


韩国当代建筑

# Contemporary Korean Architecture

[韩]玄瑜美等 | 编  
大连理工大学出版社

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王晓华 孙彤彤 | 译

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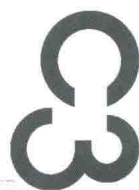
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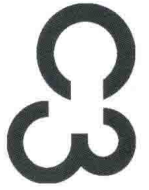
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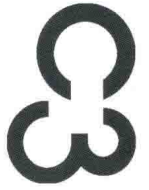
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## 韩国当代建筑

# Contemporary Korean

Lee Joo-yeon

韩国当代历史的特点可以用“跛足”来描述，因为韩国一直在努力平衡政府主导的工业化的快速发展与实现民主公民社会的缓慢发展。但是在20世纪80年代末之后，韩国开始缓慢而又坚定地迈着前进的步伐……20世纪90年代初，建筑界人士开始反思和反省自己在社会中的角色。

### 20世纪90年代：意识形态和理想主义

#### 1. 建筑的社会作用

20世纪80年代，年轻一代的建筑师，包括“青年建筑师协会（1987年）”成员，发起了“建筑方面的社会运动”，致力于打造一个进步社会。这场运动有组织地开展，主要想实现以下目标：定义建筑界所要承担的社会责任，因为经济发展也带来消极的

副产品，例如，社会腐败、社会不平等；在已经界定的社会责任基础上，建筑界也需要注重和社会的沟通；要确定建筑在社会中的作用。这种建筑团体的运动与公民意识的变化是一脉相承的。20世纪90年代，青年建筑师群体尤为活跃，他们在建筑界和整个社会中呐喊着，表达着他们的思想。1994年，韩国国家建筑协会成立，郑九妍任第一届协会主席，协会成员努力探索和实践建筑的社会作用。这个协会的活动一直持续到21世纪。

#### 2. 建筑师的自我意识

##### 2-1 4.3建筑组与韩国当代建筑

20世纪90年代建筑师的活动与当时发生的社会变化一致。与此同时，建筑师结成团体，通过自学形成自己的建筑观。这些

Korea's contemporary history can be characterized as "lame" because the country was struggling to strike a balance between the fast-pace of government-led industrialization and the slow-pace of realizing a democratic civil society. But after the late 1980's, slowly but surely, changes started to burgeon... With the start of the 1990's, those serving in the architecture community started to contemplate on self-purification and self-reflection in terms of their role within the community.

### The 1990's: Ideology and Ideal

#### 1. Social Role of Architecture

The "social movement in architecture" in the 1980's was practiced by young architects, including the "Society of Young Architects (1987)", dreaming of a progressive society. The movement unfolded in an organized manner, aiming to achieve the following: define the social responsibility of architecture with regard to negative by-products of economic development such as social corruption or disparity; the need for architecture to communicate with the society based on the defined social responsibility; and identify how

architecture can do its "share" in society. Such a movement of the architecture community coincided with a changing civic consciousness. Groups of young architects were especially active in the 1990's, raising their voice and communicating their thoughts within the architecture community as well as the whole society. The Korean Society for National Architecture, which launched in 1994 with Chung Guyon as the first chairman, made efforts to explore and put into practice the social role of architecture. The Society continued its activities well into the 2000's.

#### 2. Self-consciousness of the Architect

##### 2-1. The 4.3 Group and Korea's Contemporary Architecture

Activities of architects in the 1990's, were in the same vein as social changes that were occurring. At the same time, some architects formed a group to develop their views on architecture through self-learning. In this way, these architects were reshaping the landscape of Korea's architecture in the 1990's. They have named themselves the 4.3 Group. The story behind this name was interesting, albeit romanticized in that these 14

# Architecture

建筑师通过这种方式在20世纪90年代重塑了韩国的建筑景观。他们自称为4.3建筑组。这个名字背后的故事也很有趣，因为这14个建筑师的年龄都是在30多岁或40多岁，所以名字很具有浪漫主义色彩，而且他们在1990年4月3日进行了第一次的正式聚会。

郭在焕、金丙允、金仁喆、都觉、董正近、闵贤植、方喆麟、白文奇、承孝相、禹京国、李成官、李日勋、李宗相和赵成龙，他们经营小型工作室，经常聚在一起回顾每人的作品，并且开展讨论，分享他们各自的观点。一个新闻节目把他们的活动描述为“鼓舞了在韩国当代建筑中的文艺复兴精神”。1992年，4.3建筑组第一次在Ingong艺术展厅正式举行主题为“我们的建筑时代”的展览。这次展览的主题是展示艺术家对韩国当代建筑发展方

architects were in their 40's and 30's, and that their first official gathering was on April 3rd, 1990.

Kwak Jae-whan, Kim Byung-yoon, Kim In-cheurl, Do Gak, Dong Jung-Keun, Min Hyun-sik, Bhang Chul-lin, Baek Moon-ki, Seung H-Sang, Woo Gyeong-guk, Lee Sung-gwan, E Il-hoon, Lee Jong-sang, and Joh Sung-ryong operating small studios, frequently got together to review each other's work, engage in discussions, and share their thoughts. One news outlet described their activities as "something that invigorates the spirit of the Renaissance within Korea's contemporary architecture". The first official exhibition of the 4.3 Group was held in 1992 at Ingong Gallery under the theme of "Architecture of Our Time". The theme demonstrates the determination to reflect both the artist's anguish on how the direction of Korea's contemporary architecture will be set, as well as on what will be the social role of architecture. Activities of the 4.3 Group were not limited to holding exhibitions, but also included organizing seminars, going on architecture tours overseas, as well as publishing their work. Such activities seemed to have contributed greatly to their prominence and progressiveness.

向的忧思，以及建筑在社会中作用的确立。4.3建筑组并不仅仅局限于举办展览会，他们还组织研讨会，在国外进行建筑巡展，出版他们的作品。这些活动似乎大大促进了他们的突出性和先进性。

4.3建筑组的成员专注于把他们的建筑语言落实到实际建筑上。赵成龙将“景观”概念积极地引入建筑空间，在建筑中融合了更具发展意义的“可持续性和修复景观”。承孝相展示了他的“贫苦之美”建筑语言，侧重于展示“土地的本质”。闵贤植、金仁喆和禹京国的建筑语言分别为“限”“空”“无”，他们同时也在一直改变，且继续变得“臭名远扬”。4.3建筑组对韩国建筑界产生了巨大影响，并将自己确立为韩国当代建筑界的“潮流先锋”。2000年之后，4.3建筑组结束了“集体行动”，成员开始投入

Members of the 4.3 Group focused on materializing their architectural language. Joh Sung-ryong, who actively introduced the concept of "landscape" to architectural space, incorporates a more evolved meaning of "sustainability and restoration of landscape" into architecture. Seung H-Sang, who presented his language of "Beauty of Poverty", is fascinated with "landscipt" which focuses on the essence of land. Min Hyun-sik, Kim In-chul and Woo Gyeong-guk have respectively chosen "margin", "emptiness" and "nonexistence" as their architectural languages. They also underwent evolutions and continued to gain notoriety. The 4.3 Group had a big impact on the architecture community of Korea and established itself as the "trend-setter" in Korea's contemporary architecture. After the year 2000, the 4.3 Group ended its "collective movement" and focused on its members engaging in their individual work. This has led to a more diverse and colorful topographical map of Korea's architecture. Such change may have come about because of the call of the time – need for a universal order of expanding the base through the architect's individual activity, rather than through the organization's col-



韩国现代艺术国家博物馆, 京畿道果川市, 1986年, 金泰修  
National Museum of Modern and Contemporary Art, Korea, Gwacheon, Gyeonggi-do, 1986, Kim Tai-soo



汉城(现首尔)艺术中心, 汉城(现首尔)瑞草区, 1988年, 金锡喆  
Seoul Arts Center, Seocho-gu, Seoul, 1988, Kim Seok-chul

各自的工作中。这使得韩国的建筑地图更加丰富多彩起来。这种变化的到来响应了时代的号召——需要通过建筑师的个人活动拓宽建筑基础的宏观规则, 而不是依靠集体带来的影响。

## 2-2 建筑师的设计教育

1995年, 4.3建筑组成立了汉城(现首尔)建筑学院(SA)。学院开设教育课程, 来选拔和培养新建筑师。赵成龙作为4.3建筑组的领袖, 贡献出了他工作室的地下室(地址在杨家洞287.3号), 在这里举行了很多精彩的讲座。韩国的建筑师和国外的建筑师以及一些人文专家, 包括雷姆·库哈斯、劳伦特·所罗门、妹岛和世和约翰·慧贞都曾应邀来汉城(现首尔)建筑学院开设

lective influence.

### 2-2. The Design Education of the Architect

The 4.3 Group opened the "Seoul School of Architecture (SA)" in 1995. The school offered education programs for identifying and fostering new architects. Joh Sung-ryong, implicit leader of the 4.3 Group, offered the basement of his workplace (addressed 287.3 Yangjae-dong), as venue for many excellent lectures. Korean and foreign architects, as well as humanities experts including Rem Koolhaas, Laurent Saloman, Kazuyo Sejima and Johan Hye-Jeong were invited to lecture at SA. The lectures were part of the effort to spread the ideology of architecture. The activities of SA expanded in 1997, when the Kim Swoo Geun Foundation took part in operations of the school. SA was moved to the Secretariat of the Kim Swoo Geun Foundation located within the corporate building of the SPACE Group. From then on, the fostering of the next generation of architects was pursued at full-throttle. This education program was operated for 10 years, and then was formally

讲座。这些讲座对建筑思想的传播起到了一定的作用。1997年, 学院的讲学活动进一步扩大, 金寿根基金会也参与了学院的运营, 学院搬迁至位于空间集团公司大楼内的金寿根基金会秘书处。从那时起, 培育新一代建筑师的责任就成了他们的全部动力。这项教育计划实行了十年之久, 后来学院正式制度化成为韩国国立艺术大学建筑系。

4.3建筑组的“建筑再教育”计划与开设建筑学研究生院的社会趋势是一致的, 它们都支持为培养建筑师提供专业教育。京畿大学、汉阳大学、庆熙大学和韩国建国大学都开办了建筑学研究生院, 像哈佛设计研究生院一样设立了标准的专业教育项目。但是2002年, 随着五年制学士学位培养项目的引进, 研

institutionalized by becoming annexed to the Department of Architecture at the Korea National University of Arts.

The 4.3 Group's program on "Re-education in Architecture" is related to the social trend of opening "graduate schools of architecture", espousing to offer professional education to foster architects. The graduate school of architecture established at Kyonggi University, Hanyang University, Kyunghee University and Konkuk University benchmarked professional design education programs such as The Harvard Graduate School of Design. The graduate school of architecture program gradually lost its momentum in 2002 with the introduction of the five-year bachelor of architecture degree program. Regardless, the graduate school of architecture program, along with the education program at SA, played important roles in facilitating changes in Korea's architectural design.

Aside from members of the 4.3 Group, many young architects participated as studio critics at the Seoul School of Architecture, among them being Yi Jong-ho, Kwon Moon-sung, Kim Hun and Kim Jong-gyu. Kim Jong-gyu graduated from the AA



韩国独立大厅, 天安市, 1987年, 金基雄  
The Independence Hall of Korea, Cheonan, 1987,  
Kim Ki-woong



Sookeun纪念博物馆公园, 江原道杨口郡, 2002年, 李宗浩  
Park Sookeun Memorial Museum, Yanggu, Gangwon-do,  
2002, Yi Jong-ho

究生院的教育项目开始逐渐衰退。但是无论如何, 建筑学研究生院项目和汉城(现首尔)建筑学院的教育项目都对韩国建筑设计的发展起到了举足轻重的作用。

除了4.3建筑组的成员, 还有许多年轻的建筑师作为工作室评论家也加入了汉城(现首尔)建筑学院, 这些年轻的建筑师有李宗浩、权文成、金宪和金宗圭。金宗圭毕业于英国建筑联盟学院, 曾在弗洛里安·贝格尔的工作室工作, 他把欧洲建筑师介绍到韩国。金宪曾在美国密歇根大学就读, 回到韩国后, 使用其独特的建筑语言设计了非传统的建筑。权文成则强调与社会的沟通, 拓展了“开放式建筑”的概念。李宗浩作为金寿根最后一个弟子工作了十年, 随后建立了自己的事务所, 他所追求的是友好

School in the UK and worked at the office of Florian Beigel, introducing European architects to Korea. Kim Hun, who studied at the University of Michigan in the USA, returned to Korea and designed unconventional forms by implementing a unique architectural language. Kwon Moon-sung emphasized communication with society and expanded upon the concept of “open architecture”. After working for 10 years as the last disciple of Kim Swoo-geun, Yi Jong Ho opened his own practice, where he pursued the design of a friendly and gentle architecture. Yi also served as a professor of architecture at the Korea National University of Arts and a dean at the Seoul School of Architecture, and conducted many studies on the architecture and urban environment of Seoul; he passed away in 2014 to the regret of many architects.

In addition to the activities mentioned above, architects were engaged in architectural practices to advance social justice. Kim Seok-chul and other prominent figures in the architecture circles of the day, assumed leadership to launch the “Group Preparing for the Future of Architecture” (1993), in which

而又温和的设计。此外, 他还担任韩国国立艺术大学建筑系教授和首尔建筑学院院长, 并对首尔的建筑和城市环境进行了大量的研究。2014年, 李宗浩逝世, 许多建筑师为此感到痛惜。

除了上述活动之外, 建筑师从事的建筑实践也促进了社会公平、公正地发展。金锡喆和其他当时建筑圈内人士号召领导者成立“未来建筑准备小组”(1993年), 4.3建筑组的成员也参与了进来。这一团体呼吁建筑师进行自我反思, 并承担社会责任。他们想要建立一种“实实在在”的建筑文化, 并组织研讨会, 出版白皮书来解决住房问题和城市发展问题。这一运动由年轻一代建筑师继承并开展。这场运动的实质体现在韩国建筑师学会的活动中, 这是一个公共机构的下属组织。

members of the 4.3 Group also participated. This group called for architects to undergo self-reflection and to assume their social responsibility. It strived to establish an “honest” architectural culture by organizing symposiums and publishing white papers on housing problems and urban development. This movement was inherited by the younger generation of architects, and the essence of the movement was reflected in the activities of the “Korea Architects Institute”, an organization existing under the institutional umbrella.

### 3. The Political Sociology of Architecture

Inherently, architecture cannot be free from the influence of the political power of the day. Thus, it grew and developed along with its relationship with different regimes. In the mid-1990's, around the time of the 50th anniversary of Korea's independence from Japan, many facets of society expressed their opinions on their perception of the history surrounding Japan. This led to the so-called “setting the history right” movement. In addition, the government launched the



韩国国家民俗博物馆, 汉城(现首尔)钟路区, 1966年, 康邦金  
The National Folk Museum of Korea, Jongno-gu, Seoul, 1966, Kang Bong-jin



国家组装大厅, 汉城(现首尔)汝矣岛, 1975年, 金宗修  
National Assembly Hall, Yeouido, Seoul, 1975, Kim Jong-soo

### 3. 建筑的政治社会学

从本质上来讲, 建筑并不能摆脱当时政治领域的影响。因此, 建筑业的成长与发展都与政体的变化息息相关。20世纪90年代中期, 正值韩国摆脱日本殖民统治50周年, 社会许多方面都开始表达对日本殖民统治时期那段历史的看法。这就导致了所谓的“纠正历史”运动的开展。此外, 政府也发起了“景福宫重建计划”。在这一背景下, 韩国国内一直呼吁拆除景福宫的日本总督府大楼, 这成了一个棘手的问题。总督府大楼过去是日本总督办公的地方。韩国独立后, 就是在这座大楼里, 宣布成立大韩民国政府。从那以后, 这里作为政府中心几乎长达40年。又过了十年, 这座大楼又变成了承载着韩国人民精神和灵魂的国家博

“Gyeongbokgung Restoration Project”. Against this backdrop, the issue of the “demolition of the Japanese Governor General Office Building” in Gyeongbokgung emerged as a hot potato in Korea. The Japanese Governor General Office Building was used as the office space of Japan’s Governor General. After its independence, Korea declared the establishment of the Korean government from this building. From then on, it was used as the Central Government Building for around 40 years. Furthermore, for 10 years after that, it was the National Museum of Korea, housing the spirit and soul of the Korean people. Rhee Syng-man, the first president of Korea, probed the possibility of demolishing the Governor General Office Building, but even his military regime did not attempt to do so because of strong national sentiment and budget limitations. Fast forward to the period of Kim Young-sam’s administration. At the end of his presidency, he made a decision to demolish the Japanese Governor General Office Building under the justification that Korea has to liquidate the vestiges of Japanese colonialism. In spite of considerable opposition, the demolition plan moved ahead. Finally, on August 15th,

物馆。韩国第一任总统李承晚探讨了拆除总督府大楼的可能性, 但因为强烈的民族情绪和预算限制, 即使他有军权也无法这样做。到了金泳三总统的执政末期, 在证明韩国必须消除日本殖民统治的痕迹后, 他决定拆毁日本总督府大楼。不顾大力反对, 总督府的拆除计划甚至还提前了。最后, 1995年8月15日, 总督府大楼被移去屋顶, 标志着韩国已经独立50周年了。第二年, 大楼完全拆除。至此, 日本殖民时期的总督府大楼在历史上彻底消失了。一时间, 韩国国内对于这座日本殖民时期建立的总督府大楼议论纷纷。许多领域的专家, 诸如建筑学者、城市发展战略家以及历史学家等也没有办法反对拆除这一建筑, 因为如果一个专家在讨论这幢建筑是否该被拆毁时表现出任何保留建筑的倾

1995, marking the 50th anniversary of Korea’s independence, the demolition began with the removal of the dome. By the next year, the building was completely removed. With that, the Japanese Governor General Office Building became forever lost in history. Around that time, Korean society engaged in heated discourse on the issue of removing buildings constructed during Japan’s colonial rule of Korea. Experts in many disciplines including architecture, urban development and history, could not go against strong arguments or proposals to demolish such structures. If an expert, engaging in a discussion between demolition and retainment, argues for retainment, he or she will in some cases be attacked as having pro-Japanese sentiment and public opinion will be swayed to stigmatize that person.

In 1994, the War Memorial of Korea was erected in Seoul. The building was marked by controversy from the beginning of its establishment to the completion of its construction. In 1993 there were controversies over whether the name “War Memorial” was appropriate, with some promoting the building’s function be changed; however, the building was eventually



1995年拆毁的韩国国家博物馆遗址(原韩国的日本总督府大楼)  
debris of the 1995 demolished National Museum of Korea (former Japanese Government-General of Korea)

向,他/她就会因为有亲日嫌疑而受到攻击,公众的舆论也会将他/她淹没。

1994年,战争纪念馆在汉城(现首尔)建成。这座建筑从动工之初到建成之日一直饱受争议。1993年,“战争纪念馆”这个名字是否恰当曾引起了一阵热议,所以一部分建筑功能发生了一些变动,但是建筑最终还是按计划完工了。此外,许多国家公共建筑的建造与拆除的建议,在当时还不是很成熟,但最终还是无法避免政治因素和当时社会环境的影响。

20世纪90年代是韩国社会的一个变革时期,受到不同势力的影响,不同的观点在不同的势力下得以共存。因此,这一时期开启了韩国建筑在社会中作用的新篇章。

completed as planned. Moreover, the construction and demolition of many national public projects at the time suggested that architecture was still at an immature stage, ultimately unable to overcome the political and social environment. The 1990's was a period of change for Korean society, with different forces impacting it, and diverse opinions expressed with differing positions coexisting. Accordingly, this period opened a new chapter in Korea's architecture in terms of its role in society.

#### 4. Global and Glocal

##### 4-1. Activities of Foreign Architects in Korea

“Internationalization” and “globalization” emerged as key buzzwords of the 1990s, a period which was dominated by capitalist economic logic. In 1997, Korea was hit by the financial crisis. Furthermore, even though trade liberalization led to the advance of the West in the Asian market, the Korean conglomerates (chaebols) continued to grow despite these difficult times. The growth of corporations was tied to the advancement of architecture. In the early 1990s, Samsung com-



战争纪念馆,韩国汉城(现首尔)龙山路,1994年,李成官  
War Memorial of Korea, Yongsan, Seoul, 1994, Lee Sung-kwan

#### 4. 全球化与全球本地化

##### 4-1 外国建筑师在韩国的活动

20世纪90年代,“国际化”和“全球化”风靡了整个韩国。在这一时期,资本主义经济占主导地位。1997年,韩国受到了金融危机的影响。此外,贸易自由化促进了亚洲市场的西方化进程,所以尽管经历着困难时期,韩国企业集团(财阀)却持续发展。公司的发展与建筑业的发展息息相关。20世纪90年代初,三星委托当时很有名气的解构主义建筑师弗兰克·盖里在云岷宫附近汉城(现首尔)市区TBC文化中心所在场地上设计三星现代美术馆。但因为地点问题和民意关于“场所性”意见的问题,建筑计划被取消了。后来,三星邀请外国建筑师雷姆·库哈

missioned Frank O. Gehry – an architect who at the time had been attracting attention as a deconstructivist architect – to design the Samsung Museum of Modern Art on the site of the TBC Culture Center near Unhyeongung in downtown Seoul. However, the construction of the building was canceled due to problems with the site and public opinion regarding the “placeness” of the site. Afterwards, Samsung invited foreign architects Rem Koolhaas, Jean Nouvel, Mario Botta and Terry Farrell for the planning and design of a mixed-community facility in Hannam-dong, Seoul. After experiencing delays due to the financial crisis, the use and the design were altered and “Leeum”, Samsung Museum of Art was established. In addition to these instances, beginning in the 1990s foreign architects began to more frequently take up projects in Korea. Among them were Thom Mayne of the US firm Morphosis, who designed the “Sun Tower” – a multi-use facility in front of Ewha Womans University – and British architect Richard Rogers, who designed the “SBS Headquarters” in Mok-dong.

##### 4-2. The Return of Korean Architects from Abroad

Ever since western architecture was introduced in Korea, it



汉城（现首尔）希尔顿酒店，汉城（现首尔）中区，1993年，金宗顺  
Hilton Hotel Seoul, Jung-gu, Seoul, 1993,  
Kimm Jong-soung



教保生命保险研究培训协会，天安市，1978年，金泰修  
Kyobo Life Insurance Research and Training Institute, Cheonan, 1978, Kim Tai-soo

斯·让·努维尔马里奥·博塔和特里·法雷尔规划设计汉城（现首尔）汉南洞的混合用途社区设施。在经历了金融危机后，设施的用途和设计改变了，Leeum三星美术馆才得以建成。除了以上这些情况之外，20世纪90年代初，外国建筑师也开始逐渐频繁地在韩国开展项目。其中，美国莫佛西斯公司的汤姆·梅恩设计了“太阳塔”——新村梨花女子大学门前的多功能设施，英国建筑师理查德·罗杰斯设计了木洞的SBS总部。

#### 4-2 海外韩国建筑师的归来

自从西方建筑传入韩国以来，外国建筑师就一直参与韩国建筑设计项目。与此同时，从20世纪80年代末开始，许多在海外

was always the case that foreign architects took part in architectural design projects in Korea. Meanwhile, from the end of 1980's, many Korean architects who have studied and worked overseas, started to work on a wide variety of projects in Korea. This has served as a new stimulus for Korea's architecture community. Kimm Jong-soung studied at the Illinois Institute of Technology and learned from Mies van der Rohe, and later worked at his design studio. Having served as the dean of the IIT College of Architecture, Kimm Jong-soung is the only person in Korea to have learned directly from Ludwig Mies van der Rohe. Firmly established in his field of work, Kimm led the design culture of Korea's public facilities and high-rise office buildings. Yoo Kerl practiced architecture which was rich in expressing the sensitivity of structural aesthetics via the use of steel and glass. He championed the so-called "warm high-tech" method in his work, which included education facilities and religious facilities, as well as his recent work of designing the administrative building of Seoul Metropolitan City. Woo Kyu-seung, Kim Tai-soo and Son Hak-sik operated

学习和工作过的韩国建筑师，也开始从事韩国国内的各种建筑项目设计。这对韩国建筑界来说是一种新的刺激。金宗顺在伊利诺伊理工学院就读，后来师从路德维希·密斯·凡·德·罗，之后在后者的设计工作室工作。作为伊利诺伊理工学院的一名主任，金宗顺是唯一一个直接跟路德维希·密斯·凡·德·罗学习的韩国人。在工作领域站稳脚跟后，金宗顺开始领导建造韩国的公共设施、高层办公大楼等建筑。柳克尔通过钢和玻璃来大量地传达建筑美学的敏感度。他在建筑设计中提倡使用“温暖的高科技”方法，这些设计包括教育设施和宗教设施，以及他最近设计的首尔市行政大楼，它们都体现了他的理念。禹圭升、金泰修和孙学植在美国经营他们的建筑公司，但是积极地参与

their architectural firms in the US, but actively participated in projects in Korea.

During this era, the first generation of Korea architects who studied, settled and worked overseas began to expand their practices to Korea. The young architects who left Korea in the 1980s and 90s to study overseas returned to Korea in force after completing their studies and gaining experience abroad, and began to widen the base of architecture culture in Korea. After studying at Montana State University and Harvard Graduate School of Design and practicing architecture in the United States, Cho Byung-soo returned to Korea where he became absorbed with the task of respecting the order of the existing topography. Kim Jun-sung, who matured his understanding of architecture while working at the offices of Alvaro Siza and Steven Holl, focused his work on maintaining the integrity of architecture. After studying in Michigan, Kim Hun and Lim Jae-yong returned to Korea from the United States and began to craft their own unique language within their work. I Min and Son Jean studied in Italy and began their pro-



仙游岛公园, 汉城(现首尔) 杨花, 2002年, 赵成龙和西洋景观建筑公司  
Seonyudo Park, Yanghwa, Seoul, 2002, Joh Sung-ryong and Seoahn Total Landscape Architecture

设计韩国的项目。在这个时期, 韩国第一批在海外接受教育、定居、工作的建筑师们开始在韩国国内拓展业务。20世纪80年代到90年代在海外学习的建筑师在完成学业并积攒了一定经验之后回到了韩国, 丰富了韩国的建筑文化。赵丙秀在蒙大拿州立大学和哈佛大学设计研究生院接受教育, 并在美国有了设计建筑的实践经验, 之后, 他回到韩国开始专心谨慎地研究当时的地形。金俊成在阿尔瓦罗·西扎和斯蒂芬·霍尔的工作室工作, 之后, 他对建筑的理解逐渐成熟, 他很注重保持建筑的完整性。在密歇根州深造以后, 金宪和林在勇从美国回到韩国, 开始在他们的作品中创造自己独特的建筑语言。李民和孙真在意大利学习, 并在弗朗西斯科·威尼斯工作室开始了他们的职业生涯。崔

fessional careers at Studio Francesco Venezia. Choi Wook who returned to Korea after having been active in Venice, fused the tradition of Italian architecture into his work to create his own, unique architecture.

In addition to these, many other architects familiarized themselves with architecture culture overseas, and upon returning to Korea, contributed to the evolution of Korea's contemporary architecture. Their post-return activities brought a new impetus to Korean architecture during a time when access to information on "world architecture" was limited.

## The 2000's: Universality and Publicness

### 1. Conservation and Regeneration of Time

Some criticized that liquidating vestiges of Japanese colonialism including the demolition of the Governor General Office Building was a distorted perception of history. With the start of the 2000's, such situations entered a new phase. Korea introduced a system to register buildings constructed in the modern era as cultural properties, in order to conserve and



清溪川, 首尔, 2005年  
Cheonggyecheon stream, Seoul, 2005

旭在威尼斯活跃了一段时间之后回到韩国, 将意大利建筑的传统融入他的作品中, 创造出了属于他自己的独特建筑风格。

除了这些建筑师, 还有许多其他建筑师在了解了国外建筑文化之后返回了韩国, 促进了韩国当代建筑的演变。他们回国后, 在获取“世界建筑”信息还很有限的时代, 为韩国的建筑带来了新的生机。

## 21世纪: 普遍性与公共性

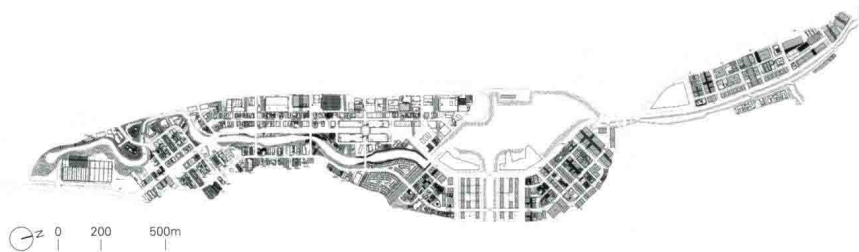
### 1. 时间的保留与重建

一些人批评说, 拆除总督府大楼这样的清除日本在韩国殖民痕迹的行为是在扭曲历史。21世纪初, 韩国建筑进入了新时

use these buildings from the recent past. In 2002, the corporate building of Korea Electric Power Corporation (formerly the corporate building of Gyeong Seong Electricity Company, 1928) was registered as Cultural Property No. 1. Since then, many buildings of the modern era have been recognized to have value in conservation. This system of registering buildings of the modern era as cultural properties is characterized to have the dual purposes of conservation and utility. Hence, the so-called "spatial-temporal regeneration of architecture through conservation and utilization of buildings of the modern era" has been established as the new wave of architectural culture in the 2000's. This refers to the regeneration of architecture – injecting new vitality and life in the incumbent architectural environment.

After Japan colonized Joseon, the Hansung District Courthouse was changed to the Gyeongseong District Courthouse (1928). Located south of the pedestrian road along the stone wall of Deoksugung, this building's occupancy was changed to the Supreme Court of Korea after Korea's independence.





坡州图书城总体规划, 1999年  
Paju Book City masterplan, 1999



坡州图书城模型  
Paju Book City model

期。韩国引入了一种制度,将现代建筑进行登记作为文化财产,以便保护现如今的建筑物。2002年,韩国电力公司的企业大楼(原京成电力公司大楼,建于1928年)注册为1号文化财产。从那以后,许多现代建筑开始具有了保留价值。这一注册现代建筑为文化财产的体系具有保留和实用的双重目的。因此,“现代建筑保留与实用的时空重建”掀起了21世纪建筑文化的新浪潮。它指的是建筑的重建——为现在的建筑环境注入新的生命与新的活力。

日本殖民统治期间,汉城(现首尔)区法院变成了景福区法院(1928年)。这座建筑位于德寿宫石墙外的步行街以南,韩国独立后,这栋大楼被改成韩国最高法院。2002年,该建筑被翻

The building was renovated in 2002 and became the Seoul Museum of Art. In Myeong-dong in downtown Seoul, there used to be the Myeong-dong Art Theater, which opened in 2009. It originally opened as Myeongchijwa Theater in 1934 during Japanese colonialism. Later, it was the National Theater of Korea for 40 years, and then from 1975, it was used as office space for a financial institution. The government later bought this building, repaired the interior, and regenerated it as an arts theater. The former Seoul Station building lost its function when the Seoul KTX (bullet train) Station was newly built. It was later reborn as the Culture Station Seoul 284, serving as a cultural space that encompasses diverse genres of culture, including exhibition and performance.

Such initiatives were actively pursued in many places. As early as the 1990's, the central and local governments focused on erasing traces of Japanese colonialism. But in the 2000's, they have started to free themselves from obsessing over the modern history of Korea, by making efforts to devise many regeneration programs with the aim of shedding new light on the architectural culture of the modern era. In some cases,

修,然后成为汉城(现首尔)美术馆。曾经位于汉城(现首尔)市中心明洞的明洞艺术剧院于2009年开业。它原本是在1934年日本殖民时期建立的明洞寺剧院。后来,有40年的时间都是作为韩国国家剧院使用的,1975年成为金融机构的办公室。然后,政府又把它买了下来,重新装修了室内,将其作为剧院投入使用。汉城(现首尔)KTX站(动车站)建立起来后,之前的汉城(现首尔)车站就没有用处了。后来,它成为文化站首尔284,这是一个文化空间,可以举办不同类型的文化活动,包括展览和表演。

许多地方都积极推行这类政策。早在20世纪90年代,韩国国家政府和地方政府就都很注重消除日本殖民痕迹。但是到了21世纪,韩国开始不再迷恋自己国家的现代史,努力出台许多重

they went as far as to pseudo-restore buildings which have already been demolished – by reproducing the demolished building on the site. This is a case of distorted economic logic in which these buildings are restored for the sake of urban activation and tourism marketing.

## 2. Another Dimension of Regeneration

There are many ways of applying the concept of regeneration to architecture. But, in this case, the concept of “restoration”, which is about reviving the vestiges of the buildings when they were first built, is very important. Rah Sang-jin (1923~1973) is one of Korea's first-generation architects, who was very active after Korea's independence. In the latter part of his career, he designed the Seoul Country Club House. The regeneration work on the Seoul Country Club House is a good example of the “restoration” concept.

The Seoul Country Club was originally the site of royal tombs of the Joseon Dynasty. During Japanese colonialism, it was turned into a golf course. Later, in 1970, the site was transformed into the Children's Grand Park, and the convenient fa-