백색 모다니즘과 김중규 건축의 역학
White Modernism and the Context of Kim Jongkyu’s Architecture

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Abstract: This paper studies Kim Jongkyu’s architectural works in the 1980s and 1990s, and he is one of the architects who can be considered the forefather of the modernist architecture in Korea. Kim’s architectural style is characterized by a combination of modernism and traditional elements from Korea. His works are unique in the sense that they blend the modern and traditional elements to create a new architectural style.

In the 1980s and 1990s, Kim Jongkyu focused on the use of modernist elements in his architectural designs. His works are innovative in the way that they combine modernist elements with traditional Korean architectural elements. His architectural style is unique and is considered to be one of the best examples of modernist architecture in Korea.

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Kim Jongkyu’s architectural style is a good example of how modernist elements can be combined with traditional Korean architectural elements to create a new architectural style.

Conclusion

Kim Jongkyu’s architectural style is a good example of how modernist elements can be combined with traditional Korean architectural elements to create a new architectural style. His works are unique in the sense that they blend the modern and traditional elements to create a new architectural style.

Keywords: Kim Jongkyu, modernist architecture, traditional elements, Korean architecture, innovative.
The rainbow does not always reflect past, but it reflects the future. Thus, do not regret your past; it was the foundation of your present. Do not worry about your future; it is simply a dream for the present. What you need to do is to live in the present moment, do not worry about the future, and do not regret the past.
김수강 건축의 역량이라는 점

이번에 소개한 건축가인 김수강의 작품은 다양한 재료와 형태의 조합으로 개성적인 건축 스타일을 탄생시킨 예시이다. 그의 작품은 과감한 재료 사용과 혁신적인 디자인으로 인해 현대 건축의 새로운 방향성을 보여주고 있다. 김수강의 건축은 독특한 형태와 재료의 추상적 조합을 통해 개성과 강인함을 동시에 표현한다.

그의 작품은 흔히 ' egret-shaped'와 같은 모양의 건축물로 알려져 있으며, 이러한 형태는 자연과의 조화를 추구하기도 한다. 전통적인 건축 기술과 현대적 요소의 조화로 이루어진 그의 작품은 전통과 현대를 연결하는 데에 큰 역할을 하고 있다.

김수강의 건축은 자연과의 조화로 이루어진 독특한 재료를 이용하여 자연과의 조화를 추구한 예시이다. 그의 작품은 과감한 재료 사용과 혁신적인 디자인으로 인해 현대 건축의 새로운 방향성을 보여주고 있다. 김수강의 건축은 독특한 형태와 재료의 추상적 조합을 통해 개성과 강인함을 동시에 표현한다.

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This is also applied to his individual works. He tried to have emphasized the importance of a landscape, referring to Cora Gerson (5, 1999) in his lecture at the University of North London (then London Metropolitan University), where he was teaching after he graduated from the School of London in 1999.** Gerson is a photographer who took pictures and documented various landscapes through aerial photography, and it became almost to realize the things in which his philosophical photography and the narrative of topography was related at that time. He also emphasized the importance of the landscape modelled from aerial photographs in the proposal for the Baker-Clark competition of Japan (1991) in which he cooperated with Hitomi Takeuchi.

Nevertheless, it doesn’t mean very much relatively in-depth “examination” about the major of landscapes in the time he has passed since the Myongdong Cathedral project. It is well known that the project was not implemented in number of decades, and we acknowledge that it is either fortunate as the idea of topographic space made of shaped planes could be built without being injured by compromise with reality. Even though his landscape concept has been left as the same traces in the recent projects in the making of architectural guidelines for the Pudu District in [1990], and the Hingren Valley (2002), and an individual building like Utile Museum (2003) in collaboration with Jan Seng Hong.**

“Universal Common Sense” or “Artistic Sense”?

It is because he has concentrated on internal interpretation of the meaning behind the idea of universal sense between an architect’s work and building? Or is it because his sensitive analysis of highlight words and concepts? Although it may seem from their expressions, Kim Jong-kyu, in his interview, has been dedicated for the ‘true’ without feeling the need to refer to being subjective in his speech. This stance can be best illustrated by an article “Comma for Unbearable” (1996), which seems to capture his unique architecture method or decision. “The essence of architecture is to make or less than universal common sense...” Architecture to simply work on a conscious, realistic, environmental for the client. If the phenomenon that architecture is explained in too incompletely a manner, his emphasize, intention and logic, as the most important elements for architecture, can’t be described commonly. If we are a breed, a man, an architect’s emotion is the delicate understanding of ‘everything’ and a regime system in “satisfying conscious modes”, which will produce ‘good architecture’ when well aligned.**

Yes, it is really so. Looking at the buildings Kim Jong-kyu has shown us since then, Flinders Park is a realistic, logical result. The play of emotion never occurrence, don’t all of these elements satisfy conscious introduction to architecture in the construction of a realistic environment, what else do we need to add here? Therefore, a conversational ‘content’ is widened and invigorated, which is fully respected. In particular, his three recent works will be the key examples. The St. Joseph Catholic Church built on the feast of a mountains in Gangiwon is located on the lower part of the heritage of St. Mary Mother of God (2008), which has designated; eight years ago, and it in Robbie in the architectural type in the previous. The moving and creation project of Myongdong Cathedral (1980-1985) [1991] was the result of the thoughtful consideration of the concept of original building (and the riot of 1955) designed by Armin Gotheiner, and a layout that is most
neighborhood within the area of Epping Hospital (1832) and the Bagpuize Church (1804-1806), which are designated as national architectural properties. The British Museum of Epping, in Its discussion, is an interesting case study.

This description mirrors the architecture seen in many examples. Is this the reason behind it? How can I transform this description further? Can anyone provide more specific examples? Would a different approach or a different description be more accurate? Perhaps, in the future, the focus might shift to a different aspect of the architecture. However, it is important to remember that architecture can be defined in various ways. For example, it can be defined as the art of building, or as the science of designing and constructing buildings. In either case, the focus is on the art and science of building, which is a complex and diverse field.

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White Modernism and “White Space”

On the other hand, the physical realization of Kim Jong-yo’s architectural theory also seems to be quite demonstrable, but this is more complex compared to his architectural theory. In this case, the buildings are meant to be a reflection of something that is intangible. As Thomas Bulfinch stated in his book The Structure of Scientific Revolutions (1962), “a profound shift” requires a “theory” which is not clearly defined or assumed, and the relationship between the elements is not straightforward. Without understanding “revolution” and “invention,” one cannot move on to the next phase of the process. This is why it is important to understand the relationship between the elements.

Architectural structures, whether in the physical world or in the mind, are not static. They are constantly changing and evolving. This is true for both the physical world and the mind. For example, when designing a building, an architect will often start with a concept and then develop it further as the project progresses. This is why it is important to have a clear understanding of the relationship between the elements.

It is possible that the relationship between the elements is not as straightforward as it seems at first glance. This is why it is important to have a clear understanding of the relationship between the elements. Architecture is not just about designing buildings; it is also about understanding the relationship between the elements. This is why it is important to have a clear understanding of the relationship between the elements.

In conclusion, the British Museum of Epping, in Its discussion, is an interesting case study. It provides a unique opportunity to explore the relationship between the elements. This is why it is important to have a clear understanding of the relationship between the elements. Architecture is not just about designing buildings; it is also about understanding the relationship between the elements. This is why it is important to have a clear understanding of the relationship between the elements.
Minimisation, which is appropriately played as a variation. Here, especially, this is applied to interior space, which can be called 'white space'. Look up to the white interior spaces created by your white interior finishing in the white external wall like the Hermitage. If St. Mary's, Mother of God, is an example, it may be applied by the architect, the Hermitage. In the designer, the architects of both of these examples are perceived as white. The meaning of white can be explained with a consideration of the contents of each building. While the ornament of a wing and the grace of the Hermitage is represented by white in the Hermitage's St. Mary's, the Hermitage's white is seen among the decoration of the white space in a similar manner, which then accommodates every kind of building. Looking at both of these examples together, however, there is no doubt that this white space is an extension of a Hermitage's vocabulary, derived from the white space of architecture. A brighter view of interior 'white space' could be made possible by nothing more than the introduction of an appropriate light. While he controls the brightness and atmosphere of the interior space through indirect lighting from various elements, in addition to rectangular windows to introduce the sunlight, the purpose built ceiling and upper wall were tinted and cut in various profiles. Here, let's continue this conversation once again the Hermitage Church, which new dimensions permitted the introduction of a light and a window. The angle of the window, however, was not typical of a typical window. The light in this Hermitage Church that was the window of the entrance is not the light of the sun. The light in this Hermitage Church that was the window of the entrance is not the light of the sun. The Hermitage's window is seen among the decoration of the white space in a similar manner, which then accommodates every kind of building. Looking at both of these examples together, however, there is no doubt that this white space
more common vocabulary as witnessed in the laboratory building, which is light and cheerful. The multi-purpose room of the main building is to turn away from the white-tinged slogan, as the result of an initiative aimed at the consideration of topographic conditions. Kim Jonggyu gathers like this, though he is strong, central architecture of Jeonju station which a held when he was a student and has never been to his college for projection in Korea. It is well known that a young prototype created his own intuitive architectural vocabulary in his interpretation and understanding of Modernism and transformed it in his own contemporary way.

The “Center” of Kim Jonggyu’s Architecture

Although it may be possible to enumerate Kim Jonggyu’s architecture as an entity, the landscape is an informed by architectural logic and subtly of intuitive, as its statement: discussed, it can also be read as different viewpoints like the relationship to White Modernism at the aspect of residence

definition. The issue of extended canopy revealed in his recent works may be extended to a larger territory context of the architectural career, which continues to evolve over time. Introduced and elaborated Kim Jonggyu’s using landscape concept with the purpose of examining the development of change, though it may be what, by contrasting the current expressions which remain more represented. Although, the actuality has not established a systematic theory about landscape, and the evolution in this issue may increase some mythological sense. It is worth noting, however, that Kim Jonggyu, a young architect in the 1990s, realized in the Korean architecture went at that time by pushing the boundary of landscape. it would be difficult to title him “a pioneer” due to the vast territory one can conceive of a landscape, which may be what that is the case. He presented a visual appreciation and achieved a paradigm shift.

Compared to this, Kim Jonggyu’s in his middle age seems to prove aiming for the “stream” genre in a manner which can be translate as rethinking the vocabulary of White Modernism which since appeared as an genre and transforming to our present stage in a strong way. An Interview with Jo Sung Young’s architecture and its influence upon Kenneth Frampton, I would say welcome a “critical antire-genre” for a strong, middle-aged generation of Korean architecture. If the movement for Kim Jonggyu ended up as an antire-genre, however, it may result from a transformational in culture, which was not prepared to be expected, but this must remain an ambivalent fact. No knowledge, young Kim Jonggyu described the living as a “stream” genre is being engaged, which is not coming from Modernism, and this is the solution. As Anthony Vidler inculcated in 2009, the solution for overcoming the “stream” genre is a continuous matter that searching for a new language of revitalization and innovation, based upon experiment architecture and new generation. Steady movement for the renewal of the architecture can be found as a new genre is being engaged, which is not coming from Modernism.
3. It should be noted that Kim Jongho enjoyed the role of Psychologist in the movie he played in the film ‘Doktor Doktor’, and his role in the film ‘The Psychologist’ is similar. He is also known for his role in the film ‘A Romantic’.