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前卫建筑师

正林建筑

(韩) 建筑世界杂志社 编



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水润宇 译



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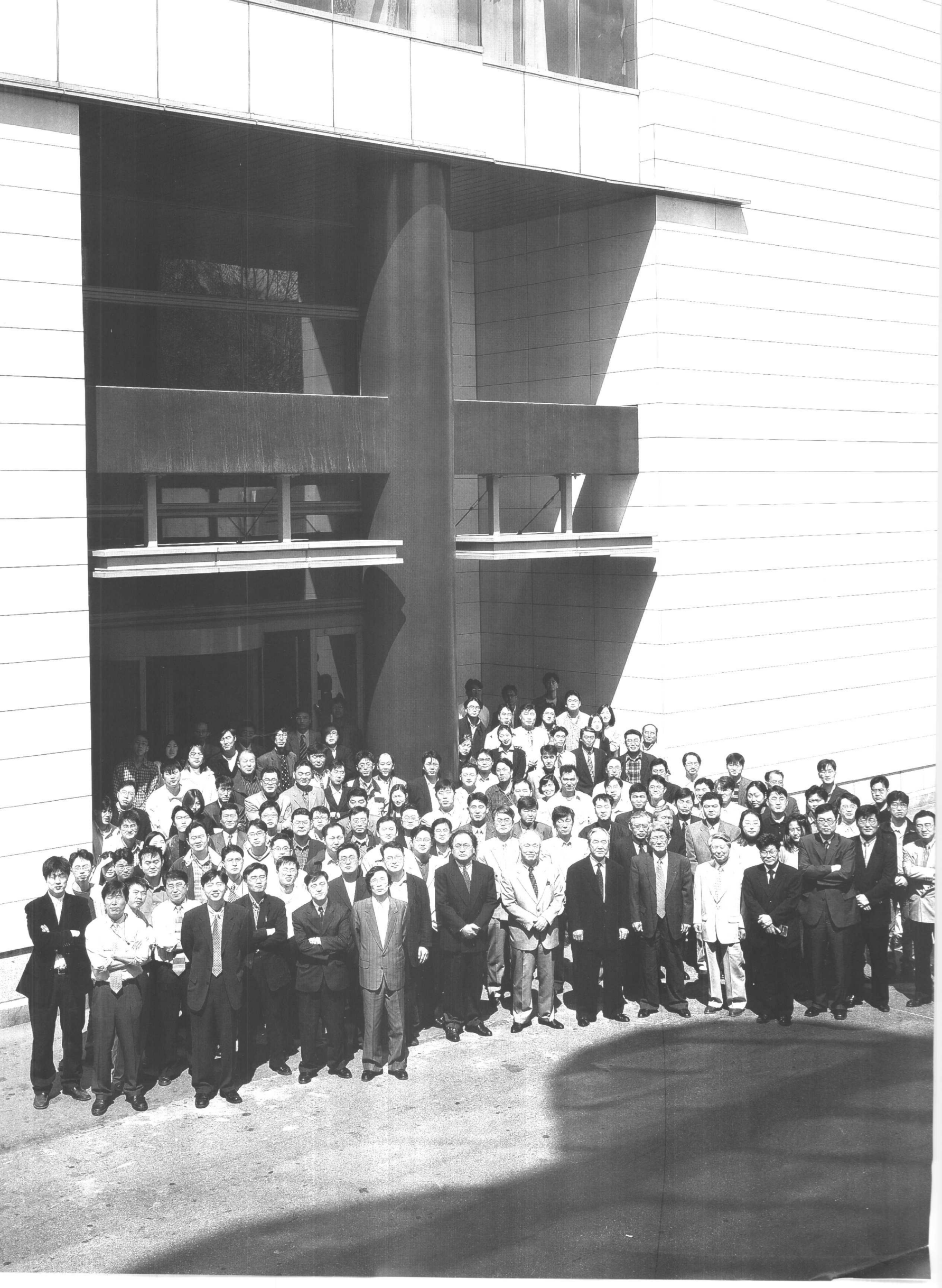
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正林建筑设计事务所

JUNGLIM ARCHITECTURE

正林建筑设计事务所建立于 1967 年,是韩国国内最著名的设计公司,曾为韩国的各类客户提供了大量出色的设计和服务。正林建筑设计事务所有能力提供专业规划、建筑设计、室内设计和施工管理等综合服务。正林建筑设计事务所的设计涉及商业、工业、医疗、宗教、教育、住宅、高科技、政府工程和航空等各类建筑。正林建筑设计事务所的专业设计服务正不断为客户创造价值,并朝着创造世界伟大建筑的方向迈进。

序 言

这套建筑师个人专辑之所以冠名为“前卫”，并非为追求时髦。我想其用意无非是想要强调在这一批建筑师的身上所反映出来的或多或少的“敢为人先”或“走在前面”的气质而已。

收录在这套专辑中的建筑师，涉及的范围和时间跨度较大，既有早已去世的西班牙建筑师安东尼奥·高地，也有目前正活跃于世界建筑舞台的瑞士建筑师马里奥·博塔及韩国建筑师柳春秀等等。他们的共同特点都是勇于创新，不愿意模仿或重复他人。例如安东尼奥·高地，就不能简单地将他的设计归类于传统建筑或限制在某种明确的风格之中，也不能把他看成是某位大师的优秀追随者。他通过自己的思考和探索，提出了“创作就是回归自然”的格言，被人们誉为用建筑表达思想的哲学家。即便是深受柯布西耶等现代主义大师影响的马里奥·博塔，也没有让自己的思想受到束缚，而是立足于本国的地方传统，逐步形成了带有明显个性特征的独特风格，使人感受到建筑的地方性特色的强烈感染力。

客观地说，由于建筑师本人所处的文化背景以及个人经历的不同，在他们身上不可避免地会带有鲜明的个性特征，其风格的形成也不是一个短期的过程。如果仅仅只凭其一项或几项作品就对其做出评判，难免陷入“盲人摸象”的误区。只有将他们的主要作品按照时间顺序加以整体性观照，才有可能建立起尽可能完整的总体印象，也才有可能较为全面地了解他们的思想方式及其具体创作活动的发展过程。这套个人专辑正好可以为我们提供这种便利。它并不只是选取这些建筑师最为人们熟知的得意之作，而是汇集了他们在不同阶段的多项作品，尽管其中有些作品带有明显的摸索痕迹，但却不会对这些建筑师的形象产生丝毫的影响，反而会让人感到更为真实。

既有建筑师本人的观点（论文、访谈或评介），又有编年式的作品简介，是这套个人专辑所具有的一大特点，它可以使读者对建筑师的思想与作品在反复对照中加深理解，这是任何权威的评论都无法比拟的。

认识他人，才能真正认识自己。在境外知名建筑师即将越来越多地参与我国建筑设计市场竞争的形势下，静下心来，对国外同行的创作特点及其演化轨迹进行尽可能深入的了解，也许比浮光掠影似地“寻求灵感”或走马观花似地“参观考察”更有助于学习建筑的真谛，看清目前存在的差距，从而增强自身的竞争力。这也正是这套个人专辑的价值所在。

是为序。

杨昌鸣

识于天津大学建筑设计规划研究总院

目 录

文章

- 1 在象征主义和技术之间

近期作品 1

- 16 新正林建筑设计事务所大厦
24 汉城青年妇女基督教联合会大楼
32 梨花女子大学国际教育中心和教堂
44 大田天主教大学教堂
56 嘉尔宝丽教堂

近期作品 2

- 72 正林建筑设计事务所的方方面面——成长与变化
82 韩国国家博物馆
94 仁川国际机场
110 延世医疗中心
116 瑞士大饭店会议中心
124 河谷的奇迹——和平村
130 现代海事和火灾保险大厦
134 温堂天主教堂

工 程

- 144 正林建筑设计事务所, 一家以组织和技术见长的公司
152 春谷综合体育中心
158 罪犯改造设施
162 Ausung 停尸房
168 Onnuri 社区中心
174 江北社区中心
180 伊珊·塞维特圣玛丽眼科医院
186 海云台多用途大厦

附 录

- 194 人物简介

在象征主义和技术之间 Between Symbolism and Technology

金光铉, 汉城国立大学建筑系教授

首先我要说明, 本文不是一篇评论。许多读者认为以专题开头的文章都是建筑评论家写的评论, 而这只不过是表明我作为一名在正林建筑设计事务所工作的建筑师对建筑的一些想法而已。

因此, 我在本文中提出的对正林建筑设计事务所的工程的意见和观点不是对其设计中某些方面的评论。但同时我也无意像一些第三方人员一样, 说完一些溢美之词后消失得无影无踪。甚至在开始写此文时, 我仍对要写些什么没有具体的想法, 但我希望此文能被看做是有关正林建筑设计事务所作品的个人观点。

我并不是正林建筑设计事务所的常客。如果说和正林建筑设计事务所有一些个人关系的话, 就是曾被其邀请给汉城国立大学化学处理研究中心竞标提供方案, 并在那里做了报告。我在两个不同场合分别见到过金正澈和金正湜, 就设计的事宜交换意见。除此以外, 我到正林建筑设计事务所的次数屈指可数。

然而, 我的汉城国立大学一些毕业生已是正林建筑设计事务所不可或缺的成员, 他们在学校所学到的知识的基础上积极实践, 完成了大量作品。我身边有一大群有才华的学生曾在正林建筑设计事务所担任过重要职务, 其中一些现在仍在正林建筑设计事务所。我的一名非常得力的助手, 以前是我的学生, 在大学毕业和读研究生之前在正林建筑设计事务所工作了几年。

我也有几名肄业生在正林建筑设计事务所工作。从我上面所讲, 可以明显地看出, 正林建筑设计事务所不仅是韩国最大的建筑公司, 也是一所声名卓著的学校, 为韩国的建筑业培养了大批初、中、高级人才。一方面, 我从没能与他们有过紧密的联系; 另一方面, 由于和许多在那里工作的高级、初级人员以及我的学生的个人关系, 我与这家公司的关系又显得很亲密。

因此, 我无法评论正林建筑设计事务所的工程。上至公司的高级负责人金正澈和金正湜, 下至新雇用的我的学生赵恩鲁和千信勇, 我只能在我与他们的友谊的基础上评述他们的作品。

他们的作品可以分为三个时期, 各自代表了该公司从建立到现在的三个总部分别代表了这三个时期。可以参照他们当时所在的总部的建筑来理解他们的作品。他们的设计最先是只满足功能需要的带有开口的方盒型建筑, 后来在上面加上了棱柱屋顶, 最终他们在原址上建造了总部大楼。由于同样的原因, 三栋建筑的变化可以指引我们看到该公司从建立到如今的发展路线和未来的方向。

从视觉形象上看, 他们的作品代表着稳健和理性。稳健体现在设计的中规中矩, 理性则表现出在他们强大的技术力量和工作人员的才智的基础上高效利用空间和结构体系的能力。可能正是如此, 正林建筑设计事务所设计的多数建筑没有很快落伍, 并在韩国设计了比其他各公司更多的高层建筑, 他们站在了一个更高的位置, 而没有追随潮流的起落。

Richard Sennett 在《肉与石》中讲, 西方文明的城市注重对人体的思考。该书的前言中说, 《肉与石》是基于实体体验分析的城市环境的历史。“肉”表现出如何理解人的内在价值, 而“石”意味着人所建造的城市。出于同样的概念, 我想可能是“石与玻璃”使正林建筑设计事务所的作品区别于其他人。

在正林建筑设计事务所的工程中, 稳健与理性两个特征被物化成石材与玻璃构成的正式规



耶斗教会
Yedam Church



新正林大厦
New JUNGJIM Building



韩国亚库尔特本社
The Korea Yakult headquarters building



东亚人寿保险
Donga Life Insurance

则。石材代表着持久、稳固,被人赋予耐久、历史、坚韧感。玻璃表现出变化、实体对象,具有理性、光明、现代、技术和透明感。这两种材料作为建材,就其特性和含义看大相径庭,但在正林建筑设计事务所的工程中却共存得很好,没有明显的冲突。

石材与玻璃的共存在标志性建筑中更加明显。檀国大学中心图书馆、退溪纪念图书馆(1983)和裂谷纪念图书馆以相同的比例使用了相同的材料。朴素的基部和巨大的顶部形成鲜明的对比。在退溪纪念图书馆和裂谷纪念图书馆,玻璃是外装修上用得最多的材料,这也许不是由于这两位学者的共同偏好所致。

退溪纪念图书馆的顶部使用了石材,而不是常用的玻璃,而裂谷纪念图书馆的顶部像一般的小设计所一样使用了玻璃和石材。两座建筑的内部都使用了玻璃和石材。内装修用的石材都进行了抛光,其风格像是金属板。在裂谷图书馆内,石材在接缝间构成带状并为天花增加了亮度。

他们设计的平面的最显著特点是对称性。平面的对称首先通过石材来突出,然后用格状的玻璃进一步强调。内装修的构成似乎追求光明感和金属感,其装饰简洁。退溪图书馆的低层,用玻璃块建造了一个圆柱形空间,玻璃块在这里用于石材与玻璃的过渡。玻璃与钢框架直接在裂谷纪念图书馆的基部交汇。抛光的石材与玻璃表面使基部与建筑的其他部分分离出来,反光的平面之间的空间营造出柱形的效果。

总体来说,特性相反的材料要么在整体建筑构建过程中相互共存,要么不经任何过渡直接相互连接。过渡是靠建筑的细部,也就是说,仍是石材与玻璃。为使建筑的外部更引人注目、内部更明亮,抛光的石材趋向与玻璃靠得更紧密,反之亦然。石材总是与玻璃结合使用,就如同裂谷纪念图书馆在基部使用的粗纹理石材和玻璃。

一座通讯公司的建筑,使用铝合金板作外装修,看起来固若磐石,好像整体都是用合金板建成。在这栋建筑的一些地方,铝合金板被紧密地连接起来,构成整栋建筑的整体形状。在另一些地方,为铝合金板加了一些装饰,就像处理石材一样。这虽说只是一个小例子,但可以从正林建筑设计事务所的设计中看到其外部组织出于整体处理整个建筑的意图。通常,整体处理是通过三种主要的建材——玻璃、石材和金属的变化来完成的。

整体处理与平面的多边形形状紧密相关。该公司的设计中绝大多数采用多边形或圆形平面。一方面,多边形意味着元素间的并列关系;另一方面,可以理解为象征、核心与功能因素的整合。多边形统帅着平面的中心,用于构成中央空间,并切分整体建筑空间。

Between 'Symbolism' and 'Technology'

Kim KwangHyun

(Professor, Department of Architecture, Seoul National University)

First of all, let me perfectly clear that this is not a critique. Too often, too many readers think of those texts that appear at the beginning of monographs as critiques prepared by architectural critics, however, this is only a means to manifest my point of view on architecture as an architect through the works of JUNGLIM Architecture.

Therefore, my comments or opinions on the projects of JUNGLIM. I will put forward are not criticisms focusing on any specific or particular aspects of their design. But at the same time, I have no intention to express some sweet complementary words and then simply disappear just as one of the third party members would do either. Even though when I began this essay, I did not have any concrete ideas as to what to write about but now I hope that this would be accepted as personal opinions on JUNGLIM's work since, after all, it is nothing more than a writing prepared with a hope to improve my work.

I am not a frequent visitor to JUNGLIM at all. If I had any personal ties to JUNGLIM, it once offered me to develop a proposal for the invitation only competition of New Chemical Process Research Center of Seoul National University and also they invited me to give a lecture at its office. I met Kim JungChul and Kim JungSik at two separate occasions to confer with them on school matters. In addition to those occasions, numbers of my visits to JUNGLIM come within the counts of the fingers.

But instead, some of the graduates of Seoul National University I had taught there have become indispensable members of JUNGLIM and they are in active practice there, producing works based on the outcomes of their analysis on what they have learned at the school. Also, a large number of gifted juniors in the field close to me has worked at JUNGLIM as important members and some of them continue to do so even today. And there is a very good assistant who had been a student of mine and then worked at JUNGLIM for several years upon graduation prior to returning to graduate school.

And also some of the students of mine who finished undergraduate studies this year are working at JUNGLIM now. As it is obvious from what I have mentioned above, I do not consider JUNGLIM as simply one of the largest and leading architectural firms in the country but 'a prestigious school' producing so many pupils, juniors, and seniors in the field of Korean architecture. On one hand, I have never been able to form close ties with them but on the other hand, it is an office so close and dear to me because of my personal ties to numerous seniors, juniors, and students of mine who work there.

For that reason, reviewing the projects of JUNGLIM is beyond my reach. However, from the senior principals of the firm, Kim JungChul and Kim JungSik and down to the newly employed this year, students of mine, Cho Euno and Chun ShinYoung, I could only speak of their work based on my friendly relationship I have formed with them.

Their work could be classified into three periods each representing the three different headquarters they have been in up until now. Their work could be comprehended based on the



檀国大学托雅中央纪念图书馆
Toigye Memorial Central Library of Dankook
University

period when they have occupied a particular building: Their practice has first started at a cubic building with openings just for functional needs and then they added a triangular prism shaped roof to this building. They have finally built their own headquarters building at the same place. For the same reason, the changes of the three buildings could guide us to the direction that they have been heading toward until now and the direction they will be heading toward for the days ahead.

From the point of visual images of their work, it represents solidity and rationality. Solidity focuses on accepted norms, while rationality means their ability to apply efficient spatial and structural systems based on their strength in technology and talents of their staff. Perhaps due to them, most of the buildings that JUNGLIM has designed do not seem to deteriorate soon and they have worked on more high-risers than any other firms in the country and they stand tall regardless of trends that come and go.

There is a book written by Richard Sennett titled, *Flesh and Stone*. In it, he explained the cities of Western Civilization focusing on thoughts of human bodies. As stated in the foreword of the book, *Flesh and Stone* is a history of urban environment analyzed based on physical experiences. The word, 'flesh' presents how the intrinsic value of human is understood, while 'stone' implies the cities that man has created. What separates the work of JUNGLIM from the rest is perhaps, I suppose, 'stone and glass' under the same concept.

The two images, solidity and rationality, are materialized as formal order made up of stone and glass in projects of JUNGLIM. Stone best represents the aspects of permanence, fixture, and man characterizing durability, history, context, symbolism, and sustainability.

Glass is a medium that presents elements such as changes, physical objects, and the time characteristics of rationality, lightness, modernity, technology, and transparency. These two elements as building materials are heterogeneous in terms of their characters and what they convey but they have somehow coexisted side by side without any apparent conflicts in their projects.

The coexistence of stone and glass become more evident in landmark buildings. The Central Library of Dankook University, Toigye Memorial Library(1983) and Yulgok Memorial Library(1988) used similar materials in similar composition. The rustic bases and sweeping top are in direct contrast. Perhaps not due to the common interest of those two scholars, Toigye and Yulgok, glass is a common element most apparent on both exteriors.

However, even though stone is applied at the top of Toigye Memorial Library where most would expect to find glass and glazing where masonry should be, glass and stone are piled up on top another at Yulgok Memorial Library as if we would normally do at small architectural

offices. Inside, both stone and glass are employed. The stone applied in the interiors are smoothly polished and the physical characteristics of it seem to substitute metal panels. In the Yulgok Memorial Library, stone forms strips in between the joints and they adds more lightness to its ceiling.

The most obvious of their plans is strict symmetry. Symmetry of its plan is first emphasized with stone and repeats its emphasis with lattice patterned glass. But still compared to the strong composition of their plans, the interior seems to strive for lightness, metals, and simple decorations. In the lower floors of the Toigye Memorial Library, glass appears with the rustic base and glazed openings create a cylindrical shape built with glass blocks. Glass blocks are applied here as an intermediate form of glass and stone. Glass and steel frames meet directly at the rusticated base of Yulgok Memorial Library. While polished stone and glazed surfaces separate the rusticated base from the rest of the building, spaces in between the glazed plains creates the pattern of columns.

In summary, elements opposite in character are said to be either coexisting all along during the process of shaping up the mass of the buildings or directly related to each other without any transitional elements. The transitional elements in the middle are details of the buildings but if we expand them further, they are none other than stone and glass. To make the exteriors more striking and interiors lighter in atmosphere smoothly polished stone tend to get closer to glass and vice versa. As if rough textured stone in between the rusticated base of the Yulgok Memorial Library would accompany glass, stone always go together with it.

A building for a telecommunications company finished in aluminum composite panels looks solid as rock as if the whole mass made up of the panels were created with plates. At some points of the building, aluminum panels are joined together as sturdy as masonry that the whole shape forms the mass of the building but in other cases, decorations are added to the panels so that metal panels are applied as if they were masonry plates. But in the later cases, form often maintains mass created by stone not light composition divided into plains. It might be a tiny example but the formal order found in design of JUNGLIM is originated from powerful mass as a whole. And very often, the masses are products of transformation of the three primary building materials, stone, glass, and metals.

Powerful masses are closely related with plans of strong polygonal shapes. A majority of plans in polygonal and circular patterns are found among the designs they have developed until now. In a way, polygonal patterns imply juxtaposition of elements complete in itself but on the other hand, they could be interpreted as integration of symbolic, core, and functional factors. Polygonal shapes commanding the center of plans free in spirit are used for formation



檀国大学于高纪念馆
Yulgok Memorial Library



基督殉教 100 周年纪念馆
The Centennial Hall For Christian Martyrs

of powerful central spaces and divides up the overall masses of the building in order. But this is an approach that stands opposite to one of the important characteristics of JUNGLIM's design deeply oriented toward technology.

The Centennial Hall for Christian Martyrs is a rather plain building finished in exposed concrete. The single-story high mass steps back gradually from the eyes of the visitors heading toward the entrance of it at the court. Staircases at either side of the entryway, a colonnade that decorates the facade of the hall on the second level, and a circular hall on the third level and exhibition rooms at either end of it all stems out to either side while moving backwards due to topographical conditions of the site. This rule of strict symmetry applied in the building manifests the noble sacrifices of martyrs for what they believed in. With such composition, the overall mass of the building looks as though three building masses sitting on a base.

Perhaps more accurate description is that they are not three buildings but elements are manipulated so that they look like three separate building masses. The colonnade on the 2nd floor is not an actual colonnade but more of a correction compromised to have the mass on the top of base of the building felt light. The space that links the hall to either exhibition halls is concaved in the middle to achieve the central shape. However, the external mass has little to do with the space inside since the discontinuity in shape is emphasized.

Ewha Womans University Museum shows one of the characteristics of JUNGLIM's design. The lobby of the building in diamond shape appears once passing the entrance projected out of the facade and permanent exhibition halls are located at either side of it. However, these halls take up a shape of a polygon due to the diamond shaped lobby and the lobby space continues down to a circular audio-visual room. On the third level, four permanent exhibition halls including the top of the lobby are all formed in exact diamond shapes.



梨花女子大学博物馆
Ewha Womans University Museum

What separates other buildings from this museum is that its design began with of which part of the school it will symbolize and how to discourse it. The design of the building physically formalized the blooming of a pear flower that symbolizes Ewha Womans University but then what further reinforces such aspects is the column that continues up to a pedal shaped roof. The columns are stems of the plant and as a result, the building physically materializes the shape of a flower. But on the plan, some extra parts are added to the exterior walls of exhibition spaces in order to visualize the trunk of a flower and they are joined with one of the columns on the exterior only.

Once again, the elevation is made up of three parts here. The lowest part is a colonnade intended to lighten up the mass and it is a formal pattern that has been repeated at the two

libraries of DanKook University. However, it should be noted that the colonnade applied at the lower sections of the libraries and the museum appear at the surfaces of considerably large spaces such as book storages and reading rooms. But at the Ewha Womans University Museum, the colonnade is applied on the art storage or reference room and it looks as though offices related to the museum runs along the street. Therefore, this colonnade is not a product of studies on internal functions since analysis of the functional requirements and that of formal order are taken care of separately. The lattice frame that forms the upper floors of both libraries of DanKook University is in effect another way of portraying the method applied to the lower portion of those buildings.

Another important aspect of JUNGLIM design is their technology-oriented tendency. But yet there is a clear difference compared to the other large firms in the country and that is perhaps classical design elements have been often employed in their design as main formal vocabularies. That is what sets JUNGLIM apart from the rest that would try to express technology related images intentionally. The reason that the exteriors and interiors of those memorial hall, the museum, and the library built in masonry used as examples earlier are not united as one clearly is found their quest for portraying symbolism and finding the key to formal order from symbolism.

Even at Yedam Church where attempts to open up a new era in church architecture were made, images of eaves, girders, and columns in traditional architecture have been revived. But in section, the eaves of the building are not eaves in true form but they are so only in appearance by extending the roof out. What looks like columns are not load-bearing members but only decorations applied on the walls in between window openings. For these reasons, following description of its design is not appropriate. "Illustrating everlasting quality of time and space continuing from the past, the present, and down to the future by reinterpreting and then modernizing the images of eaves, girders, and columns" ... (Aug. 1994, Plus). Are those eaves, girders, and columns of the church really modernized? And do they exemplify everlasting quality that links the present and the future?

More questions follow. The explanation of Ewha Womans University, "Also considering the monumentality for just one occasion and self-perfecting symbolic nature, expressionistic application of compositional order might have little value as general vocabulary but it goes well with the unique nature of this building." (Sep. 1990, Architecture & Culture), is not much different from the thought portrayed at Yedam Church. In other words, formal order of the museum is not general but it could be realized as an architectural object since the shape of it fits what the building symbolizes. Besides, the diamond shaped central space of the museum is considered to be a center of the school campus as an exhibition hall.



耶丹教会
Yedam Church



耶丹教会内部
Inside Yedam Church



业库尔特本社
The Korea Yakult headquarters building

The symbolic nature of building mass and the inclusion of functions: To the architects of JUNGLIM, 'stone' is more than just a building material. 'Stone' is strong and solid, and a tool to manifest historical significance, while it manifests locality. Furthermore, it represents reliability, permanence, and symbolism. Design for buildings at some of the colleges start with how they are named and what they mean for. This is seen as a point of focus, compiling everything at a location. At times, classical composition method made up of three parts, application of classical motifs at Post Modern buildings, or finding significance of a building based on conceptual form and detail and then justifying its design is what masonry design of JUNGLIM is all about. It seems so natural for large practices to develop a wide variety of program solely based on functional criteria but JUNGLIM is not one of them. They have designed a large number of buildings based on their significance and symbolic qualities prior to functional concerns. It is true that the roof of Ewha Womans University Museum is pointed up so that it would stay in harmony with the rest of the campus buildings but the fact that polygonal shape is closely related to symbolic manifestation of it once again reconfirms us of what 'stone' represents in their design.

'Glass' that JUNGLIM employs in their design is actual glass because it could be another way of discoursing what the new headquarters building aims to portray. In fact as indicated earlier, JUNGLIM is a firm that has designed more buildings any other firms in the country with their strong engineering and technical background. One of the areas they focus on in their design is 'technology'. In a more broad term, perhaps strength of JUNGLIM in technology has been somewhat compromised with 'stone' just like the details they have applied in Toigye and Yugok Memorial libraries. Although my knowledge on their high-rise building design is rather limited, one of the examples that comes to my mind is the headquarters building of Donga Life Insurance Co. It is a building where both stone and glass were applied and at the top, a classical and complete design motif was used. Also, at the Korea Yakult headquarters building, a classical facade design has been employed without any modification.

'Technology' ought to be reprogrammed as functional elements now. Functions can never be substituted as superficial design patterns as those of Post Modern Architecture. I intentionally overstated on the college libraries and memorial halls earlier to point it out. First of all, I hope, JUNGLIM should no longer find key to their design from minor symbolism and manifest it superficial form of Classicism but tackle the issues of functions straightforward and then move forward in the direction of formalizing it. But in this case, 'function' is not that of functionalists but something that guides into the new era of complex modern architecture. In addition, stone and glass should be able to reveal genuine entity of those materials beyond portrayal of details and meanings in and out of buildings.

This is not an issue of mere details. For that reason, instead of staying at the state of technolo-

gy and fixed ideas, the design of JUNGLIM should be the one that uncover the meanings within the materiality for the days ahead.

This is something that concerns all of us not just JUNGLIM. In true sense, architecture of today should never rely on mere decoration of materials of today but must find its real meaning in creation of design by reorganizing genuine technology, engineering capability, and complex functional elements to realize technology. In other words, JUNGLIM should materialize 'technology', a major asset of theirs into every area of architecture. It is their mission to forge on a new type of architecture by challenging orthodox formal orders of architecture established since the modernization.

The most important factor in design is the sense found in everyone's heart but this sense will never change. Architects are not someone who sticks to only one method to keep what is permanent but reveals it in a wide variety of ways.

While preparing this article, I happened to come across Ben Van Berkel's projects on a book sitting at a corner of my desk and I would like to quote two projects of his to encourage JUNGLIM for their further progress.

First, I wish to use supervisor's quarter located right next to Bascule Bridge. This is a bridge nothing special in terms of its location, as he indicated in the book. Seen from the point of civil engineering, the bridge has no symbolic significance to it and it is unnecessary to reinterpret existing significance by providing any special design to it.

But then, he attached himself to the technological aspect of bridge and produced a small house covered with sloping metal roof that extended out of the building mass.

As a result, he has created 'a place' with an identity where there was no identity simply with an addition of this tiny building. His dedication to technology and his loving concern for an ordinary have given it a place with character. However, what dictates the scale of the building and has made it become of a part of the context are not the significance of the materials but physical nature of them. The other is Het Valkhof Museum. Berkel thinks of the route that every visitor to the museum could use. It is something that cannot be found in design textbooks. It is a powerful tool to reconsider the meaning of the facility.

Based on this approach, walls, structure, and what the facility means for have been reformed in turn. Seeking design approach deeply rooted in the era of technology is a task in another dimension unlike that of transforming symbolic meaning into architectural objects.

Generally speaking, 'technology' is inclusive of organization of plans, transformation of formal orders, introduction of physical entity, and significance of urban environment, from now on. The potential of 'technology' can never be included in the mass of a building, i.e., hidden beneath 'stone'.



东亚人寿保险大厦屋顶花园
A roof garden of Donga Life Insurance



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