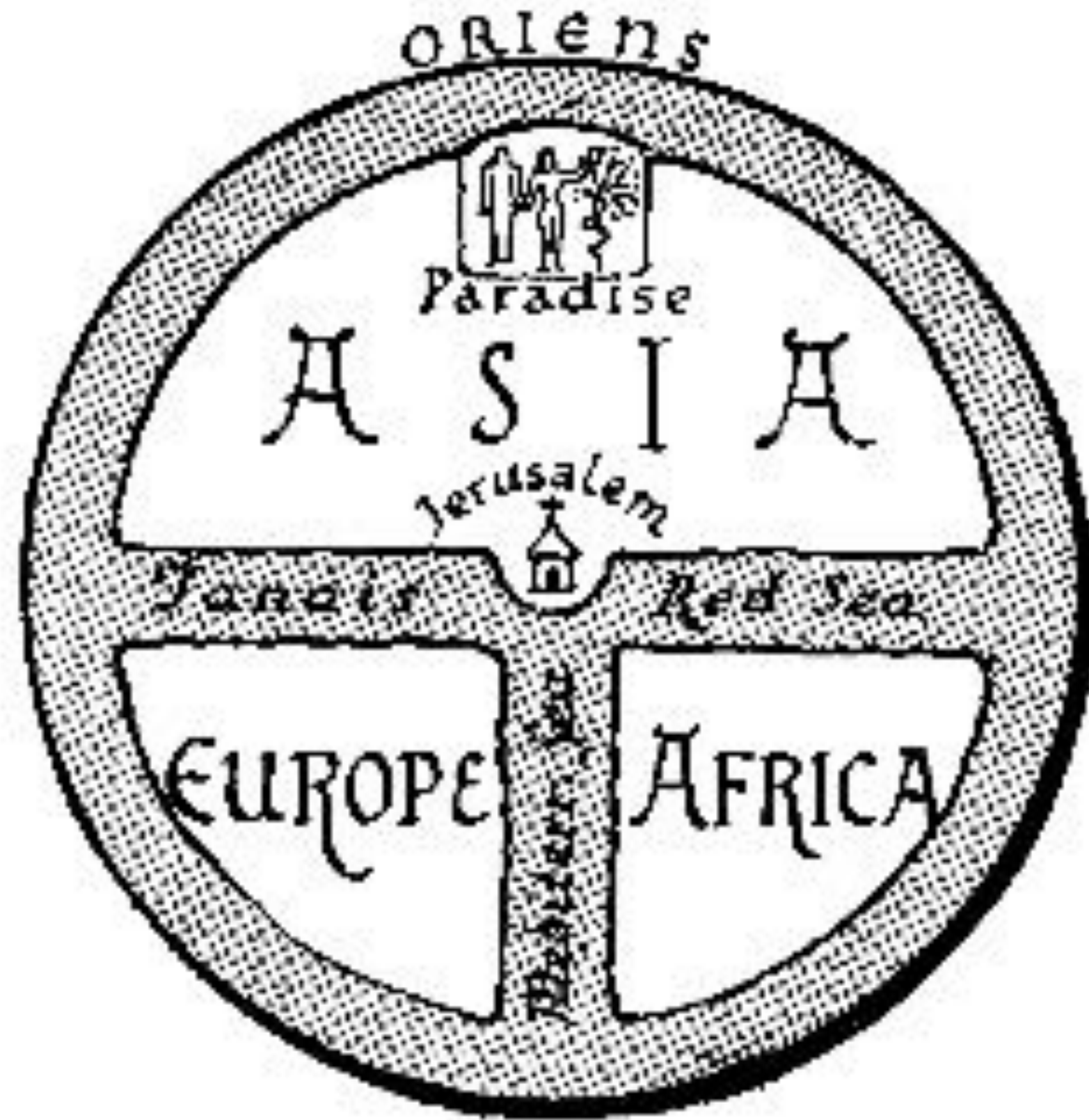


Map Making

- NOT mere descriptive representation of a physical space
- Full of heuristic methods
- Persuasive interests
- Hegemonic ideology



**Ptolemy's
world map
(~150ad)**



Mind (model) Maps (Middle ages)



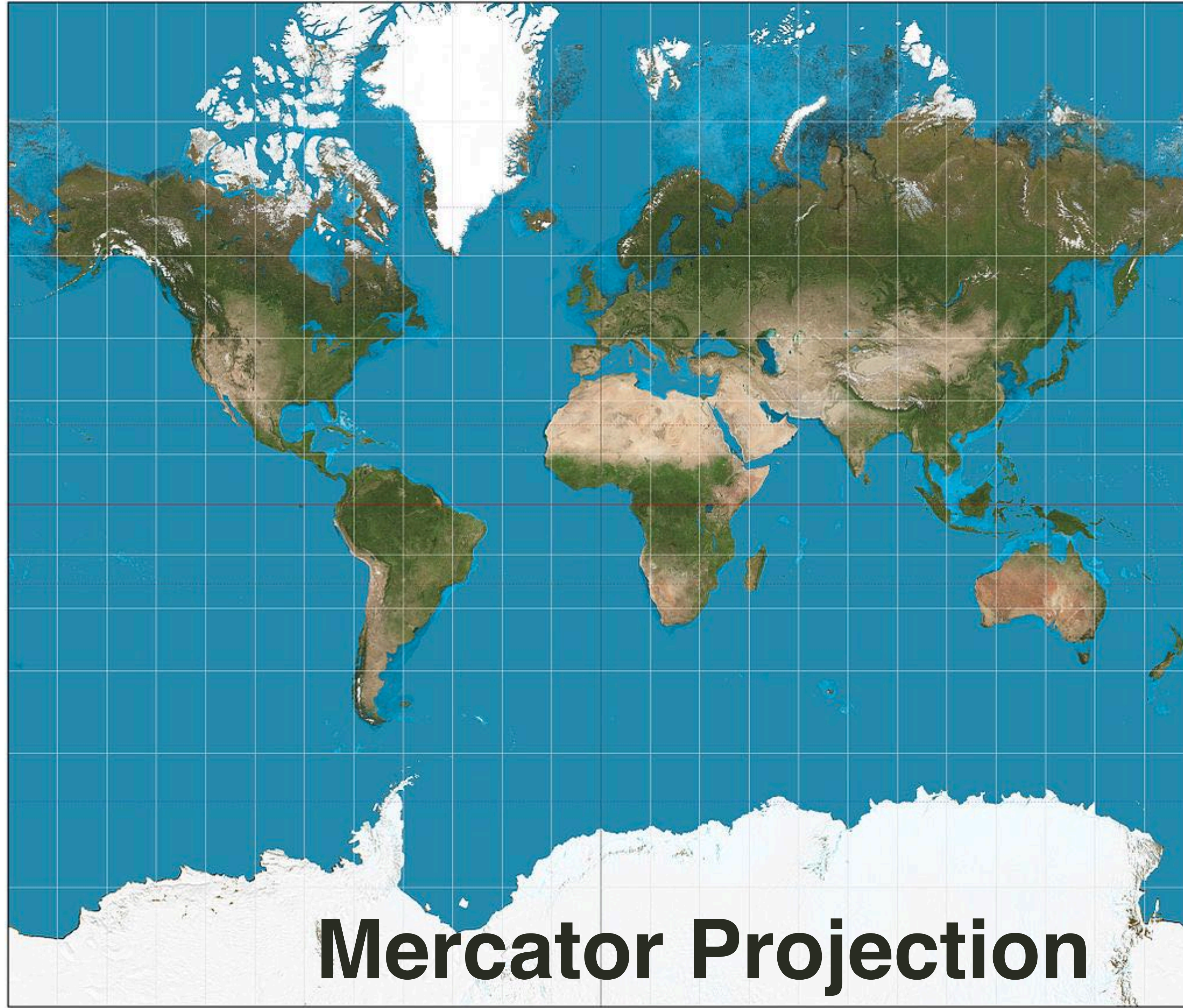
Tabula Rogeriana (Arab geographer, Muhammad al-Idrisi, in 1154)



Treaty of Tordesillas (1494)

Maps depict a selective distortion of the information available to those who design them

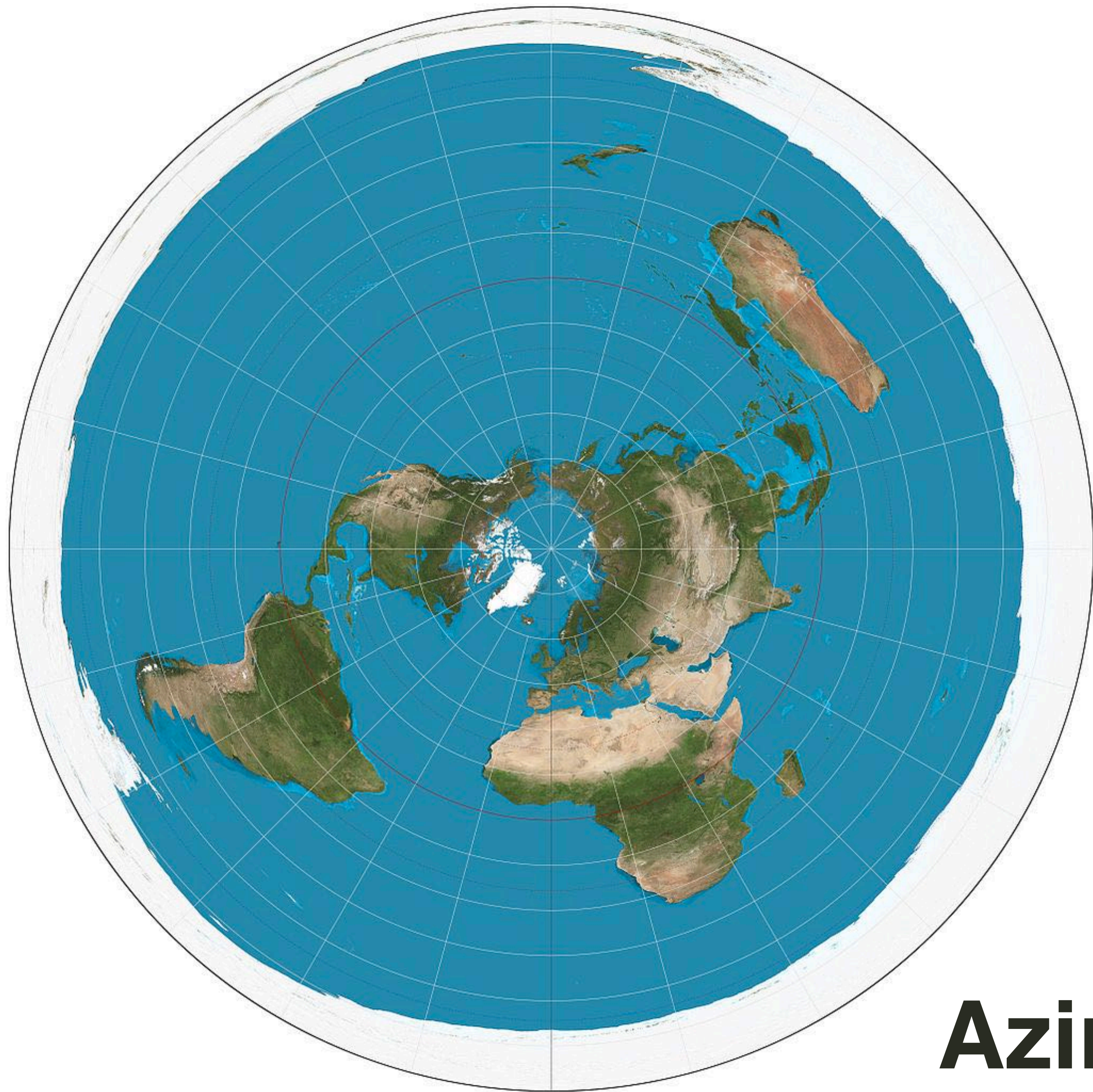
- To make it legible
 - Limitations of the map support (paper, print, screen) and the human eye – details has to be omitted or altered in order to be legible.
- To address specific purposes
 - The distortion can improve the efficacy toward a particular end.



Mercator Projection

A world map using the Gall-Peters projection, which is an equal-area map. The map shows the continents of North America, South America, Africa, Europe, Asia, and Australia. The oceans are a deep blue. A grid of latitude and longitude lines is overlaid on the map. The text 'Gall-Peters Projection' is written in large, bold, black letters at the bottom center of the map.

Gall-Peters Projection



Azimuthal equidistant



United Nations

AuthaGraph World Map



AuthaGraph: 6-7757/24
AuthaGraph is a pseudocylindrical world map projection, proposed by Japanese architect Hajime Taniguchi in 1986 and designed by Japanese cartographer Hajime Arima. It is a variation of the AuthaPlane projection, which is a planar map projection. The AuthaGraph projection is a pseudocylindrical world map projection, proposed by Japanese architect Hajime Taniguchi in 1986 and designed by Japanese cartographer Hajime Arima. It is a variation of the AuthaPlane projection, which is a planar map projection. The AuthaGraph projection is a pseudocylindrical world map projection, proposed by Japanese architect Hajime Taniguchi in 1986 and designed by Japanese cartographer Hajime Arima. It is a variation of the AuthaPlane projection, which is a planar map projection.



The bounded shapes of cartographic representation are conventions rather than visual analogues of real terrains

- Natural barriers (e.g., mountains, rivers) are not respected and normally fixed or erased by political strategy, technological intervention or military conquest.
- The geometric mosaic that constitutes the political map is a convention of signs that we learned to recognize as the representations of the nations



OCEAN

SOUTH ATLANTIC OCEAN

INDIAN OCEAN

SOUTH PACIFIC OCEAN

NORTH PACIFIC OCEAN

NORTH ATLANTIC OCEAN

ARCTIC OCEAN

GREENLAND

GREENLAND

AUSTRALIA

RUSSIAN FEDERATION

UNITED STATES OF AMERICA

CANADA

Alaska
U. S. A.

CHINA

KAZAKHSTAN

UKRAINE

UNITED KINGDOM

FRANCE

GERMANY

POLAND

BELARUS

ESTONIA

LATVIA

LITHUANIA

FINLAND

SWEDEN

NORWAY

ICELAND

GREENLAND

QUEEN ELIZABETH ISLANDS

DEVON ISLAND

REPUBLIC OF SOUTH AFRICA

LESOTHO

SWAZILAND

MOZAMBIQUE

ZAMBIA

ANGOLA

DEMOCRATIC REPUBLIC OF CONGO

REPUBLIC OF CONGO

ETHIOPIA

SUDAN

EGYPT

LIBYA

ALGERIA

MOROCCO

IRAN

IRAQ

SAUDI ARABIA

YEMEN

OMAN

PAKISTAN

AFGHANISTAN

TURKMENISTAN

UZBEKISTAN

KYRGYZSTAN

TAJIKISTAN

INDIA

SRI LANKA

NEPAL

MYANMAR

INDONESIA

PHILIPPINES

THAILAND

VIETNAM

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Counter Maps

- The boundaries and identity of a region is not singular defined by the constituent power, but culturally produced by its dweller.
- Counter-mapping is a tactic of the minority groups: People can interfere directly in the representation of territories.





**América invertida
(Joaquín Torres
García, 1943)**

MÉTRO DE MONTRÉAL

