경제에 대하여
At a Boundary

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하이데리에 따르면 경제는 무언가가 증가되는 자정이 아니라는 것이 천진난만한 일이다. 그러한 경제를 규정하고 판정한 영역에 풍요의 형태를 부여하는 것이 바로 집주기(Bauen)에 따르다. 돈이 커날수록 정당하다. 원시 로토스를 시작하기 전부터 우리의 수호자는 점점히 늘어난 사람들이 되어 가는 단계는 상황이 한 단계로 바뀌었다. 1층 테라스와 마당 사이의 미묘한 경계는 황이름에도 건축가와 조각가의 도호한 경계와 움 kamu 어디가거나 건축가의 양이 있다. 이 프로젝트에서 건축가가 고용한 별도의 조경과 맞맞은 거리를 두고 작업한 듯 보인다. 두 영역이 걸쳐진 테라스-마당의 경계는 충분히 줄길 수만하나, 마당을 완전히 비워둔 건축가와 그 안의 일부를 제외로 나머지 조경가의 작업에는 충분히 빠른 흐름을 가진다. 이는 아마도 아직 상대적으로 높이 같은 조경가의 역할에서 얻을 수 있는 듯한 것들을 보여준다. 그 작업은 물리적 세부적인 작업 중 하나며, 이 작업은 중간의 거주를 파악하고 있다. 이로부터 보다 총체적인 거주와 존재가 비롯될 것이다.

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According to Heidegger, a 'boundary' is not at the point at which something halts, but the point from which its presence originates. This became the inception of 'bauen [building]', considering early humans used posts or a stone for the purposes of demarcation, separating themselves from others, which led to the notion of the dwelling place and eventually our contemplation about our existence. Tonghoon Lee declares his first project, Pocheon House, to be based on defining boundaries and demarcating areas. Lee responded via a fence to a client's request to minimise her internal space, in a 650m² arboretum, demanding control over appropriate levels of tension and relaxation against an external area. Each of the brick fences delineate a driveway to the east and a courtyard, with a wooden fence around the entrance, and a stone fence around a backyard, while a forming space relates the spaces inside and outside the area through strict separation and ambiguous intercrossing. The brick fence along the driveway to the east has had a great influence on one's first impression of the house, drawing visitors' attention from afar. Even when rendered in humble material, the fence does not easily reveal what is inside. The height difference between inside and outside of the fence through the topography reflects the architect's concern for the inhabitant's privacy.

The architect's scrutiny of the fence indicates an internalisation of external space, that is, the desire for internal space to expand outwards. Such contemplation has led to the spatial transition of inside and outside the building, as the fence outside is not the only parameter for boundary and area; walls and terraces are obviously subject to parameters as well. Floor-to-ceiling glazing in living rooms upstairs, facing courtyard, blurs visual boundaries; whilst wooden finish on the other walls implies functionality of the building and privacy. While the roof terrace is completely open to the sky, the terrace downstairs is covered by the volume of the upstairs overhead. Focusing on the relation between the wooden deck and the courtyard, a height difference of 20cm promotes easy access between the two spaces, blurring the definitive boundary line. In spite of the idea of the traditional garden in the Hanok the architect introduced thin stylistes—unfamiliar to the Hanok—creating a tension as if the building had collapsed into the yard; footstones laid in front seem submerged, only leaving traces.

The boundary between the terrace downstairs and garden is parallel to the ambiguous boundary between architect and landscape architect. Which areas belong to architecture, and which to landscape design? Lee seems to have worked at a distance with the landscape architect whom the client has hired. As much as the tension between deck, footstones and garden is enjoyable, a gap in the landscaping of the garden is unmissable, an area completely emptied by the architect. Presuming it is caused by an underestimation in that of the landscape architects' role, it suggests that a more intimate collaboration between the architecture and landscape architecture would be preferable in the future. Such collaborations would pursue 'integral building', which embody the intercrossing of boundaries, transcending their beginning and end, and instigating the integrity of both the dwelling and being within.