2. The thought about Metamorphic Boundaries

Pic 3. Byeungsan Seowon, Korea

Metamorphosis : a process in which something changes completely into something very different. (1)

Boundary : something such as a wall or fence that is intended to keep people or things separate. (2)

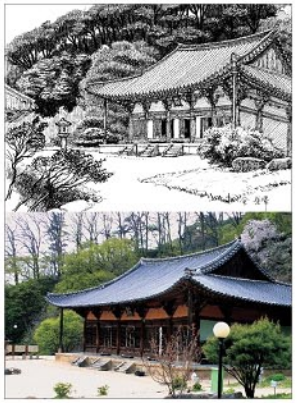
Metamorphic Boundaries : the continuous changes in architectural space used specifically by the architect to create a sense of recognition or change in perception.

A. Basic Thought of Metamorphic Boundaries

a. Korean Conservatism

From ancient times, Koreans have had as their motto, "Man is the center of the Universe." Their histories of ideas and philosophies of life were all about man, Confucian human-ness. In this man-centered universe, Koreans developed the idea of Joong-yong, a kind of prudent conservatism that originated in Confucian thought. Courtesy, indeed extreme courtesy, ruled with an iron hand all of their relationships. They respected seniors. They obeyed their parents. Because of their constant thoughts of family, friends, neighbors, seniors, juniors, even the people who passed them on the street, they became obsessed with worries about how others thought about them and struggled constantly with self-doubt and feelings of not, somehow, having done the right thing. Koreans are determined to be neither simple nor complicated, neither particularly self-restrained nor self-indulgent, neither strong nor weak. Always they are in the middle position. In the best of times, this conservatism, this good Joong-yong, guarantees that everything in life is good; but in the worst of times Joong-yong becomes merely a lukewarm indecisiveness, innervating and unproductive.

Pic 4. Buseuk Temple, Korea



Pic 5. Buseuk Temple, Korea

Joong Yong Is ?

What Heaven has conferred is called The Nature; an accordance with this nature is called The Path of Duty; the regulation of this path is called Instruction.

The path may not be left for an instant. If it could be left, it would not be the path. On this account, the superior man does not wait till he sees things, to be cautious, nor till he hears things, to be apprehensive.

There is nothing more visible than what is secret, and nothing more manifest than what is minute. Therefore the superior man is watchful over himself, when he is alone.

While there are no stirrings of pleasure, anger, sorrow, or joy, the mind may be said to be in the state of Equilibrium. When those feelings have been stirred, and they act in their due degree, there ensues what may be called the state of Harmony. This Equilibrium is the great root from which grow all the human actions in the world, and this Harmony is the universal path, which they all should pursue.

Let the states of equilibrium and harmony exist in perfection, and a happy order will prevail throughout heaven and earth, and all things will be nourished and flourish. (3)

Pic 6. Kim, Hong Do, Painter, Korean

투쟁을 통한 다툼보다는 중용을, 그리고 갈등보다는 조화를 이루는데 신봉하는 마음이 해학 정신이다. 해학 정신은 또한 사소한 일에 연연하지 않고 대범함을 추구하는 함으로써, 긍정적인 사고의 생명력을 가진 의미를 포함한다. 〈타작도〉에 보여지는 활달하고 건강한 분위기는 중용의 만족스런 현실의 모습과 삶속에서 드러나는 마음의 평화로 인한 해학 정신에서 나온 것이라 보여진다. 중용과 해학의 차원에서 보면 갈등과 대립이 있을 수 없고, 관조하는 태도로 사물을 보면 절대 평등과 조화만이 있을 뿐이다.

Translation :

The scene thus depicted is one of good humor. The servants work hard, but they are always smiling. They are happy. No matter what they have to do to survive, they accept and understand the present moment of their lives. There is neither conflict nor objection. There is only peace and harmony.

(1) Longman Dictionary of Contemporary English, 1140 page

(2) Longman Dictionary of Contemporary English, 208 page

(3) The Doctrine of the Mean, Chinese Classics, World 1 Kuan Tao Headquarters, http://www.with.org

B. Traditional Architecture in Korea

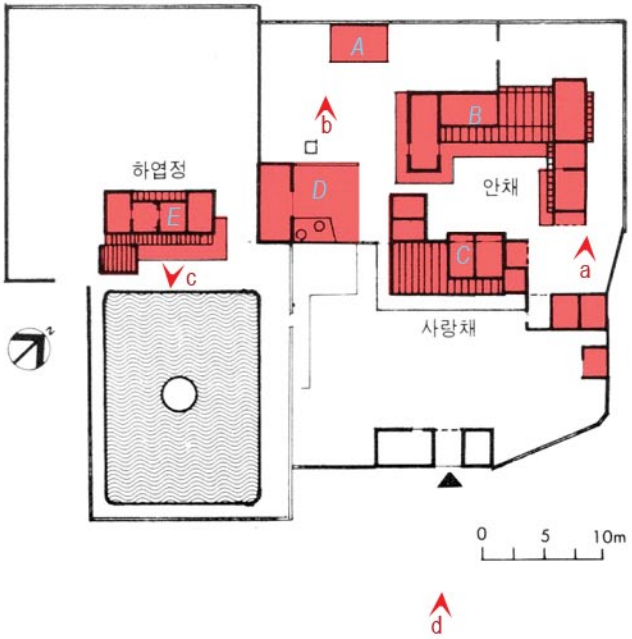
우리 나라 전통 건축의 특성은 타를 지배하려 하지 않고 타에 의하여 침범당하려 하지도 않았다. 자연을 해치지 않고 경외하며 자연과 연관된 신영을 숭배하였기 때문에 되도록 자연과 연속성을 갖고 조화를 이루기를 원하였다. 따라서 건축을 조영하는데도 극대하지도 왜소하지도 않으며, 자연을 지나치게 개발하여 파손시키면서까지 건축하려 하지 않고 오히려 적응하려는 태도로 건축을 계획하려 했다. 즉 전체적인 비례와 조화미를 꾀한 것이 우리 전통 건축의 특징이라 할 것이다. 궁궐의 중심이 되는 지역의 주요 건물 배치는 좌우 대칭을 이루는 규범을 지키려 했지만 전체적으로 보아 자연 조건인 지형에 맞추어 자유롭게 배치된 특징을 보이는 점이 중국이나 일본의 배치와 다르다고 할 것이다. 오행사상이 우리 건축에 영향을 준 것은 이런 배치뿐만이 아니고 단청을 채색함에도 적용되어 색을 오원색으로 분류하여 青, 赤, 白, 黑, 黃色을 기본으로 하고 있다. 또한 우리 건축은 사용되는 재료도 자연 부재로 이들을 사용해 자연미를 나타냈다. (4)

Translation:

Koreans respect nature as much as they respect seniors, and for similar reasons. Just as respect for one's senior guarantees happiness and contentment, so harmonization with nature, if done properly, can result in a long life of happiness and prosperity. Therefore, nature is never manhandled or otherwise rudely treated in order to build a new building. Rather, the building is designed to fit into the existing environment.....

Harmonization with the environment was the most important consideration in the Korean architectural tradition. In order to achieve this, Koreans made use of courtyards open to the sky and brought as much of the out-of-doors into the house as possible, separating rooms by function to accommodate inside and out the complete goings-on of nature. They considered most carefully the position of the house with relation to the sun. They determined by the shape of the surrounding mountains the force and direction of the wind, and built accordingly.

(4) Condideration of Traditional Architecture, Gee-communication
http://www.reportworld.co.kr/report/data/view.html



Pic 7. Whang Park's House, Korea

A. Storage
B. Room for Woman
C. Room for Man
D. Kitchen
E. Room for Guests

Spatial Separation by Function

The most uniquely Korean feature of this idea of the harmonization of architecture with nature has to do with the Korean belief that functional division of living space is the easiest way to make it a part of nature. This is achieved in traditional houses by creating separate living spaces in such a manner so as visibly to imitate the harmonious balance of nature and invisibly to connect each space with the wind for natural ventilation and with light for brightness.

a Pic 7-1.
Whang Park's house, Back Court Yard

b Pic 7-2.
Whang Park's house, Guest Room

c Pic 7-3.
Whang Park's house, Man's Room

d Pic 7-4.
Whang Park's house, Distance view

b. The Korean courtyard

The traditional Korean courtyard stimulates thought, feeling, and concern. It is a transitional space where people connect with nature, on the one hand, and the house, on the other.

These pictures are about the sequence of the space toward the courtyard.

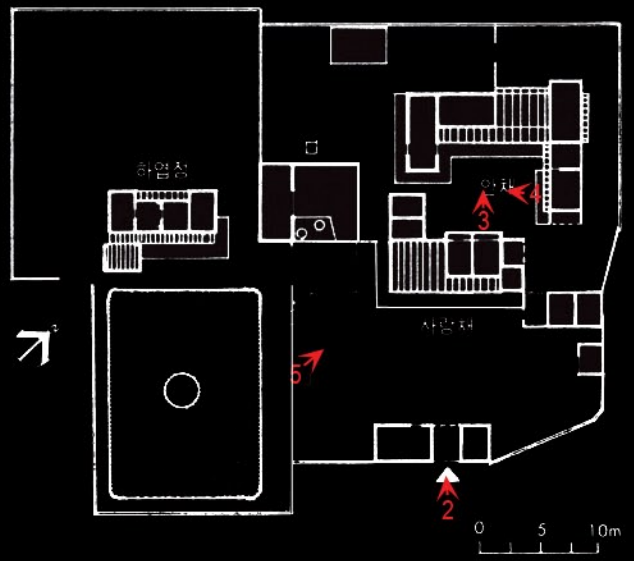
1

2

3

4

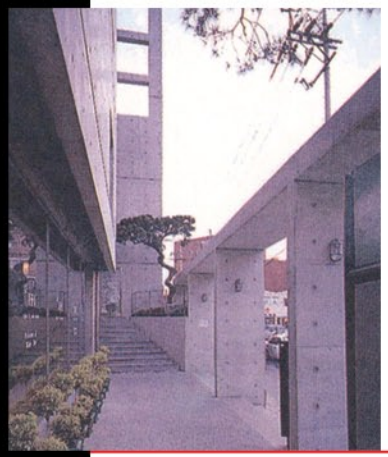
5



Pic 8. Dongman Son's House, Korea

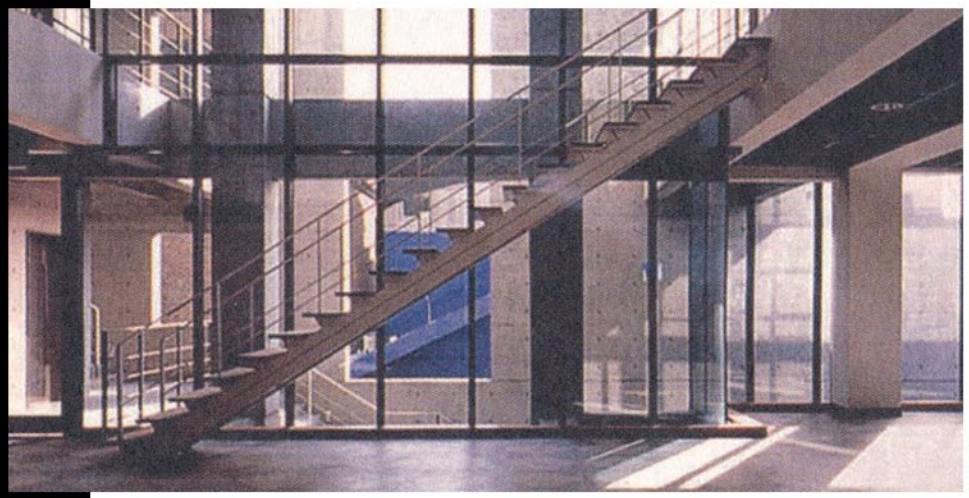
The architect of the Cultural Assembly Hall evolved the theory that the spatial moment of traditional architecture is determined most importantly by the courtyard; the yard in the house is the most important place to connect each room and nature. Thus the courtyard is a transitional moment conducive to various spatial moments, when visitors go into or come out of the house.

Pic 11. Dongsoong Dong Cultural Assembly Hall, Korea

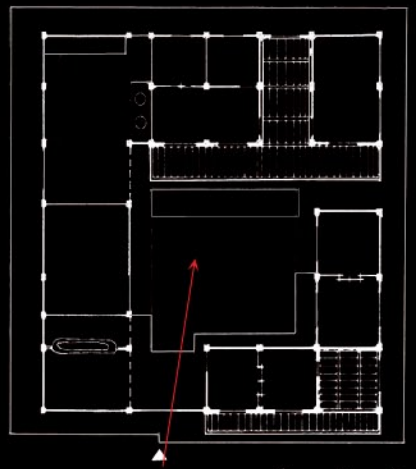


Pic 11-1. Dongsoong Dong Cultural Assembly Hall Interior, Korea

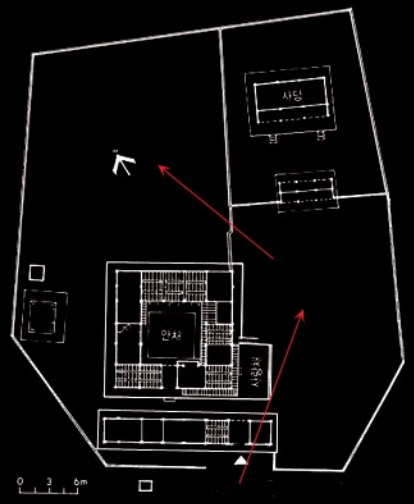
New technologies and materials are useful for making buildings, and providing many methods for expressing tradition. The direct consequence of using traditional materials and images is not the real expression of traditional ideas. It is just imitation.



Pic 11-2. Dongsoong Dong Cultural Assembly Hall Interior, Korea



Pic 9. Haewoon Pavilion



Pic 10. Dongman Hong's House

C. Urban Architecture As Seen Through Korean Eyes

Pic 12. View of the Insadong Street, Seoul, Korea

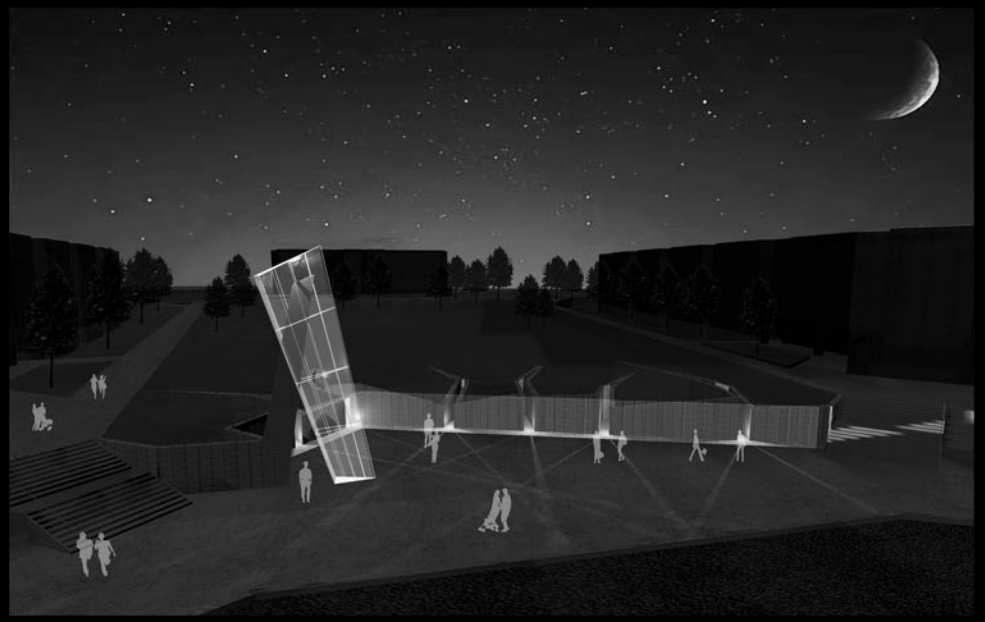
Pic 13. War Memorial, Fortbrag, NC
Designed by Woo-hyun Cho

Urban architecture has its own beauty -

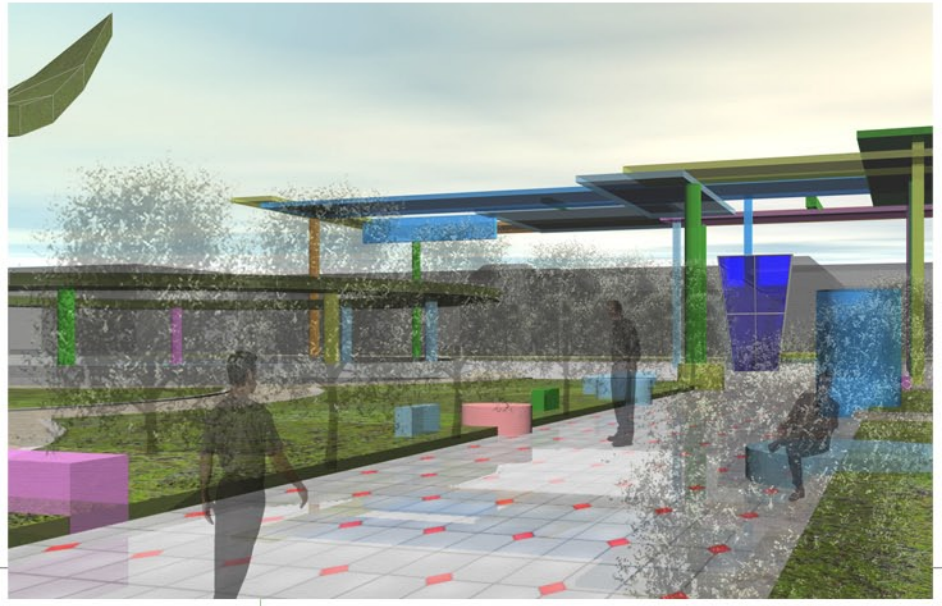
The concept of a beautiful environment encompasses numerous factors. People try to develop these environments in cities based on theories of what used to be, what is, and what is to come. They see the city for what it was and for what it is. They become accustomed to the city as it exists in the present moment. They rarely argue about why the city looks the way it does, nor do they complain. They struggle to make their livings. They just pass by the buildings when they are heading home without really noticing them. When they are home and free to enjoy themselves, they want to share their lives happily with friends, not talk about architecture.

However, the lives shared by architects with each other is another matter. The nondescript nature of most cityscapes is not what architects desire, but just the opposite. There is joy in what one creates, however much it may be ignored by passersby. "No one is more surprised by, or feels greater joy of discovery in the building that is erected," Tadao says, " than the architects.(4)" Architects want people to understand their buildings. They want to design something new, something different from the old, from the past. They want to test their theories about what might be good for people. Whether radical or conservative, for the sake of better cities and better architecture, better culture and better art, architects desire to make our cities more livable, by means of modern technology, and sometimes in spite of it.

(5) Tadao Ando, GA Architect 16 vol3 1994-2000, 15 page



With technology there have been both good and bad outcomes. When engineers developed the elevator, for example, architects could then design taller and taller buildings, high-rises, skyscrapers. This was convenient, especially in cities where land was especially scarce, but it produced some ill-effects as well: people rode the elevators, got fat, developed pulmonary and heart diseases, and died before their time. The use of concrete and steel allows us to create broad and high spaces, but when we want to rebuild, we are faced with a whole new set of considerations: the huge amounts of trash and debris left behind after destroying them. ??Always, we are trying to do the right thing and make something that is good, but no one knows really and definitively what it means to be really right or good. In this regard, it might be useful to reevaluate the situation from a Korean point of view. Joong-yong is the beauty of the present, past and future. The city it describes, with its courtyards and infinite number of small, airy, well-lit rooms, has already a beauty of its own. Even if it seems to be old, it sees the beauty of the past. Even though it seems to be too radical, it understands the beauty of the future.



Pic 14 (up). Park Design, Naple, Florida
Designed by Woo-hyun Cho

Pic 15 (left) Virginia Tech Drillfield

Pic 16.(down) Boong-jeong Temple, Korea

D. Ideas of People and Architecture with Various Space of Metamorphic Boundaries

People create their own culture. They create their life in architecture beyond architects' expectation about how the space might be used. But when we design a new building involving new physical shapes and materials defining new boundaries that color and shape people's behavior, these people need to have time to adjust to the new architecture. The boundaries I have in mind are not only physical boundaries—buildings, streets, rooms, walls, bridges, etc.—but emotional boundaries as well.

Pic 17, Kyeungsan Gamyoung Park, Dongsungro, Daegu, Korea

When for political reasons, or reasons that have to do with the security of the state, or even the safety of the individual in areas of criminal activity, curfews prohibit access to the larger world, even within the warm and friendly confines of one's own house, one feels that the boundaries are quite overpowering and intimidating. When a boundary of space is created, whether physical or emotional, people need time to accustom themselves to the boundary and become a part of it.

CONCLUSION

The Creation of Variable Space
by Means of Metamorphic Boundaries

My project, conceived of and executed within an intellectual context of traditional Korean architecture, demonstrates the idea of Variable Space through Metamorphic Boundaries. I have worked physically and emotionally with the utmost integrity, reflecting constantly on what might otherwise be the case, on the countless variables I might have overlooked. However, there remain entirely too many issues for me to think that I can now completely describe with absolute clarity the implications of making variable space through metamorphic boundaries. Studying well-established theories of other architects will help me understand and generate other ideas and apply them to my ideas of metamorphic boundaries to projects in the future. I anticipate that my initial design trials will be rocky; but I hope that they will eventually develop into concrete ideas that I can fully express someday in my own voice.

Here, for the time being, is my summary of the idea of making various spaces through Metamorphic boundaries, to be revised constantly as I grow more knowledgeable:

The existing city and architecture: The city and architecture have contexts of their own that communicate with their existing boundaries. The city can be defined within its boundaries by the formation of architecture. Architecture can be defined within its boundaries by the formation of the city. Thus architecture can be seen as something bounded and circumscribed by a people's movement from form to form within the larger formal framework of the city, on the one hand, and, on the other, as that within which the city is framed contextually by the people.

Tradition: Tradition is not defined entirely, perhaps not even fundamentally, by the past. It is a characteristic of the present that existed in the past. It can be genetic characteristics. It can be intuition. After all is said and done, it can be the spirit of Korea.

The Space: Space is the owner of the boundaries. When space moves, boundaries are stimulated to move. When boundaries disappear, space becomes ambiguous. When boundaries become metamorphic, space becomes various.

Selected Bibliography

1. Tadao Ando / GA Architect 16 vol3 1994-2000

2. Kyeung-soo Kim, Jan 2001 monthly discussion about how to identify the tradition in Korean Architecture, Seoul University Library 2001.

3. Woo-young Bae, A Study on Boundary in Landscape Architecture Seoul University Library 2004

4. Byeung-yoon Sin, Shape and Form without Boundaries Seegong Monwhasa Press

Footnotes

(1) Longman Dictionary of Contemporary English, 1140 page

(2) Longman Dictionary of Contemporary English, 208 page

(3) The Doctrine of the Mean, Chinese Classics, World 1 Kuan Tao Headquarters, http://www.with.org

(4) Consideration of Traditional Architecture, Gee Communication Http://www.reportworld.co.kr/report/data/view.html

(5) Tadao Ando, GA Architect 16 Vol 3 1994-2000, 15 page

Photography Credits

All illustrations used in this book belongs to the author except for

Public Domain Images;

Pic 2. San Francisco Airport, http://www.bamboogarden.com/Phyllostachys%20bambusoides.htm
Pic 6. Kim, Heung-do, Old Paint Study, http://www.koreandb.net/OldPaint/op_pungsok02_1.htm
Pic 7. (7-1, 7-2, 7-3, 7-4). Whang Park's House, Kyunsangbookdo, Korea / http://at.co.kr/kr_pakwh.htm
Pic 8 /12. Dongman Son's House, Kyunsangnamdo, Korea / http://at.co.kr/kr_dongm.htm
Pic 11. Heawoon Pavilion, Kangwondo, Korea / http://at.co.kr/kr_haeoo.htm
Pic 21. Virginia Tech Campus Map / http://www.unirel.vt.edu/map/WebMap2004.pdf
Pic 22. Reflection of the Glass / http://user.chollian.net/~msjys/m3.htm
Figure 1, 2, 3. Http://hyundaiglass.co.kr/glass/sort/09.htm