ORIGINS OF KOREAN MODERN ARCHITECTURE

By

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A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
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To my family
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ORIGINS OF KOREAN MODERN ARCHITECTURE

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Major: Design, Construction, and Planning

This dissertation examines origins of Korean modernism in architecture within the context of cultural encounters in modernity between the East and West and in comparison with Western origins of modernism. The overall research evolves from the works of two pioneering and representative native Korean modern architects: Gil-ryong Park 朴吉龍 (1898-1943) and Dong-jin Park 朴東鎭 (1899-1981), who actively practiced architecture during the Japanese colonial period (1910-1945).

This research examines the conflicts and continuity of architecture between tradition and modernity from the late 19th and the early 20th centuries, considering the emergence of scientific concepts such as "hygiene," "efficiency," "science," and "system" in Korean modern culture. Based on these two architects as case studies, this research demonstrates that Korean early modernism was entangled with and struggled between Western modernism, Japanized modernism, and Korea's own traditional architecture. It provides a significant and unique case study of the cultural encounter between Korea, Japan, and Western architecture in the early 20th century. Moreover, in order to reveal the true historical value of Korean modern architecture and
return to its origins, this research explores historic preservation as critical modernism in Korean architecture, not only revealing the historic preservation of Korean modern architecture, but also scrutinizing the historic preservation of these two architects' designed buildings.

This research differs from the usual approach in history and cross-cultural studies that have previously dealt with Korean modern architectures or architects. This work considers a wide range of new and unexplored relationships, such as comparing origins between Eastern and Western modern architecture to explore the relationships between tradition and modernity across cultural differences, applying a comparative study of regional modern architecture in East Asia, and exploring the historic preservation of critical modern architecture from the hermeneutic perspective of the origin. This research demonstrates the multiplicity of influences and conflicts experienced by Korean architects as they worked to create a new cultural identity for modern Korea.
CHAPTER 1
HISTORICAL AND THEORETICAL INTRODUCTION

Historical Introduction

History is not simply the repository of unchanging facts, but a process, a pattern of living and changing attitudes and interpretations. As such, it is deeply a part of our own natures.\(^1\)

--Sigfried Giedion

This research endeavors to reveal origins of Korean modernism of architecture within the context of East Asian modernism and to explore the cultural encounters between the East and the West in terms of modernity. As philosopher Paul Ricoeur emphasizes, the significance of "the encounter of other cultures"\(^2\) for identifying cultural identities, exploring cross-cultural exchanges will not only enable the original cultures to sustain their originality, but will also help to redefine the original cultures.\(^3\)

East Asian architecture experienced intense conflicts between tradition and modernity starting from the mid-19\(^{\text{th}}\) century, when western powers established colonies in East Asian port cities. In an even more complicated fashion, Korean modernism evolved within the history of Japanese colonization during the first half of the 20\(^{\text{th}}\) century. After Hanil byeonghab joyag

* Unless otherwise stated, all translations from Korean, Japanese, and Chinese are by the author.

* In the dissertation, I used either *hangul* (한글, a phonetic system of the Korean language) or *hanja* (漢字, Chinese characters in the traditional Korean language) depending on the specific historical context of the use of a Korean term. When I choose *hangul*, it means a concerned Korean term is commonly used in the contemporary age. When I choose *hanja* instead of *hangul*, it means a concerned Korean term was authentically used in its original historical context because *hanja* was widely used in Korea Joseon during the early 20\(^{\text{th}}\) century.


韓日倂合條約 (Korea-Japan Annexation Treaty or Japanese Annexation of Korea) was proclaimed in August 1910, Korean modern architecture developed along a different track from those of China and Japan. Although the profession of Korean modern architecture seemed to follow global modernism, its development was skewed by Japanese influences insofar as Japan deeply affected modern culture in Korea. Meanwhile, Korean modernism strongly interacted with Korean tradition. Korean modernism not only emerged from conflicts between tradition and modernity, as was the case in other East Asian countries, but it was entangled with both Japanized modernism as well as adopting elements of Western modernism.

This research begins with the following questions: What are the natures of modernism in Korean architecture in the early 20th century? Specifically, what were the influences of Western culture on early modernism in Korean architecture? How were the influences of Western culture embodied in Korean modern architecture? How did Korean architects accommodate these influences in their own architecture? Consequently, this research seeks to find the interaction between tradition and modernism in Korean architecture and to reveal how that transition was related to the modernism in Korean modern architecture.

The objectives of this dissertation are to investigate the characteristics of Korean modern architecture in the early 20th century through comparing modern architects and architecture and the cultural encounters between the East and West in modernity. As stated by the hermeneutical architectural historian Dalibor Vesely, architecture cannot find its value through its natural character; rather, it finds its value through outside influence. The discovery of these mutual influences between tradition and modernism and between East and West will help us embrace other cultures in architecture and enhance the value of modernism in Korean and Western

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architecture. Modern architecture can create a synergistic effect through the influx of other cultures, and this research will shed light on the modern history of Western and Eastern architectural encounters.

In order to find the nature of modernism in Korean architecture, I focus on the following research aspects. First, this research investigates the relationships between tradition and modernity in the early modern ages in Korea. I explore not only architecture but also literature, including poetry, politics, culture, science, technology, and more in order to articulate the context of Korean modernity in the early modern ages. Second, I compare tradition and modernism in Korean architecture in the early 20th century through two pioneering and representative native Korean modern architects: Gil-ryong Park 朴吉龍 (1898-1943) and Dong-jin Park 朴東鎮 (1899-1981), who actively practiced architecture during the Japanese colonial period (1910-1945). I look at how these two architects adapted and integrated tradition and modernity in the early 20th century. I explore how Gil-ryong Park and Dong-jin Park incorporated Western architectural ideas into their architecture. Third, this research investigates the accommodation of Western modernism in Japanese and Korean modern architecture. In order to understand how Western modernity was translated into Korean modernity, it is necessary to trace Western architects’ influences in Japan. Finally, this research explores the historic preservation of critical modernism in Korea focusing on these two architects’ designed buildings. It is important to explore the subject of historic preservation in Korean modern architecture because historic preservation is the way to reveal and return to the origins in Korean modernism.

This dissertation differs from the usual approach in history and cross-cultural studies which were conducted in Korea and Western scholarship dealing with the similar topics. First of all, this work carries out pioneering comparative research on Eastern modern architecture and its
relationship to the West. There has been research relating to each side, but as of yet, to my knowledge, there have been few scholarly writings on cross-cultural exchanges between Korea and the West. Second, it applies a historical hermeneutic interpretation of modern architecture in East Asia. To date, research on modern architecture in Korea has focused on collecting and introducing archival materials and data. It is historically meaningful to interpret them through hermeneutical and comparative perspectives. Third, this research investigates modern architecture's mutual influences between East and West. Most modern scholars in the West believe that modern architecture originated in the West, but the relationship between West and East in modernism is, on the whole, overlooked. However, modernism has ambivalent and sometimes paradoxical characteristics in the East, which will be considered here. Fourth, using case studies of early modern architects, this research explores the historic preservation of significant modern architecture by applying and comparing Korean and Western historic preservation theories. The comparative study helps reveal how cultural encounters in early architectural modernism can be sustained as a valuable part of contemporary urbanism in Korea and the West. This research into the origins of modern architecture in Korea and its preservation relates to many other cities, both Eastern and Western that are attempting to preserve buildings of the early- and mid-20th century. Finally, this dissertation enables Western scholars to understand East Asian modern architecture from a cross-cultural perspective. Most research in modern architecture in the East has been presented in the Chinese, Japanese, and Korean languages, but very little of this work has been introduced into Western academic discourse. Most research in Western scholarship on Eastern architecture has focused on Eastern classic traditions prior to the 19th century. This dissertation attempts to redefine architectural modernism in Korea and extend the understanding of Western architecture into a synchronic Eastern
perspective. In particular, there are very limited English-language works about Korean architecture, most of which treat the subjects as a subcategory of Asian art.

The Peculiarity of Early Korean Modernism

The meaning of the term "modern" is ambiguous. It refers to the present or to a recent time and also designates a characteristic of contemporary styles. In humanities study, it is related to the period in history from the end of the Middle Ages to the present. The concept of "modernity" appeared first in the 18th century in Western Europe through major events such as the social revolution of France (1789-1794), the industrial revolution in England (mid-18th-century), and rationalist Enlightenment thought. The concept of modernity then spread to other parts of the world. Our contemporary notions of modernity are often related to "the Enlightenment, rationalism, citizenship, individualism, legal-rational legitimacy, industrialism, nationalism, the nation-state, the capitalist world-system, and so on." Moreover, modernity’s verse is not tradition, but locality. The concept of modernity, which initially used a capital M, has a narrower meaning of Modernism in Western architecture. However, modernity with a lower case m is composed of various characteristics that occurred in the modern period.

In architecture, "modern" and "modernity" express various movements that occurred in the 20th century and carry a meaning of functionalism which combines aesthetic ideas against historical precepts and styles. The phrase "modern architecture" is enigmatic as well. There is still controversy over the delineation of the beginning of the period of modern architecture.

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modern architectural historian, Alan Colquhoun, stated that "it [modern architecture] can be understood to refer to all buildings of the modern period regardless of their ideological basis, or it can be understood more specifically as an architecture conscious of its own modernity and striving for change." Colquhoun has a broader understanding and definition of modern architecture that is not limited to specific buildings which demonstrated radical changes. The architectural historian Peter Collins expands the definition of modernism, saying: "Yet influential as these economic factors eventually proved to be, the immediate source of the changes in architectural ideas was philosophical, and stemmed primarily from a new kind of awareness which we may call the awareness of history." Thus, he relates the inception of modern architecture to the late 18th century's radical alternation in Western society, which is associated with the emergence of the social sciences. Collins's modern theory was thus understood in terms of cultural and philosophical changes rather than as material and technical innovations. Kenneth Frampton wrote that if the revelation of modernity was the origin of modern architecture, the concept went back to the mid-17th century when architects questioned the classical principles of Vitruvius because they were questioning Vitruvius's principles. In addition, as Bill Risebero said, if modern architecture is defined by a new architectural style and form, it is related to the modern age's industrial revolution and the democratic revolutions in the mid-18th century. If Western modern architecture is explained by modernism, as Charles Jencks said, it originated in the avant-garde movements of France in the mid-19th century.

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12 Charles Jencks, The New Moderns from Late to Neo-Modernism (New York: Rizzoli, 1990), 13.
architectural historian Manfredo Tafuri’s interpretation of modern architecture is also related to the new understanding and questions of the avant gardes rather than the empiricism of architecture. In his book *Theories and History of Architecture*, he wrote:

> The criticism of modern architecture has been obliged to proceed, almost until today, along rails laid on unprejudiced empiricism: perhaps this was the only viable route as, too often, the art of our century has jumped the fence of ideological conventions, of speculative foundations, of the very same aesthetics available to the critic. So much so that the only authentic criticism of modern art came especially between 1920 and 1940, from those with enough courage not to derive their analytical methods from existing philosophical systems but from direct and empirical contact with the thoroughly new questions of the avant gardes.\(^{13}\)

Even if Tafuri’s understanding of modern architecture is connected to the avant gardes, his view on modernism does not follow only these trends but, rather, he critiqued the avant gardes for its failure to satisfy society’s needs or purposes such as aesthetic and "postulated social"\(^{14}\) goal. Meanwhile, Tafuri tried to understand modern architecture as the primary frame of the questions of avant gardes. However, the periodization of modern architecture, which is suggested by architectural historians as quoted above, is still a debatable and ongoing conversation based on what architects and architectural historians emphasize.

"Modernism" in architecture can be extended from around 1900 to around 1970, that is, before the movement known as post-modernism occurred. Contrary to the periods such as Gothic, Renaissance, and Baroque, modernism in architecture is not merely a specific style or movement. It expresses the progressive and the avant-garde modernist buildings, which realized modernism in architecture, utilizing flat roofs and lots of glass: glass window-wall, glass doors, glass

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partitions, reinforced concrete, metal buildings, and tough-edged and stark.\textsuperscript{15} In addition to this kind of physical appearance, these buildings employ open plan, separate structure from the skin, and asymmetrical distribution of spaces and forms.\textsuperscript{16} Le Corbusier's "Five Points of Architecture," which was formulated in 1926, was a pioneering theory that landmarked the 20\textsuperscript{th}-century modernist movement in architecture. As Corbusier stated, "the engineer's aesthetic, and architecture, are two things that match together and follow one from the other: the one being not at its full height, the other in an unhappy state of retrogression."\textsuperscript{17} For him, the harmony between the aesthetic and engineering aspects of architecture is a significant factor in modern architecture, and he tried to synthesize these two components. As a leader in modernism, Corbusier explored these five essential points, which were the new approach to architecture, in his projects, such as Villa Savoye (1929-1931): pilotis, the free design of the ground plan, the free design of the facade, horizontal windows, and the roof garden. Through the "Five Points of Architecture," Corbusier promoted modern ideas such as a grid system, reinforced concrete columns, the facade free from of the structure, and so on, which were regarded as a manifestation of modernism in architecture.

For East Asian study scholars, it is not new to discuss the concept of "modernity," as Western scholars do. Tu Wei-ming has noted that the form of East Asia's modernity has many common grounds with Western modernity.\textsuperscript{18} East Asian countries were not isolated from

\begin{footnotesize}
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\item\textsuperscript{15} Sarah W. Goldhagen, "Something to Talk about: Modernism, Discourse, Style," \textit{Journal of the Society of Architectural Historians} 64, no. 2 (June, 2005): 143-167.
\item\textsuperscript{16} Ibid., 155.
\end{itemize}
\end{footnotesize}
Western modernity and were influenced by it because, in the late 19th century, many East Asian countries were dominated by colonial modernity from the West. Even if the concept of "modernity" had its beginnings in the West and spread throughout the world, other parts of the world took different paths of modernization depending on specific situations. Thus, modernity in East Asian or non-European countries developed their own features. In particular, East Asian modernity is distinguishable from the perspective of Western modernity. For example, Eastern scholars use terms referring to modernity differently, depending on circumstances, because Asian countries experienced modernity in diverse situations and adopted it in different ways: "East Asian modernity," "colonial modernity," "high modernity," and "postmodernity." In particular, East Asian countries or regions which had experienced colonialization, such as Korea, Taiwan, and Hong Kong, began to use "East Asian modernity" and "colonial modernity" which could be dissimilar from Western modernity.

The recognition of "modernism" in East Asian countries has a common ground in which East Asian countries tend to regard "modernization" (근대화, 近代化) as "westernization" (서양화, 西洋化). When in the mid-19th century Western powers started establishing colonies through opening the ports of East Asian countries, these countries experienced the conflicts between Eastern tradition and Western modernism. Modernism in East Asian countries reflected their confusions, hopefulness, agonies, and struggles between new Western influences and

20 Tu, 1-10.
21 Positions: East Asia Culture Critique 1, no. 1 (Spring, 1993). The topic of the inaugural issue was about colonial modernity.
regional cultures. There are some different views regarding the beginning of modern period in East Asia. In China, the real modernization process started from the beginning of the 20th century, when the Qing dynasty was ended. Chinese historians generally define the modern period from 1840, when the Opium War began, through the present, during their ongoing process of xiandaihua 現代化 (modernization).24 Japanese historians date the modernization from the Meiji Reform (明治維新, 1868) to the mid-20th century.25

In the case of Korea, the history of Korean modernity is in a quite different place relative to Western modernity. In the West, the beginnings of modernity started with the Renaissance, which began to diverge from the medieval times when thinkers and philosophers began to consider humanism based on rationality. In Korea, scholars even consider the movement of Silhak 實學 (School of Practical Learning), which strongly affected the prevailing ideas and culture of the 17th and 18th centuries, as the beginning of Korean modernization like the spring blossom of modernity. At that time, the philosophical backgrounds of the School of Practical Learning scholars, who studied practical matters in the Joseon26 Dynasty, derived from the following ideological mottos: silsagusi 實事求是 (empirical tradition), gyeongsechiyong 經世致用 (practical system), and leeyounghusaeng 利用厚生 (promotion of public welfare).27 The School of Practical Learning was influential from the mid-17th to the early-19th century. It

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26 Joseon (조선, 朝鮮) is the former name of Korea from 1392 to 1910.

27 Lim, 21.
explored social, political, economic, cultural, and educational rebuilding of Korea focusing on
the humanistic practices that originated from China and stimulating new paradigms in
technology, social sciences, and natural sciences. At the same time, the School of Practical
Learning scholars tried to discover the core values of Korean (Joseon) history, culture (literature
and language), and topology.

During the time of the 19th century, a period when great enlightenment began, changes in
society had sped up because social ideologies, such as Western philosophical trends and social
Darwinism, the achievement of natural science, and industrial technology, were transferred to the
Joseon Dynasty. In the Joseon Dynasty, the learning of Western culture propagated first around
the 19th century. Western culture, scholastic philosophy and contents were introduced to the
Joseon dynasty. At that time, most of the trends of Western philosophy were criticized and the
society denounced the way of Roman Catholicism when it was first introduced to Korea. By the
time of the opening of the ports, there was less criticism of Western philosophy, which was
introduced to Korea through Chinese or Japanese translations. At that time, the government of
Korea sent Susinsa 修信使 (envoys dispatched to Japan since opening the ports) in Japan and
Yeongseonsa 領選使 (envoys to the Chinese Qing Dynasty to learn their developed culture) in
China. Through such envoys, Koreans began to approach Western philosophical publications.
After the 1890s, some Korean publications introduced Western philosophers, such as Kant and
Hegel, through domestic magazines. However, there was not an aggressive movement to
understand this kind of western modern philosophy on the part of the public, and the movement
did not gain momentum in detail.

28 Song-mi Yi, Searching for Modernity: Western Influence and True-View Landscape in Korean Painting of the

29 Man-gil Kang, Hanguggeundaesa 한국근대사 (Modern Korean History) (Seoul: Changbi, 1984), 282.
The emergence of Korean modernity in the late 19th century was associated with outside influences. The age of Korean modernity could be divided into two periods: one is from the late 19th century to the time prior to the Japanese annexation in 1910; the other is after the Japanese annexation. The first period was a transitional time in which the Korean traditional system and Western influences co-existed and interacted. This coexistence created the unique characteristic of Korean modernity in the early 20th century. Two Korean historical events, the Kabo gaehyeog 甲午改革 (Kabo Reform Movement) from 1894 to 1896 and the Tonghak nongmin hyeogmyeong 東學農民革命 (Tonghak Peasant Rebellions) in 1894, played significant roles in constructing Korean modernity: "The processes associated with modernity developed, they were entwined with outside economic and political influence, and ultimately they evolved in a context of colonial domination." 30

Scholars in the Joseon Dynasty who studied practical matters argued for the acceptance of foreign culture in Joseon. The scholar Yak-yong Jeong (1762-1836) proposed the theory of Bukkakron 北學論 (Northern School), which advocated the adoption of Chinese Qing’s developed culture, institutions, and lifestyle. Gyu-gyeong Lee (1788-1856) argued for the theory of Gaehangron 開港論 (Open Ports), which said that Joseon should open their ports to foreign countries. Hangi Choi (1803-1877) aggressively promoted the acceptance of Western science. 31 Coinciding with these social backgrounds, the efforts to adopt modern technology continued through the late 19th century. For example, the Korean government established technical institutions, such as the Gongeop jeonseopso 工業傳習所 (Industrial School) to introduce modern technology into Korean Joseon. In particular, it is worth examining the book Bukhakui

30 Shin and Robinson, 10.
31 Kang, 278.
北學議 (Thought of Empirical Tradition) by Je-ga Park (1750-1815), who visited China during the Chinese Qing dynasty and described in his book how the concept of practical science was derived from the improved residential life.\(^{32}\)

Most historians accept that in Korea, the real start of the modern period began with a commerce treaty with Japan in 1876 called Ganghwado-joyag 강화도 조약 (Japan–Korea Treaty of 1876, The Japan-Korea Treaty of Amity or, Treaty of Ganghwa Island). It was the opening of the port to Japan in Korea. After this treaty, the Joseon Dynasty began to open their ports to other foreign countries, such as the United States (1882), China of the Qing dynasty (1882), the United Kingdom (1883), Germany (1883), Italy (1884), Russia (1884), and France (1886). Before the trade treaty was signed, the only foreigners in Korea were Chinese diplomats.\(^{33}\)

After 1910, Korea experienced modernity through two different channels: Western and Japanese influences. Japanese colonial hegemony should not be considered as the only aspect of Korean modernity, but rather as a unique situation. After 1910, Japan considered Korea as a part of their nation in terms of economic, political, and cultural unity.\(^{34}\) Even if the initial trigger of modernity in Korea was the Western influences, and the origin of modernity in Korea could be attributed to this Western influence, the modernity of Japan and its presence in Korea played a significant role in constructing Korean modernity under colonial rule. Korean modernity should be considered an aspect of colonialism. As historian Gi-Wook Shin claims, Korean modernity was filtered by Japan during the Japanese colonial occupation. He wrote: “Some scholars,

\(^{32}\) Lim, 129.

\(^{33}\) Dong-uk Kim, *Hongug geonchugui yeogsa* 한국건축의 역사 (History of Korean Architecture) (Seoul: Kimoondang, 2007), 381-400.

\(^{34}\) Shin and Robinson, 3.
especially those in Korea, are reluctant to examine modernity in the colonial context. For them, modernity signifies historical progress, and as such it cannot possibly be associated with such retrograde phenomena as colonialism; the latter hinders the creation of a 'true' modernity or at best produces a 'distorted' development.³⁵ Some Korean intellectuals hesitated to accept Japan's colonial influences, and the idea of colonial modernity compelled some Korean intellectuals to develop their cultural and political resentment of Japan in order to resist Japan.³⁶ As Gi-Wook Shin and Michael Robinson wrote, "'True' modernity here [that is, in the case of Korea] could mean that an independent and discrete Korean modernity was interrupted by the imposition of Japanese colonial rule. Yet this precolonial modernity is also described using a Western centered conception of the key elements of modernity. It is thus impossible to separate different models of modernity in such a manner."³⁷ Moreover, Korean modernity in the colonial society provided and assisted Japan in controlling Korea, and the emergency of modern industry helped Japan to enforce their rule over Korea. The products of such a modernity, such as newspapers, broadcasting (radio and cinema), played a significant role in reinforcing Japan's colonial hegemony.³⁸

For the Korean society during the Japanese colonial period from 1910 to 1945, it was important to understand and recognize both tradition and modernity. Under the Japanese colonial era, Koreans sought to hold to traditional values in order to recover their national identity.

³⁵ Qtd. in ibid., 10-11.
³⁶ Ibid.
³⁷ Ibid.
³⁸ Ibid., 12.
Koreans tried to find this identity through indigenous sources, such as mythology, shamanism, and folklore, and research on indigenous sources enabled Koreans to find and reveal their roots.\(^{39}\)

The intervention of colonialism in Korea nevertheless influenced its construction of modernity. However, this does not mean that Korea was merely the passive recipient of modernity. Korea accepted western modernity both directly and indirectly, and constructed "a unique colonial modernity."\(^{40}\) Korean modernity's uniqueness is that it should be understood in the context of Japanese, Western, and Korean contexts.

In the transitional Korean modern period between the late 19\(^{th}\) century and the early 20\(^{th}\) century, it is necessary to pay scrupulous attention to the relationship and process of the interaction between tradition (indigenous values) and modernity (alien values). At this time, tradition and modernity influenced one another reciprocally, and a new modernity did not obliterate previous tradition. Some scholars even claim that in Korea, "tradition is often revitalized or even re-invented in reaction to modernity as another resource in identity formation."\(^{41}\)

In architecture, the concept of modern architecture was understood differently in the East and the West. In Western history, "modern architecture" refers to buildings that were produced after the mid-19\(^{th}\) century to satisfy the requirements of rapidly changing Western countries.\(^{42}\) On the other hand, "modern architecture" has different meanings in East Asian architecture. In Korea, during the expansion of Japanese imperialism, the introduction of Western architecture


\(^{40}\) Shin and Robinson, 11.

\(^{41}\) Ibid., 16.

\(^{42}\) Frampton, 8-10.
was quickly adopted into practice, while Korea's authentic architecture and traditional ways of building were ignored.\(^4\) In Japan, "modern architecture" refers to a new architecture or architectural style that was introduced by Western culture after the Meiji Reform.

There is a peculiarity of Korean modernism in architecture interacting with its East Asian neighbors and distinct from modernism in the global context. Generally, modernism in Korea was understood and considered as Westernization in ways similar to that of other East Asian countries. Modernism in architecture was also considered as the Westernized buildings which were built after the opening of the port to Japan and other countries in 1876. In Korean modern architecture, the Japan-Korea Treaty of 1876 played a significant role in influencing Korean modern architecture. After Korea opened its port to foreign countries, Western-style architecture began to flow into Korea in earnest. During the period between 1910 and 1945, Korea was colonized by Japan for 36 years. Japan had adopted Western culture in the mid-19th century and began its modernization process earlier than Korea. Korea was thus modernized not only by Western culture but also by Japanese "Western" culture. Korean modern architecture usually indicates those buildings that were designed in the Western styles of both Japan and Western countries in terms of material and architectonic features.

Historian Anthony Alofsin argues that "modernization meant westernization,"\(^4\) and the Western world tends to believe modernism in architecture originated in Western cultures.\(^5\)

Although architectural modernism did originate in the West, the indigenous characteristics of


\(^5\) Anthony Alofsin, Frank Lloyd Wright: Europe and Beyond (Berkeley: University of California Press, 1999), 25.

modernism in Korean architecture must not be overlooked. In the early 20th century, when Western-style modern buildings were built in Seoul, many cultural buildings such as theaters, coffee shops, and other types of modern places of amusement were built because of the emergence of new cultural consumption stimulated by economic growth.46

In order to understand the emergence of Korean modern architecture, it is important to explore the transition from Korean traditional architecture to modern architecture through the concept of "vernacular architecture." The Korean traditional architecture of hanok 韓屋 (literally "Korean buildings," indicating traditional Korean-style houses) has been used for residential buildings for more than 300 years and is still being used as one of the important residential building styles. In the 20th century, the hanok has been adopted and modified into westernized buildings. Hanok can be explored as encompassing a broad concept of vernacular architecture.

The word vernacular originated from the Latin word vernaculus, which has the meaning of "indigenous, native, and domestic." Since the late 1950s, architects and architectural scholars have debated on the definition of vernacular architecture. In Chinese, "vernacular" is "鄉土" which literally means "homeland." In Korean, "vernacular" is "토착의" which literally means "native or aboriginal." Even in the 21st century, the concept of vernacular architecture is continuously discussed and developed. Scholarship is still far from reaching an agreed definition of vernacular architecture.

Architect Bernard Rudofsky pioneeringly used the term "vernacular architecture" in his book Architecture without Architects: A Short Introduction to Non-pedigreed Architecture

In the book, Rudofsky defines vernacular architecture as "nonpedigreed architecture" which can encompass meanings of "anonymous, spontaneous, indigenous, rural" architecture, and these architectures are compared to other styles, such as Renaissance, Baroque, and Rococo. Vernacular architecture thus means the architecture which fulfils the local demands based on their natural surroundings, traditions, and materials.

As folklorist Henry Glassie states in his book Vernacular Architecture, "The idea of cultural unity is the point behind the scholarly creation of the ideal of the builder-occupant. What makes vernacular architecture is not an occupant who builds but a cultural congruity among design, construction, and use." Vernacular architecture is not strongly related to people who "design" buildings. Rather, when different people share the same architectural culture together, and their buildings conform in their construction and use, we can call the resulted architecture vernacular architecture. African America architect John Chase differentiates between vernacular and modern architecture and plays between the two concepts. He relies on paradoxical phrases like "unvernacular vernacular" and "vernacular modernism" in order to express the interaction between the vernacular and modern through his design works.

Given the works by Rudofsky, Glassie, and Chase, architectural scholars and architects tend to consider vernacular architecture as buildings that have characteristics of pre-industrial times, but that also indicates predominantly non-western architecture. Paul Olive added that the characteristics of vernacular architecture as "rural, non-monumental and pre-industrial traditions

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48 Ibid., 7.


started to appear in the late nineteenth century." Vernacular architecture seems like an opposing concept with respect to modern architecture. It is thus easier to find instances of vernacular architecture in undeveloped countries. This is particularly true for countries in Africa, which still use local materials and local construction methods. For example, the Bakongo tribes in Congo River region in Angola, Africa to follow their architectural tradition and their architecture is a suitable example of vernacular architecture. Their architecture is made of their own local materials and construction methods, which have not been found elsewhere. Even in the modern period, the Bakongo tribes have followed their own ways.

There are, however, some scholars who extend the concept of vernacular architecture to include modern architecture. A leading Le Corbusier scholar, Francesco Passanti, mentioned Le Corbusier's Villa Savoy, a modernist building, as an example of vernacular architecture. By adopting a broader concept of vernacular architecture, Villa Savoy demonstrates to architects and architectural scholars that not only does Le Corbusier employ modern ideas, but he also relies on a construction process that uses Savoy's local material and techniques. Therefore, Le Corbusier's Villa Savoy is within the scope of "modern vernacular" architecture because vernacular architecture contains the meaning of being "natural" and "original."

In this sense, the Korean traditional architecture, hanok, can be understood as being within the broad concept of vernacular architecture. Hanoks were buildings constructed using

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54 Ibid., 447.

55 Ibid., 439.
local materials and Korea’s own construction techniques and methods, which are different from Western modern practices or any other Eastern architecture. Moreover, the hanok is still one of the main housing styles used in Korea even now. This interpretation thus allows us to consider Korean traditional architecture in conversation with Western architecture through the concept of vernacular architecture.

**Theoretical and Methodological Introduction**

Architectural history research typically includes two different parts: substantiation and interpretation. Substantiation is composed of historical materials, including previous researchers' works, and new resources uncovered by scholars. This historical material is the starting point for historical research, and it constitutes a source-base for the interpretation of the historical phenomenon. Interpretation is the analysis of various historical phenomena. The philosopher Paul Ricoeur proposes the concept of "the historian's craft," which means that historians can be craftsmen to make history from historical materials, and although history should be initiated from such an historical objective, historians' subjective analysis should be included in the process of interpretation. Even though these multiple types of data provide historians with various possibilities, history can be differently evaluated depending on the historians' subjectivity. However, historical subjectivity is not just a personal subjectivity, but it is for human beings as a whole. Ricoeur states that this represents a "high level of subjectivity." In this sense, human beings' perception of architecture and its history is significant because, as Hans-Georg Gadamer observed, perception is clearly related to the time and culture in our

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57 Ibid., 22.
Architecture and its history are a method to embody our daily lives, and it should be mingled with not only history and theory, but also with practice.

This research deals with modern architecture and is not just an objective result. As the historian of modern architecture, David Leatherbarrow, said, "every building is a monument."\textsuperscript{59} In other words, architecture is a bowl to contain our life because architecture is a background in our life. As implied by Plato's concept of \textit{chora}, architectural space is a "receptacle" to contain our life and is related to the cosmos constituted of the cosmic elements of fire, air, water, and earth.\textsuperscript{60} In order to understand architects, we should judge their theories through their education, design products, writings, lectures, and so on.

In order to interweave these cross references and materials, in this work I trace historical meanings through interpreting buildings and contemporaneous literature in Korean early modernism. Archival materials, such as writings, drawings, photos, and manuscripts, were brought together, and buildings designed by Gil-ryong Park and Dong-jin Park are examined and interpreted through carefully interweaving historical threads to re-present the world in which their architecture lived, using phenomenological analysis. As Maurice Merleau-Ponty states, philosophy does not ask and answer; it is in our life and history.\textsuperscript{61} In terms of secondary sources, I analyze the relevant doctoral and master’s theses, journal articles, and books. This hermeneutic approach of interweaving varied historical threads is intended to reveal the true meaning of Korean modern architecture. Following Martin Heidegger's concept "aléthia" (It means "poetical

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opening and brightening” originated from the ancient Greek root), as presented in his essay "The Origin of the Work of Art," my theoretical approach alternates between building cases and their broad contextual sources and endeavors to find their meaningful links. By doing so, my research intends to open up the hermeneutic truth of Korean early modern architecture and bring to light its historical origin for poetical enlightenment of contemporary architecture.

To begin with, I looked at architects Gil-ryoung Park and Dong-jin Park's own publications, but also other literature that was published in that period, such as poems and articles. Gil-ryong Park wrote several articles in various magazines, not only talking about architecture, for example his designed buildings, but also advancing his ideas about modernism to the Korean society, such as the improvement of sanitation and hygiene of residence. Gil-ryong Park published his own architectural magazines, *Jaelaejutaeggaeseone daehayeo il*

제래주택개선에 대하여 1 (On Dwelling Reform of Traditional Housing, No. 1, 1933) and *Jaelaejutaeggaeseone-daehayeo i* 제래주택개선에 대하여 2 (On Dwelling Reform of Traditional Housing, No. 2, 1937), to educate the public about modern architecture. In the magazine *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture), there are multiple articles written by Gil-ryong Park which introduced Western modern architects, such as "Louis Henry Sullivan and Frank Lloyd Wright's Functionalism" (June-September, 1928), "Le Corbusier's Architecture" (March, 1929), and so on. Also, I looked at several newspapers and magazines, such as *Gwahagjoseon* 科學朝鮮 (Science Joseon), *The Dong-A Ilbo* 동아일보 (East Asia Daily), *Nokgi* 綠旗 (Green Banner), *Singajeong* 新家庭 (New House), *Sindonga* 신동아

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63 *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture) started in 1922 when the group "The Joseon Architecture" commenced, and the magazine had been published for 23 years when the group disband in 1944.
(New East Asia), *Silsaenghwal* 實生活 (Real Life), *Jogwang* 朝光 (Morning Light), *Joseonmunjib* 조선문집 (Collection of Literary Works in Joseon), *The Chosun Ilbo* 조선일보 (Korea Daily), and so on. Gil-ryong Park published several articles in these magazines and newspapers. Dong-Jin Park contributed his thoughts in *The Dong-A Ilbo* through the writings entitled "Uli jutaege daehaya 우리 住宅에 對하야" (About Our Housing) in a series of 16 articles, and other writings in *Chunchu* 春秋 (Spring and Fall).

The main method of analysis for this study is "hermeneutic" through case studies. Usually, people think that history should be described in an objective manner rather than subjectively. But hermeneutic philosopher Paul Ricoeur pointed out, "... what we expect from the reading and contemplation of historian's works is a subjective of reflection." The historical approach of this dissertation intends for hermeneutic interpretation, which is an interaction between the objective and subjective. Although history is based on an objective description, a subjective analysis should be included in the process of interpretation. Moreover, historical hermeneutics is not just an emotional coinciding of historical events, but rather a historical analysis by the writer. Another hermeneutic philosopher Hans-Georg Gadamer states that there is no interpretation without prejudice; even prejudice is a necessary element for historians to understand other cultures. This suggests that in a new historical approach, the author's subjective thought is very significant. In this sense, this dissertation is not just an interpretation of documents, but presents philosophical subjectivity. As the phenomenological architectural historian Alberto Pérez-Gómez noted, the hermeneutic process not only enables alien historical artifacts to be intertwined with each other, but also help other cultures to be entangled through

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64 Ricoeur, 22.
65 Gadamer, 144-157.
synchronic engagement. Therefore, hermeneutical research is a suitable approach for the critical and historical understanding of modernism in architecture.

In his famous aesthetic case study of Cézanne's paintings, Merleau-Ponty pointed out that artists' personalities and psychology can be reflected in their art works, so Korean architects' negative attitude to the Japanese colonial period could be reflected in their designs. Looking at their psychological mood through their literary works is important to understand their architectural works. Moreover, contemporaneous literature, such as poems, enables me to understand the general mood of the public under the Japanese colonial period. For example, architect and poet Yi Sang (李箱) wrote several poems which showed his nihilistic mood during the colonization; these works included a poem that reflected his mindset during the Japanese Colonial period. When Yi was 22 years old, he wrote the poem "Crow’s Eye View (烏瞰圖)," published in The Joseon Jungang Ilbo 朝鮮中央日報 (Joseon Central Newspaper) from July 24 to August 8, 1934, introduced by editor Taejun Lee (李泰俊) as serial articles. Through this poem, which played a game between the "bird’s eye" and the "crow’s eye" in architectural representation, Yi Sang satirically expressed his negative feelings and attitudes about the Japanese occupation. This poem also reflected how Korean modern life under the Japanese oppression was filled with anxiety, fear, distraction, and disbelief.

I also looked at Gil-ryong Park and Dong-jin Park's educational experiences, such as the courses they took at the Gyeongseong gongeop jeonmun hakgyo 京城工業専門學校 (Gyeongseong Industrial Professional School) and the Gyeongseong godeung gongeop hakgyo

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It is very important to examine the educational system because architects were strongly influenced by their education and training. The study will reveal how they constructed their fundamental philosophy. For this purpose, the reference to some doctoral dissertations in Korea will help me further explore those architects' educations because these dissertations carefully researched the educational systems at that time. Chang-mo Ahn's dissertation "Geonchugga bagdongjine gwanhan yeongu 건축가 박동진에 관한 연구" (A Study on Architect Dong-jin Park, 1997) traces in detail the life of Dong-jin Park along a chronological line. Jeon-hee Ryu's dissertation, "Geundae geonchuggyoyug hagjeui hyeongseongggwa teugjinge gwanhan yeongu 근대 건축교육 학제의 형성과 특징에 관한 연구" (A Study on the Formation and Characteristics of Modern Academic Systems in Architectural Education, 1992) analyzes the historical development of the academic system of Korean modern architecture. By looking at the education of these two architects: Gil-ryong Park and Dong-jin Park, we can find what classes were offered and who taught them. This helped me retrieve the links between their designed buildings and the origins of their philosophical foundation. However, these two Korean dissertations focused more on the physical environment of architecture and lack details sufficient enough to provide a comprehensive understanding of the chronological development with in-depth analysis of its socio-cultural meanings in Korean history. In other words, these dissertations did not explore the

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68 The Gyeongseong gongeop jeonmun hakgyo 建城工業專門學校 (Gyeongseong Industrial Professional School) changed its name to the Gyeongseong gondeung gongeop hakgyo 建城高等工業學校 or 京城高工 (Gyeongseong Technical High School) in 1922 by Japan.

understanding of architecture in the interwoven context of social, religious, cultural, environmental, and political concerns.

I also compared these two Korean architects' practice with other contemporaneous architects' practice, such as Japanese and Westerners' in the Korean context. Regarding the methodology of comparative study, as Jacques Derrida described the comparison between two differences, comparison is "an effective strategy against monocentric power and also for the revival of the poetic imagination." The comparative study method helps find similarities and differences between architectural approaches in cultures. For instance, although Japanese architects in Korea tended to build in the neo-classical style, Dong-jin Park did not want to follow this style. He used different materials, for example, pursuing local materials in order to overcome the Japanized environment. The cases of Gil-ryong Park and Dong-jin Park might appear marginal in terms of the discussion of methodology, but their architectural practice reflects their philosophies and their underlying pain and struggle within the colonial social structure.

The analytical structure of this research is a comparative study not only between tradition and modernity, but also between Eastern and Western modernism in architecture and their mutual influences. Comparative study is an effectual method for interpreting cultural exchanges and cross-cultural issues in architecture. Each culture can distinguish and realize its quintessence through comparing other cultures and taking advantage of each. Paul Ricoeur pioneeringly discussed "the encounter of other cultures," saying that if a culture wanted to sustain itself and survive, it should not only respect its origins, but also pursue creativity in art,

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literature, philosophy, and spirituality through encountering other cultures. In this sense, cross-cultural meeting will not only enable the original culture to sustain their originality, but also help the original culture be redefined. There are many factors that affect comparability and characteristics of both compared subjects: the similarities and differences between them, the purpose and meaning of the comparison, the methodology of the comparison, and the analytical ability of the researcher.

In modern society, historical inquiries might learn from comparative studies and from cross-cultural perspectives. Of course, in the process of tracing historical comparisons between East and West, it might not be easy to find strong relationships suitable for comparison. As Heidegger noted in his discussion of the meaning of the Greek concept of *paradoxa* in his article "On the Essence of Truth," the essence of truth can be approached through the paradoxical gesture of two cultures. Even though the *paradoxa* is unusual and contradictory to ordinary life, it is beneficial for us to find the essence of truth because this essence can be opened up through *paradox* and enables us to explore and sustain the depths of poetical life.

For my dissertation research, I visited several archives and East Asian libraries in Korea and the United States, including the Harvard-Yenching Library, the Stanford East Asian Library, the University of Michigan Asia Library, and the University of Washington East Asian Library. In addition, I have visited archives in Korea, such as the Kyujanggak Institute for Korean Studies, the Jangseogak Royal Archives, and the National Archives of Korea. These archives helped

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72 Ricoeur, "Universal Civilization and National Culture," 283.
solidify the materials I had read in secondary sources. I have also visited the National Assembly Library, National Library of Korea, and the Seoul National University Library in Korea. These libraries and archives helped me find primary and secondary sources written in English and Korean. Moreover, I visited some preserved buildings designed by Gil-ryong Park and Dong-jin Park. Experiencing these buildings helps me clarify and reinforce my thoughts which I have developed through the analyses of primary and secondary secures. In particular, visiting the house lived by the Korean modern painter No-soo Park 박노수 (1927-2013) is a significant experience for case studying the historic preservation of Gil-ryong Park's architecture.

From the perspective of phenomenological investigation, the bodily experience of the building is an effective method in my dissertation. Edmund Husserl argued that phenomenology did not deny the existence of the real world, but sought instead to clarify the sense of this world, thus visiting archives, experiencing the existing buildings, and participating in interviews play a significant role in developing this research because this kind of localized approach helps me find the truth in architectural history and ultimately leads me to find the essence of life. The relationship between buildings and contemporaneous literature is, in a sense, interchangeable. In the context of art works and life, there is not always clear cause and effect, and determinism for simplified understanding should be avoided. I can, however, continuously approach the meanings of historical buildings through analyzing and interpreting building forms, the life conditions of the architect, and even relevant literature of the contemporaneous period because those multiple threads are linked and latent in historicity. As demonstrated by Heidegger in his essay “The Origin of the Work of Art,” we need to consider approaching the truth of the

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77 Heidegger, 161.
work of art (including architecture) through paradox. In this article, he convinces us that in order to understand Van Gogh’s works, one must understand the artist's life world, which is represented by the art work and needs to be interpreted phenomenologically. Echoing Laozi’s Taoist (Daoist) negative approach for truth, Heidegger’s paradoxical approach for truth provides a hermeneutic method for the depth of historical meanings.\(^7^8\)

For any comparative cultural study, translation is a key issue. In this research, I used both \textit{hangul} (한글, a phonetic Korean alphabetic system) and \textit{hanja} (漢字, Chinese characters in the traditional Korean language). When \textit{hanja} is used in this dissertation, it means the specific Korean term follows its original historical text and context. When I choose to use \textit{hangul}, it is meant for semantic clarity for contemporary audience because this is the language system popular in current practice. \textit{Hangul} was invented in the 1440s by a team of scholars who were commissioned by Sejong Daewang (세종대왕, Sejong the Great, 1418-1450).\(^7^9\) However, \textit{hangul} had not been used widely in Korea Joseon by the early 20\(^{th}\) century.\(^8^0\) \textit{Hanja} is Chinese characters incorporated into the Korean traditional language that were based on the pronunciations and meanings in Korean. Each Chinese character bears its own meaning in the Korean context. The Japanese language also traditionally incorporated some Chinese characters. In particular, during the Japanese colonial period, Japan forced Joseon to use the Japanese-style language associated with \textit{hanja}. In this sense, Chinese characters are important for understanding Korean documents of the early 20\(^{th}\) century because many Korean writings at that time used both \textit{hanja} and \textit{hangul}. But for the Korea Joseon dynasty prior to the modern age, \textit{hanja} was typically

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\(^7^8\) Hui Zou, “The Philosophical Encounter Embodied by the Yuanming Yuan,” \textit{Environmental Philosophy} 7, no. 1 (Spring, 2010): 59.

\(^7^9\) Stephen Roger Fischer, \textit{A History of Writing} (London: Reaktion Books, 2001), 189.

\(^8^0\) Ibid.
used. In this research, I use *hangul* if the concerned term is popular in contemporary Korean writing. In the case that if it is not easy to determine the meaning of a Korean term in *hangul* without using *hanja*, I use *hanja* for historical understanding because it is close to the original linguistic situation. For the transliteration of some relevant Chinese concepts in the dissertation, I follow the Chinese pinyin spelling system, which is becoming typical in Chinese studies.

**Two Korean Modern Architects: Gil-ryong Park and Dong-jin Park**

Gil-ryong Park (1898-1943) and Dong-jin Park (1899-1981) are two representative Korean modern architects who tried to integrate the influences of Western modernism into Korean architecture based on Korean traditional architecture (Figure 1-1 and 1-2). During the Japanese colonial period, most of the modern buildings were designed by Japanese and Western architects. Gil-ryong Park and Dong-jin Park were the first generation who received a modern education in Korea, and they actively designed Korean modern architecture with Western modernism in mind. These two architects were the representative architects who experienced at the frontier between modernism and tradition in Korean modern society.

In 1919, Gil-ryong Park graduated from Gyeongseong Industrial Professional School, which was founded in 1916. This school later became Gyeongseong Technical High School in 1922. Park was the second graduate of this school and the first graduate of its architectural department. The purpose of architectural education was to increase national power (*國力*) in competitive engineering education. In the 1910s, Japan aggressively expanded its national power and needed technical training programs to realize their imperialistic ideals in Korea. Many Japanese architects and engineers were educated in this school, which was the only architectural school in Korea at that time, yet most of its students and faculty were Japanese because Korean students were restricted from entering this school.
There were strong limitations in education for Korea. The Gyeongseong Industrial Professional School was only allowed to accept a small number of Korean students, and only a few of them later worked in actual architectural design. For instance, statistics revealed that for students who entered the Gyeongseong Industrial Professional School from 1919 to 1930, each year only one or two Korean students were admitted into the school.\(^{81}\) It was a small percentage considering the ratio of Korean to Japanese who lived on the Korean peninsula at that time. Even though few Koreans entered the school, only a small portion of these students graduated. For example, in 1929, there were 41 students in the department of architecture. Among them, only three students were Korean.\(^{82}\) This institute was mainly for Japanese residents who lived in Korea. For 29 years, only 60 Korean students graduated from the school. In particular, Gil-ryong Park and Gi-in Lee were the first Koreans who graduated there, in 1919. Gi-in Lee was interested in engineering matters, such as structural design, and did not practice actively compared to Gil-ryong Park. After graduating in January 1919, Park worked for the Joseon chongdokbu 朝鮮總督府 (Japanese Government-General of Korea) as an engineer from January 1921 to July 1932. In 1932, he finally opened his own architectural design office, Park Gil-Ryong Architectural Design in Jongno 종로 (the central area of Seoul) in 1932, which was the first Korean architectural office managed by a native Korean (Figure 1-3, 1-4, and 1-5). Moreover, Gil-ryong Park was the first registered Korean modern architect. While he practiced in Gyeongseong 경성 (the former name of Seoul from 1910 to 1945), he actively participated in various organizations not only in the architectural field, but also the fields outside architecture

\(^{81}\) Ahn, 99.

\(^{82}\) Jeong-dong Kim, "Hanguggeundaegoeonchugui saengseonggwajeonge gwanhan yeongu 한국근대건축의 생성과정에 관한 연구" (A Study on the Formation of Korean Modern Architecture) (Master's thesis of Hongik University, 1982), 64.
such as the Society of Science and Arts. In particular, he became a chairman of the board of directors for Balmyeong haghoe 발명학회 (Invention Society)\textsuperscript{83} which played an important role in adopting and educating the concept of "science" to the public in Joseon through the magazine \textit{Gwahagjoseon 科學朝鮮} (Science Joseon) starting from June 10, 1933. He was a lecturer in Ewah hagdang 이화학당 (Ewah Girl's Professional School) in 1942. On April 27, 1943, he died at the age of 46 years old.\textsuperscript{84}

Park received favorable evaluations from fellow architects, including Japanese architects. In 1940, the magazine \textit{Nokgi 綠旗} (Green Banner) published an article to praise Gil-ryong Park, commenting that "His architectural practice bloomed, as we can see that he designed houses one after another every three days."\textsuperscript{85} In particular, when Gil-ryong Park passed away, the magazine \textit{Joseon and Architecture} published a special issue in May 1943 to lament his demise; this issue was entitled "Go baggilyonggun chudogi 故朴吉龍君追悼記" (Gil-ryong Park Memorial).\textsuperscript{86} In this issue, many Japanese colleagues, such as Sasa Keiichi (笹慶一), Kasai Shigeo (葛西重男), Imazu Jukura (今津重蔵), Kanaoka Toshio (金岡敏雄), Osumi Takeo (大隅健男), Kanaya Yoshiyuki (金谷嘉之), and others wrote about Park's achievements. The \textit{Joseon and Architecture} was an architectural magazine published in Korea and written in Japanese. It was very rare for a magazine to publish a special issue on a Korean architect. In particular, Japanese

\begin{footnotes}
\footnote{83} Won-bok Hyeon, "1930 nyeondaeui gwahaggisulhag jinheungundong 1930 년대의 과학기술학 진흥운동" (The Promotion Movement of Science and Technology Studies), \textit{Minjog munhwa yeongu} 민족문화연구 (Study of Ethical Culture), no. 12 (1977): 270.


\footnote{85} "Joseongeonchugyeui je1inja baggilyongssi 조선건축계의 제 1 인자 박길룡씨" (The Number One Architect in Joseon, Gil-ryong Park), \textit{Nokgi 綠旗} (Green Banner) 5, no. 5 (May, 1940): 87.

\footnote{86} “Gobaggilyonggunchudogi 故朴吉龍君追悼記" (Gil-ryong Park Memorial), \textit{Joseon to geonchug 朝鮮と建築} (Joseon and Architecture) 22, no. 5 (May, 1943): 13-22.
\end{footnotes}
architect Sasa Keiichi (笹慶一), who was an architect in Joseonchongdogbu geonchuggwa 조선총독부 건축과 (Architectural Department at the Japanese Government-General of Korea) and actively practiced in Joseon, commented:

After Park opened his architectural design office [in 1932], he was excellent and became a role model for other [architects] because of his design capability, working attitude, [knowledge or intelligence], credibility, companionship, management, etc. He conducted various projects including department stores, schools, offices, stores, houses, and significant buildings in Seoul. In particular, he designed many retail stores. Thus his credibility from businessmen was very high. Especially, Park was interested in some special fields in Korean architecture: he had deep understanding of the improvement of Joseon ondol [the Korean floor heating system] and Joseon housing reform in the modern age. He was well known for his publications on these issues.

As stated above, Park was regarded as an expert in housing improvement based on Joseon traditional buildings and had a deep knowledge of ondol 온돌 (Korean traditional under floor heating system). Japanese architect Imazu Jukura (今津重蔵), who practiced in Korea in the early 20th century, also commented, "He [Gil-ryong Park] is the top and very unique Korean architect who practices actively in Korea as a native Korean during the Japanese colonial period." This publication shows that Gil-ryong Park was a very influential person even to Japanese architects and that Korean and Japanese architecture magazines appreciated Park's deep

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87 Sasa Keiichi (笹慶一), "畏友 朴さんの俤“ (Respectable Park’s Memorable Figures), Joseon to Geonchug 朝鮮と建築 (Joseon and Architecture) 22, no. 5 (May, 1943): 15.

88 Imazu Jukura (今津重蔵), "朴吉龍氏の遺風を偲ぶ“ (Gil-ryong Park's Activities), Joseon to Geonchug 朝鮮と建築 (Joseon and Architecture) 22, no. 5 (May, 1943): 16.
knowledge about Korean traditional architecture and his endeavors of integrating the *ondol* heating system into modern house design.

In addition, Park was favorably received and gained a good reputation from Korean architects. The architectural historian In-guk Jung metaphorically commented that "Park is a well grown splendid tree in the wilderness in the Korean modern architectural context."89 Another architectural scholar, Jung-jung Yoon, commented that "Park was a pioneer of Korean architecture in the Japanese colonial period, and Koreans and Japanese architects highly respected him. He was not only a modern Korean architect who synthesized Western modern architecture and early Korean modern architecture but also a master of Korean traditional architecture."90 A contemporary architectural historian, Dong-uk Kim, comment on Park's architecture as follows: "There was no typical [style] trend regarding his buildings. He designed buildings in order to be faithful to functions. He maintained a quality of Western buildings in Gyeongseong, Korea by sustaining stable proportion [which means that his design proportion is aesthetic]."91 Many Korean architectural historians have respected Park's achievements as a pioneer who struggled to keep Korean pride as an architect during the Japanese colonial period.

Park designed various and different types of buildings in Gyeongseong. Starting from red-brick "Western style" buildings in Seongbuk dong in 1929, he mainly designed public buildings, bank offices, and commercial buildings of four or five floors in the 1930s. His representative buildings include Joseonsaengmyeong bohyeom saok 조선생명보험사옥 (Joseon Life Insurance Headquarters Building, 1930), Gyeongseong jeguk daehak bonbu


경성제국대학본부 (Gyeongseong Imperial College Administrative Building, 1930), Jongro backhwajeom 종로백화점 (Jongro Department Store, 1931), Jeil eunhaeng namdaemun jijem 제일은행남대문지점 (Nam daemun Branch Office for Jeil Bank, 1931), Kimssi gahoedong jib 김씨가회동집 (Kim's Gahoe-dong Residence, 1931), Hancheong bilding 한청빌딩 (Hancheong Building, 1934), Hwasin backhwajeom 화신백화점 (Hwashin Department Store, 1935), Gyeongseong yeoja sangeop hakgyo 경성여자상업학교 (Gyeongseong Women's Business School, 1937), Hyehwa jeonmun-hakgyo 혜화전문학교 (Hyehwa Professional School, 1934), and so on.\textsuperscript{92} Gil-ryong Park exemplified modern architectural ideas using modern materials, such as reinforced concrete and bricks, and began to use modular systems, which were not typical in Korean traditional houses.

He published several public magazines, particularly \textit{Joseon geonchuk} 朝鮮建築 (Joseon Architecture) each month in the 1930s. In addition, he published his firm's own architectural magazines, \textit{On Dwelling Reform of Traditional Housing, No. 1} in 1933 and \textit{On Dwelling Reform of Traditional Housing, No. 2} in 1937, to educate the public about modern architecture.\textsuperscript{93}

Through his publications, Park tried to preserve the aesthetic of Joseon or the characteristics of the Joseon culture: "We [Korean architects] should preserve some crucial things to improve the value of Korean architecture. …We should not only go beyond historical traditional styles, but

\textsuperscript{92} Kim, \textit{History of Korean Architecture}, 367.

\textsuperscript{93} Myung-sun Kim, "Paggillyongui chogi jutaeggaelyanganui yuhyeonggwa teugjing 박길룡의 초기 주택개량안의 유형과 특징" (The Improved Plans of Korean Traditional Folk Houses by Gil-ryong Park from the Late 1920s to the Early 1930s), \textit{Daehan geonchughaghoe nonmunjib} 대한건축학회 논문집 (Journal of Architectural Institute of Korea) 27, no. 4 (April, 2011): 61.
also not simply follow Western or Japanese styles. We should not only follow previous ideas, but rather find our senses from our own experience.”

In Korea, Park’s architecture was considered both “modern” and "traditional" architecture. His architecture reflected a new trend which married "modernism" and "functionalism." He was the first Korean architect to scrutinize the traditional Korean-style house, hanok, by considering how Korean architecture could be preserved and improved for modern life (Figure 1-6). In this respect, many junior Korean architects were influenced by his projects, approaches, and ideas.

Along with Gil-ryong Park, Dong-jin Park has been considered as a representative of the first generation of modern Korean architects in the early 20th century. Dong-jin Park studied architecture at the Gyeongseong Industrial Professional School and the Gyeongseong Technical High School from 1917 to 1926. He entered the Gyeongseong Industrial Professional School, which changed its name to the Gyeongseong Technical High School in 1922. He was expelled from the school for actively participating in the Samilundong (Sam-il Movement or the March 1st Movement, which was the Korean resistance and independence movement of Korea from Japan in 1919) during the Japanese colonial period. This was a nationwide campaign against Japan, and the Japanese government actively worked to suppress people who participated in this movement. After he was released from prison, he was readmitted to the same school, the Gyeongseong Technical High School in 1924 and graduated in 1926. Like Gil-ryong Park, after graduation, Dong-Jin Park worked for the Japanese Government-General of Korea as a construction engineer. At the time, graduating from the Gyeongseong Industrial Professional

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94 Jung, 249, qtd. in “joseonjugae daehaya 조선주가에 대하여” (About Joseon Housings) in 1941.

95 Kim, Hangug jeonchugui yeogsa, 397.
School or the Gyeongseong High Technical High School and working in the Japanese Government-General of Korea was an elite career for not only Japanese architects, but Korean architects as well.

When Dong-jin Park attended the Gyeongseong Industrial Professional School from 1917 to 1918, he received an education of Western-style buildings based on modern architectural ideas from professors who were trained in architecture as a fine art. The education system of the Gyeongseong Industrial Professional School was introduced in detail in two Korean PhD dissertations. At this school, Japanese faculty members taught the following courses:

Geonchugsa 建築史 (History of Architecture), Geonchugjaelyo 建築材料 (Building Material),
Geonchuggujo 建築構造 (Architectural Construction), Gyolyeon 敎鍊 (Military Drill),
Geonchugseolgye 建築設計 (Architectural Design), Gygubeob 規矩法 (Stereotomy), Susin
修身 (Moral Cultivation), Johaeng 操行 (Act and Conduct Rules), Eungyongyeogmag 應用力學
(Applied Mechanics), Gaoggujo 家屋構造 (Construction of Houses), and Gujoseolgye
構造設計 (Construction Design). In the course of Geonchugsa 建築史 (Architectural History),
printed materials offered to students used some materials that were similar to, if not the same as,
those used in the Imperial University of Tokyo because some of the Japanese faculty graduated from that university and moved to Gyengseong in the early 20th century. Furthermore, the book Godeunggeonchughag 高等建築學 (Advanced Architecture) was used as a reference in architectural institutions. This book was also used by Japanese students in Japan. The first

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98 Ahn, 28.
chapter of the book explained a style of Japanese architecture, and chapter two described the Eastern and Western architectural styles. The course, "Stereotomy," taught carpentry skills; at that time, Japanese architecture was more focused on using wooden materials, so this course taught how to do it based on Japanese crafts. Japanese faculty members thus taught Japanese style architecture through such courses as "History of Architecture" and "Stereotomy." Students developed their design skills through architectural engineering courses focused on Japan's needs, such as "Applied Mechanics," "Construction of Houses," and "Construction Design." Japan is traditionally strong in architectural structure design because it frequently experiences earthquakes. Such an external context was reflected in the educational system of the Gyeongseong Industrial Professional School. One of the students at the school, Ki-in Jang, said that their educations were also influenced by Japanized English education as well because some of the Japanese professors were educated in England.

There were some courses that were related generally to Japanese culture, for example "Moral Cultivation" and "Act and Conduct Rules," although these courses were not directly related to architecture. Japan enforced their philosophies and ideas through these courses. With these course titles and contexts, even if Korean students did not want to be affected by Japanese architecture, it was inevitable that they would be influenced by Japan and by Japanese methods and concepts of architecture.

When Dong-jin Park studied in the Gyeongseong Technical High School from 1924-1925, he received a different architectural education, one that was focused more on engineering; this is because the school was influenced by the Japanese educational system, which was itself more

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99 Ooka Minoru (大岡實), Godeunggeonchugah 高等建築學 (High Level of Architecture) (Japan: 常磐書房, 昭和 9, 1934), 一編: 日本建築樣式, 二編: 西洋東洋建築樣式.

100 Ahn, 29.
focused on engineering than on architecture as art. At that time, Japan needed more engineers who could work in Joseon to realize their architectural ideas, thus they actively, even aggressively, promoted this approach during the colonial period. This intense training focusing on engineering subjects enabled Park to build up his architectural abilities. While working in the Japanese Government-General of Korea, he acquired practical knowledge of the process of turning architecture into reality.\textsuperscript{101} He resigned from the Japanese Government-General of Korea on October 30, 1940. Before stepping down, he had already begun his own architectural practice.

There have been some critiques of Dong-jin Park's works in postmodern time. Architectural historian Il-joo Yoon said that "Even if someone might raise objections to Park's architectural style, which adopted the Gothic [revival] style in the early 20\textsuperscript{th} century, we cannot overlook his achievement in modern Korean architecture. He tried to embody modern architecture as much as he could in Korea within a short period."\textsuperscript{102} A Korean architectural historian, Dong-wook Kim, commented "Dong-jin Park digested Western architecture fully, and then he tried to reproduce Korean modern architecture based on reflecting the spirit of the age."\textsuperscript{103} A representative Korean architectural historian, In-guk Jung, wrote about Dong-Jin Park's achievements in the book \textit{Hyeondae geonchuglon} 현대 건축론 (Theories of Modern Architecture):

Park designed the Korean University Headquarters from September 1933 to September 1934 and Korea University's Library from June 1935 to September 1937. He designed the headquarters of Bosung College, which was three stories made of marble and reinforced concrete. The size of this building is approximately 1,000 pyeng (approximately 3,305 m\textsuperscript{2}). …The Korea University Library is very similar in style to the Bosung College building, utilizing marble and reinforced concrete as

\textsuperscript{101} Ibid., 99.

\textsuperscript{102} Il-ju Yoon, \textit{Hangug yangsiggeonchug 80nyeonsa} 한국양식건축 80 년사 (The 80-Year History of Korean Western-style Architecture) (Seoul: Yajeongmunhwasa, 1965).

\textsuperscript{103} Kim, \textit{Hangug geonchugui yeogsa}, 390.
well. The building has four turrets at each of its corners. These decorations are magnificent and beautiful. These buildings were constructed by Korean assets, and it is surprising that Korea's newly-rising business tycoons asked that their buildings should be designed by Korean architects. The architect created a great building that displays both [Western] medieval and modernized architecture. This moment is very significant in the history of Korean modern architecture.

Dong-jin Park began to design different types of buildings in diverse styles from the mid-1930s. He mainly designed school buildings, including the Boseongjeonmunhaggyo maseuteo peullaen (The Master Plan of Bosung College, 1934) and the individual buildings on the Bosung College campus, including the Boseongjeonmunhaggyo bongwan (Main Hall of Bosung College, 1934) and the Boseongjeonmunhaggyo doseogwan (Library of Bosung College, 1937) (Figure 1-7 and 1-8). In the 1930s and 1940s, he designed a number of major buildings, such as the Joseon ilbo saok (Korean Daily headquarters buildings, 1934), the Jungang junhaggyo bongwan (Jungang Middle School's main building, 1936), and the Pyeongan gongeop hakgyo (Pyeongan Industrial School's main auditorium, 1942). The Bosung College was changed to Korea University in 1946. This campus was strongly influenced by contemporary American campus master plans. When Dong-jin Park was designing the Bosung College campus, Chun-suk Ahn, a professor at Bosung College, provided a catalog of Duke...

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104 Jung, 250.
University in the United States, and Dong-jin Park came across a photograph of the Duke library (Figure 1-9). He used this catalog as a reference for his design of the Bosung College campus. Park's designs of the Bosung College main hall and library were especially modeled on Duke University’s library, the medical school building, and the union building. Moreover, the building surface of the Bosung College Main Hall (1934) and the Bosung College Library (1937) were built using marbles in their surfaces, a practice based on Gothic Revival architecture in the United States. This material gave a very heavy and stable style to the buildings.

Park published serial articles entitled "Uri jutaegae daehaya 우리 住宅에 对하야" (About Our Houses) in The DongA Ilbo sixteen times from March 4 to April 5, 1931. In order to explore the future of Korean housing, he emphasized the importance of understanding Western architecture and the trends of contemporary architecture; this enables one to understand the real situation of Korean traditional architecture. He introduced various Western architectural movements with his critiques. For example, he introduced the French Art Nouveau Movement, Secession Movement, New Architectural Movement in the Netherlands, German Expressionism, Russian Constructivism, and so on. Through introducing these Western modern architectural movements, he wanted to provide an international perspective to Korean architecture. He was the only architect who wrote on international architecture movements at that time.

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106 Ibid., 47-58.

107 Ahn, 103-104.


109 Ahn, 108.
Dong-jin Park was strongly interested in Western architects' practice. In particular, he admired Frank Lloyd Wright's work. Dong-jin Park's son Hae-yeong Park recalled that "My father loved Frank Lloyd Wright’s architecture and [like Wright,] he showed a strong attachment to life." Even if there is no clear evidence for how Park was influenced by Frank Lloyd Wright's architecture, it was clear that he showed continuous interest in Western architecture. Dong-jin Park had a wide knowledge in Western modern architecture. In particular, he introduced serial articles on Western architecture and architects in the newspaper *The Dong-A Ilbo* in 1931, for example the article "Hyeonde geonchugui chuse 現代建築의 趨勢" (Trends in Modern Architecture). Comparatively, Park listed some problems of Korean traditional architecture: "dysfunctional," "nondurable," "lack of sanitation," and so on. At the same time, Park had the concept that Korean modern architecture should be built in "Korean manners and customs" and to fit "Korean climate." Park thought that the main problem of Korean traditional architecture was that it used soil and wood too much. Park encouraged designers to renovate the construction material and use more suitable materials. Park preferred marble as the exterior material, although marble at that time was considered as a pre-modern material and many modern architects resisted using it. Marble offered more durability than soil and wood; in

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110 Ibid., 228.
112 Park mentioned some problems of Korean traditional architecture in his articles. In particular, the following two articles are representative articles which were described about the problems of Korean traditional architecture: Dong-jin Park, "Uli jutaegae daehaya 八 우리 住宅에 对하야 八" (About Our Houses 8), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 26, 1931): 4; and Dong-jin Park, "Uli jutaegae daehaya sibsa 우리 住宅에 对하야 十四" (About Our Houses 14), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (April 3, 1931): 4.
113 Dong-jin Park, "Uli jutaegae daehaya sam 우리 住宅에 对하야 三" (About Our Houses 3), 4.
this way, Park took an architect's aesthetics over an engineering approach and made use of the advantages that marble offers. He also stressed the use of reinforced concrete to supplement Korean traditional architecture's structural weaknesses. With these approaches, Park had to overcome some of the drawbacks of Korean traditional architecture while, at the same time, respecting Koreans' manners, customs, and climate. Regarding Korean traditional housing, he tried to preserve traditional ideas by focusing on the ondol heating system in houses.

Before the liberation from Japan, Korean modern architecture was motivated by nationalism and reformism. Korean modern architecture was embodied by selective materials and styles in terms of conceptual levels rather than in any physical aspect. For Park, tradition did not have the same meaning as that promoted by Western avant-garde modern architects. Living in the Japanese colonial period, Park regarded tradition as an object which needed to be improved, rather than the target for dismantlement.
Figure 1-1. Gil-ryong Park's Photo. *The Dong-A Ilbo* 동아일보 (East Asia Daily) (January 1, 1931): 7.

Figure 1-2. Dong-jin Park's Photo. In-suk Yoon, "Hangugin geonchugga parkdongjin 한국인 건축가 박동진" (Korean Architects-Dong-jin Park), *Geonchugga 건축가* (Architects) (September, 1996): 80.
Figure 1-3. An exterior view of Gil-ryong Park's architectural design office in the 1940s. Provided by Dongsoo Han, from Daegyeng-dosi-daegwan (Daegyeng urban general survey). Park's office was located at Gongpyeong-dong 59, Jongno-gu, Seoul.

Figure 1-4. Advertisement for the inauguration of Gil-ryong Park's architectural design office. The Dong-A Ilbo 동아일보 (East Asia Daily) (June 10, 1932): 1. In the advertisement, Park listed the projects which he had conducted.
Figure 1-5. Advertisement of Gil-ryong Park's architectural design office. *The Dong-A Ilbo-Seoggan* 동아일보-석간 (East Asia Daily-evening paper) (June 10, 1934): 1. Park advertised his architectural firm on the front page of *The Dong-A Ilbo-Seoggan* 동아일보-석간 (The East Asia Daily-evening paper) on June 10, 1934. Differing from other advertisements, his advertisement presents a minimalistic design style which emphasizes the conceptual vision of space.

Figure 1-6. Gil-ryong Park's article entitled "Beoggwa dwisganeul gaelyanghala 벡과 뒷간을改良하라" (Housing-Reform the Kitchen and Bathroom). *The Dong-A Ilbo* 동아일보 (East Asia Daily) (January 1, 1931): 7. Park promoted improvements of traditional Korean houses focusing on kitchen and bathroom redesign.
Figure 1-7. Dong-jin Park, Perspective drawing of the Bosung College headquarters. *The Dong-A Ilbo-Seoggan* 동아일보-석간 (East Asia Daily-evening paper) (July 23, 1933): 2.

Figure 1-9. Bulletin of Duke University, 1931. Cover page and page 10 with the General Library's exterior and interior photograph
CHAPTER 2
CONFLICTS AND CONTINUITY BETWEEN TRADITION AND MODERNITY

Eastern Essene and Western Means

After the late 19th century, the Joseon Dynasty began to accept modern Western
civilization gradually, and the Gaehwadang 開化黨 (Enlightenment Party) in the Joseon Dynasty
recognized the superiority of western science. In particular, from the opening of a port in 1876 to
the Japanese annexation of Korea in 1910, the governing power of Joseon claimed to advocate
the concept of Dongdoseogi 東道西器論 (Eastern Essence and Western Means).\(^1\) This referred
to the maintenance of traditional spiritual culture while adapting to Western science; keeping
Eastern tradition and adapting to Western technical foundation. In contemporaneous China,
there was a similar concept, Jungchaeseoyong 中體西用 (Chinese Essene and Western
Methods).\(^2\) This Chinese modern concept between East and West is related to the Chinese Daoist
sage Laozi’s idea on the relationship between "[shaped] mass" (qi 器) and "void" (wu 无).
Laozi's statement about the essence of space is given in Chapter 11 of Tao Te Ching (道德经,
literally "Ways and Ethics Scripture"). The text reads as follows:

Thirty spokes are integrated into one by holes in a hub,
Through voids, they are jointed for a wheel's use.
Clay is moulded for creating pitchers,
The pitcher’s use comes from its void.
Doors and windows are built for a house,
Their emptiness defines the use of the house.
Thus, a shaped mass can be useful,

\(^1\) Man-gil Kang, Hangug geundaesa 한국근대사 (Modern Korean History) (Seoul: Changbi, 1984), 281, 284.
It is all because of its contained void.³

三十根辐条汇集于车毂而造车，有了其中的虚空，才发挥了车的作用；糅和陶土制作器皿，有了器皿内的虚空，才发挥了器皿的作用；开凿门窗建造房屋，有了门窗四壁内的虚空，才发挥了房屋的作用。所以，“有”之所以能给人以便利，是因为它营造的“无”发挥了作用。⁴

As Laozi observed, the wheel’s use depends on its emptiness (vacancies). The use of clay also lies in its emptiness (void). The emptiness does not mean nihilistic nothing; it provides something essential for the useful. In the process of constructing Eastern modernity, the insufficiency of Eastern essence is filled with Western means which are the pragmatic and tangible things originating from science and modern civilization. By the "Chinese Essene and Western Methods," the Chinese intellectuals intended to maintain the Chinese essence but with the help of Western means.

The Joseon government began to formulate policies for adapting western science and modern civilization to the Korean context. Western technology, such as the telephone and electricity, had been flooding into Joseon. Western music, arts, and religious ideas were also introduced to Joseon. Thus all aspects of life and culture experienced changes. During the Japanese colonial era, traditional culture had a hard time sustaining itself because of the cultural assimilation policies of the Japanese rulers and their desire to obliterate the Korean nation. However, Joseon made steady and persistent efforts to maintain Korea’s authentic culture and to safeguard the national culture movement.⁵

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⁴ This quoted modern Chinese version is translated from the classic Chinese version of Laozi, Chapter 11, *Tao Te Ching* (道德经).

⁵ The National History Compilation Committee ed., *Hangugsa 한국사* (History of Korea), a government designated textbook (Seoul: Doosan, 2002), 379.
In religious circles, Christian missionaries had been persecuted for their religious belief for a long time and they began to experience the free exercise of religion in Korea from the 1880s. The American missionary Horace Newton Allen (1858-1932) arrived in Seoul in 1884 as a medical doctor. The next year, Horace Grant Underwood (1859-1916) and Henry Gerhard Appenzeller (1858-1902) entered Joseon, and they began to provide various foundations of the mission in earnest. These Western missionaries contributed to education, the press, social work, and medical social work in Korean society. In particular, at the same time, Horace Newton Allen, who was a Protestant missionary, founded the first medical school in the national hospital, Kwnaghyewon (廣惠院).

Religious circles had strongly related to education because they believed that education was the best way for missionaries not only to embody their religious thoughts, but also to enlighten developing countries. So, as Korean culture became more accepting of western ideas, the influence of Western ideas was increasingly seen in education. Since 1880, modern education had been changed. After the opening of the port, Joseon began to provide a new approach to education in order to adapt to a new culture, rather than relying instead on the traditional Confucianist education. For example, in 1884, the Roman Catholic Church established Hanhak hakwon (한학학원) which was one of its representative educational facilities at that time in Seoul. Protestant missionaries founded some private schools. Henry Gerhard Appenzeller, who was a missionary of the Methodist Church, set up Paejae

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6 Ibid., 381.
7 Kang, 289.
8 Geoncha Yun (尹健次), Joseon geundaegegyoyug no sasang to undong 朝鮮近代教育の思想と運動 (Tokyo: University of Tokyo Press, 1982).
9 Kang, 287-290.
haktang 배재학당 (Paejae Professional School) in 1885 and Ewah haktang 이화학당 (Ewah Girl's Professional School) in 1886. Through these facilities, Protestant missionaries taught modern studies and encouraged Korean students to raise national consciousness and democratic ideologies.

These religious and educational influences were also reflected in architecture, which responded to the impact (either voluntarily accepted or not) of the many types of Western culture entering into Korea. There were large and small conflicts, but western style architecture was constructed in the Joseon Dynasty. This architectural influence can be divided into two types: 1) the Catholic churches built by the Paris Foreign Missions Society, and 2) the Protestant churches and modern educational facilities built by American missionary organizations.  

The Western style buildings designed by the Paris Foreign Missions Society were mainly Gothic Revival architecture, which simplified the 19th-century French Gothic form to a modern style based on historicism. Examples of this style include: Yongsan sinhaggyo 용산신학교 (Yongsan Theological Seminary, 1892), Yaghyeon seongdang 약현성당 (Yakhyeon Catholic Church, 1893), Myeongdong seongdang 명동성당 (Myeongdong Cathedral, 1898), and Wonhyolo seongdang 원효로 성당 (Wonhyoro Cathedral, 1902). These buildings mainly

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10 Seo-ku Choi, *Hanguk cheonjugyohoeui yeogsa* 한국천주교회의 역사 (History of Korean Roman Catholic), (Seoul: Hanguk-gyohoea-yeonguso, 1982).

11 Seog-jae Im, *Gaehwagi-iljegangjeomgi seoulgeonchug* 개화기-일제강점기 서울건축 (Seoul Architecture in the time of enlightenment and During the Japanese Colonial Rule) (Seoul: Ewha Womans University Press, 2011), 70. Apart from this categories, the pioneering architectural historian of Korean modern architecture, Il-ju Yoon, described four kinds of architectural styles that were introduced to Korea after opening the ports in the late 19th-century: 1) official residences for foreign countries, including embassies, such as French gongsagwan 프랑스공사관 (French Legation, 1896); 2) religious facilities for missionaries, such as Myeongdong seongdang 명동성당 (Myeongdong Cathedral, 1898); 3) trading buildings and houses for foreigners, such as Sechangyanghaeng 세창양행 (Sechang trading company, Incheon, Korea, 1884); 4) government offices for Japan, such as the Joseon chongdokbu 朝鮮總督府 (The Japanese Government General of Korea, 1926). Also see In-seok Yun, "Ilbon gundaeguneonchug 일본근대건축" (Japanese Modern Architecture), *An Introduction of Korean Modern Architecture* (Seoul: Daegunsa, 1992).
showed the dedicated formal tradition of French Gothic architecture. In particular, the Myeongdong Cathedral followed typical standard characteristics of French Gothic architecture. Other buildings stand out as creative applications of French Gothic architecture based on their own situations. The Myeongdong Cathedral is composed of three corridor compositions including the central nave and side aisles, an approach which follows the standard of Gothic cathedrals. This building used a buttress structure, not a flying buttress structure, because this building was modeled the 19th-century Gothic Revival instead of the 12th-century original Gothic architecture. On the other hand, the Yakhyeon Catholic Church was constructed in a Romanesque architectural style based on the early Gothic tradition; thus it could be more properly categorized as a representative of Medievalism. In Joseon, various types of buildings were constructed by different missionaries, with no opportunity for Joseon to select its preferred styles.

There are some significant differences between French authentic Gothic architecture and Korean Gothic-style modern buildings. Westernized Korean modern buildings were constructed with bricks instead of native French Gothic architectural materials, which were mainly stones. The reason for this variation stems from how Catholicism was introduced to Korea through the Chinese Qing Dynasty in the late 19th century. Although the four Korean Catholic churches mentioned above were designed and supervised by the French priest E. G. Coste, he followed the Qing Dynasty's tradition of bricks to build Catholic churches in Korea based on his previous experience of Catholic churches in France. Most engineers participating in constructing these buildings, such as brick makers, plasterers, and carpenters, were Chinese craftsmen.

American missionaries constructed Protestant churches and modern educational facilities in Korea in the late 19th and the 20th century. Jeongdong jeilgyohoe 정동제일교회 (Chungdong...
First Methodist Church, 1897) and Baejaehagdang dongwan 배재학당 동관 (East Building of Paejae School, 1916) are two representative buildings still preserved in Seoul. During the Japanese colonial period, American missionaries also constructed a few educational facilities, such as Yeonsei daehag 연세대학 (Yonsei University) and Gusegun junganghoegwan 구세군중앙회관 (Salvation Army's Central Hall in Seoul). These buildings were constructed in 19th-century Victorian Gothic, English Renaissance, and English Puritan styles. In particular, the Victorian Gothic style originated from England, and it was a typical Catholic architectural style in European countries. This style was transported to the United States and applied to Protestant churches there in the 19th century, and was finally introduced to the Joseon Dynasty by American missionaries.

In addition to the religious and educational architecture, Western powers constructed embassies and consulates in Korea, and this kind of style of architecture played a crucial role in introducing western style architecture in Korea. Before the Japan-Korea Treaty of 1876 was signed, the only foreigners in Korea were Chinese diplomats. The Chinese Qing Dynasty's classic architectural style and Westernized Qing architectural style were both constructed in Korea. This type of Chinese influenced buildings later began to mix with the initial Catholic styles.

During the early 20th century, the Western world began to emphasize the active role of the "society" or a social "group," while in East Asia, the social consciousness was still limited by the traditional hermitage culture. Such a fundamental social difference affected architecture. When the Western modernity materialized their social ideas into institutional constructions, such as medical, religious, and educational buildings, Eastern literati remained to long for recluse

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12 Ibid.
from the unstable society through art, literature, and private dwelling. This might explain why Korean modernization of architecture started from the reform of housing.

In the early 20th century, new cultural identities began to emerge in Korean modern architecture as well. It is important to examine these Western-influenced institutional buildings between the late 19th century and the early 20th century before scrutinizing the works of native Korean architects, such as Dong-jin Park and Gil-ryong Park who actively practiced during the 1930s. Most Korean architectural historians consider the opening of ports in 1876 as the starting point of Korean modern architecture. Other architectural historians consider the establishment of the Korean Empire in 1899 as the beginning of modern architecture. However, Korean architects, who were trained under foreign architects from Europe, America, and Japan, began to produce their work in the late 1920s.13

Korean architectural modernism should be understood from two distinct perspectives: a focus on architectural education and a focus on installing an administration to oversee architectural projects. In the realm of education, some modern architectural educational institutions were founded in the late 19th and early 20th centuries, such as Sanggong haggyo 상공학교 (School for Commerce and Industry, 1899), Eouido gongeob jeonshaggyo 어의도공업전수학교 (Eouido Technical School for Learning, 1906), and Gongeob jeonseubso 공업전습소 (Industry Inheritance School, 1907). These schools provided basic architectural education, such as carpentry and civil engineering. However, their educational systems provided little information about Western techniques. For example, in the case of the Industry Inheritance

13 Young-Jae Kim and Dong-Soo Han, "Joseoneunhaeng haeoejijeomui seollibbaegyeongga geonchugieog uimi 조선은행 해외지점의 설립배경과 건축적 의미" (Planned Backgrounds and Architectural Meanings about the Foreign Branches of Joseon Bank), *Daehan geonchughaghoe nonmunjib* 대한건축학회논문집 (Journal of Architectural Institute of Korea) 26, no.9 (September, 2010): 163.
School, the school taught students traditional carpentry, which was mainly related to wooden construction. They did not provide opportunities for students to learn some Western techniques, such as the ability to use bricks, marble, concrete, and so on.

In the case of installing an administration to oversee architectural projects, in February 1906, Chonggambu 總監部 (Total Administrative Agency) initiated projects related to architecture. On September 28, 1906, Tagjibu geonchugso 度支部建築所 (Architectural Bureau in Tagjibu from 1906-1910) was installed in Korea; this institute took charge of all government buildings that were constructed in a Western style in Korea. However, most acting engineers and architects who practiced in the projects were Japanese. Research shows that when the Architectural Bureau in Tagjibu was founded in 1906, there were three Korean deputy directors and three mid-level managers. However, there were 27 Japanese employees, including 23 engineers and four deputy directors or similar level positions. The statistic demonstrates that Korean modern architecture, especially government buildings, was led by Japanese engineers in the early 20th century before native Korean architects, such as Gil-ryong Park and Dong-jin Park, began to practice in the 1930s.

By the beginning of the 1920s, Korean modern architecture was actively constructed by Western architects and adopted Western architectural styles as well. In addition to Japanese architects, there were some Westerners who actively practiced in Korea in the early 20th century, such as William Merrell Vories (1880-1964) and Anton Martin Feller (1892-1973). Their architectural styles, although diverse, shared some common ground and they were very adaptable in terms of style. They designed unique buildings through a synthesis between Western traditions

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and new ideologies. Western style architecture was also seen in churches and educational facilities. For example, the Myeongdong seongdang 명동성당 (Myeongdong Catholic Cathedral, 1898), which was construed in the style of Gothic architecture, and the Deoksugung seokjojeon 덕수궁 석조전 (Deoksugung Palace's Seokjojeon Hall, 1900), which was built like a Renaissance structure, are representative modern buildings that emerged in the early 20th century.\(^{15}\)

In the early 20th century, there were stylistic conflicts between Japanese modernism, Korean tradition and modernism, and Western modernism. In Joseon at that time, different architectural influences coexisted and were represented in early Korean modern buildings by foreign designers. Later, the first generation of Korean architects, who emerged in the 1930s, agonized over "independent acceptance of Western culture" and "dependent acceptance of Western culture."\(^{16}\) In other words, early modern Korean architects were struggling with not only adopting Western or Japanese culture, but also sustaining Korean traditional culture. The conflict between these two modes was not a uniquely Korean phenomenon. In the early 1900s, China and Taiwan, which were influenced by Euromericans and Japanese, similarly debated on the interpretation of modern architecture's origins and its development.

In such a confusing and debating context, Western culture began to encounter and mix with Korean tradition. In the late 19th and early 20th centuries, Korean intellectuals persistently

\(^{15}\) The National History Compilation Committee ed., 379.

sought after new cultural identity. In particular, Gil-ryong Park and Dong-jin Park were the representative architects who lived through the conflicts between Eastern essence and Western means, and their struggles in conflicts were well demonstrated in their architectural practice and writings. I will explore in detail these two architects' understanding of the relationship between traditional and modern architecture in chapters 4 and 5.

**Nihilism in Korean Modern Culture**

What I relate is the history of the next two centuries. I describe what is coming, what can no longer come differently: *the advent of nihilism*. This history can be related even now; for necessity itself is at work here. This future speaks even now in a hundred signs, this destiny announces itself everywhere; for this music of the future all ears are cocked even now. For some time now, our whole European culture has been moving as toward a catastrophe, with a tortured tension that is growing from decade to decade: restlessly, violently, headlong, like a river that wants to reach the end, that no longer reflects, that is afraid to reflect.\(^\text{17}\)

--Nietzsche

In Korean history, the Japanese colonial period between 1910 and 1945 is considered the Dark Age. At that time, some educated Koreans felt antipathy toward Japan’s inhumane and illegal treatment of Korean during the occupation and, earlier, the mood of nihilism was rampant in Korea during the late 19\textsuperscript{th} century. As Dalibor Vesely states, "This [nihilism] is a typical modern stance, identified already at the end of the nineteenth century as nihilism."\(^\text{18}\) Following Nietzsche's philosophy, nihilism is associated with the character of the immanent situation, it could be released easily in vulnerable situations. In the case of Korea, ideas and practices of nihilisms developed as a response to being put in a vulnerable situation, namely, colonial oppression. Even if the mood of nihilism existed around the globe, it occurred in particularly oppressed races, such as Koreans under Japanese control in the late 19\textsuperscript{th} century. Educated


Koreans expressed these feelings in different ways through painting, poetry, rhetoric, music, and other forms.

After opening the port, the most pressing of Joseon intended to impede other countries’ military attacks and maintain independence of the nationality. However, during the Japanese colonial period, this kind of literature led to the movement for liberation from Japan. A government official composed such a song as followed:

After Korea achieves national prosperity and military power with our national flag rising up,

I will dominate Japan and China, and run the five continents.

Then, our Dongnimmun 독립문 (Independent Gate) will be the light of the flume, and Dongnipji 독립지 (the site of independence) will bloom.

부국강병된연후에 태극기를높이달아 (부국강병된연후에 태극기를높이달아)
일청국을압제하고 오대주에횡행하면 (일청국을압제하고 오대주에횡행하면)
독립문이빛치나고 독립디에꽃치أكثر다 (독립문이빛치나고 독립디에꽃치أكثر다)

Also, a Paejae Professional School's student Gyeong-ho Moon composed a song:

If the whole country was urged, Korea would obtain national prosperity and military power. Our country will be one of the civilized and enlightened countries, and Korean will be the first-class country for sure.

전국인민합심하여 외국지심단단하게 (전국 인민 합심하여 외국지심 단단하게)
부국강병절로되고 문명개화절로되고 (부국 강병 절로 되고 문명 개화 절로 되고)
상등국이절로되고 상등시민절로되네 (상등국이 절로 되고 상등 시민 절로 되네)

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20 Gyeong-ho Moon, "Seongmongga baejae hagdang hagdo mungyeongho 성몽가 배재 합당 학도 문경호" (Sengmongga Paejae Haktang Student Gyeong-ho Moon), Doglibsinmun 독립신문 (The Independent), (September 14, 1897): 3. Online access: http://terms.naver.com/entry.nhn?docId=2326286&cid=51385&categoryId=51385
These songs showed Koreans' desires for the independence from Japan. A new literature, which was discovered by opening the port, formed the starting point of modern literature which met the demands of the time: seeking liberalism and humanism, and against traditional conventions.

Around 1910 mostly, in The Korea Daily and some magazines, there are negative articles on pro-Japanese Korean forces regarding the Eulsajoyag 올사조약 (Japan-Korea Treaty of 1905 or the Eulsa Treaty). There is an example to lampoon towards pro-Japanese Korean forces after the treaty and the republic of Korea cabinet meeting which became a puppet to Japan. The Puppet of the World lampoons pro-Japanese Korean forces and the Korean cabinet for becoming Japanese puppets:

Let's do a Japanese government minister in the puppet of the World (Japan). I have a meeting with Japanese instead of the Japanese governmental officers in Jaeljang…Many Koreans had a hard time in living due to my orders, and my agreement makes Korean peninsula to be included to Japan's government. My life in the puppet of the world is a magnificent sight.

괴뢰장(傀儡場)에 들어가서 일일 장관(壯観) 하여불까. 제 1 장에 들어서니 괴뢰대신 희의한다. 프록코드(厚祿高套) 고모차(高帽子)로 허허하는 한 소리에 각령(閣令) 부령(部令) 떨어지면 왕도인민 죽어나고 약조(約條)협약 하고 보면 삼천리가 떠나간다. 그 괴뢰가 장관일세.21

As one might expect, the literature of the period addressed the satirical mood of nihilism toward the Japanese presence in earnest. Many poets and novelists, who at the time were confused about taking their positions, showed their negative attitude toward society through works of art. For instance, poets, such as Dong-ju Youn 운동주 (1917-1945), Sang-hwa Lee 이상화 (1901-1943), Yuk-sa Lee 이육사 (1904-1944), and Yong-un Han 한용운 (1879-1944), expressed resistance through their sardonic views of Korean life under the Japanese colonial period and an attitude of nihilism in regarding colonial oppression. In this sardonic and nihilistic environment, architects,

21 Gi-jung Im, "Goeolosegye 傀儡世界" (A Puppet World), Hangug yeogdae gasamunhag jibseong 한국역대가사문학집성 (The Collections of Korean Literature and Lyrics) (Seoul: Gijung Im, 2007).
who practiced in Joseon in the early 20th century, had lived in the suppressed feeling by Japan. Architects were influenced by the mood of literature directly or indirectly. In particular, Gilryong Park had a strongly negative attitude toward Japanese culture: "The Japanese architectural lines are too sharp, and they look nervous because they are islanders. We [Koreans] are different. We have a nature of continentalism."22

At that time, the talented poet/architect Yi Sang (李箱) wrote several poems which showed his nihilistic mood. Yi Sang was a *nom de plume* of Hae-gyeong Kim (金海卿), who lived from 1910 to 1937. He studied at the Gyeongseong Technical High School in the Department of Architecture from 1926 to 1929 and practiced as an architect during the period of Japanese occupation. Yi was the only Korean student who graduated from Gyeongseong Technical High School that year. Although he was trained as an architect, he was more famous as a poet who reflected his nihilistic mood using his architectural knowledge, and he was a representative surrealist writer. Korean surrealism of literature started from the influences and foundation of European Dadaism in the 1920s.23 In 1924, Han-yong Ko (고한용, 1903-1983) introduced Dadaism in Joseon literary circles through the magazine *Gaeyeo (The Dawn of Civilization)* with one special issue entitled "다다이슴 (Dadaism)."24 Dada (or Dadaism) was an art movement which occurred in Europe in the early 20th century. The advocators of Dada rejected the existing system, authority, and customs.25 When Han-yong Ko lived in Japan in the

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24 Han-yong Ko, "다다이슴 (Dadaism)," *Gaeyeo* (The Dawn of Civilization) (September 1924).

1920s, he encountered the Dadaism movement, which was intended to overcome traditional ethics (morals or morality), forms, and cultural authority (prestige). Ko attempted to express his spirit of disobedience, eccentricity, and suffering to the society. He thus introduced the surrealism concept to other Korean intellectuals in Joseon. Through this link, Joseon intellectuals began to experience Dadaism indirectly and were influenced by the surrealist perspective. Within such a context, Yi wrote a poem that reflected his mindset during the Japanese colonial period.

When Yi was 22 years old, he wrote the poem, "Crow’s Eye View (烏瞰圖)," published in The Joseon jungang ilbo (The Joseon Central Newspaper) from July 24 to August 8, 1934 introduced by editor Tae-jun Lee (李泰俊) as serial articles. This project was planned for 30 episodes. But it was published only 15 times due to the resistance of the public (Figure 2-1).

A "bird’s eye view" is a view from a high angle as if seen by a bird in flight. In architecture, the phrase refers to an elevated view of an object from above, with a perspective as though the observer were a bird. Thus, it is an impressive way to show the building in its broad context in a blueprint. Instead of using the "bird's-eye view," as the title of the poem, Yi purposely misspelled "Jo (鳥 bird)" as "Oh (烏 crow)" by playing with the similarity of the two character forms. Koreans consider the crow to be a croaker, which brings misfortune or a portentous mood. Yi used "crow" to symbolize the Japanese. It was his immediate goal to view Japanese colonialism through the crow’s eye with a sarcastic view. For this reason, the poem became Crow’s-Eye View (烏瞰圖) instead of Bird's-Eye View (鳥瞰圖). The phrase "crow’s eye view" is not in the dictionary; it came from Yi Sang’s own word which was undoubtedly influenced by his background as an architect.

"Crow’s-Eye View (烏瞰圖)," Yi Sang 1 (李箱 1)

The first issue of Crow’s Eye View 烏瞰圖 詩第一號
13 children rush down a street. 十三人의兒孩가道路로疾走하오.
(A dead-end alley will suffice.) (길은막다른골목이適當하오.)
The 1st child says it is terrifying. 第一의兒孩가무섭다고그리오.
The 2nd child also says it is terrifying. 第二의兒孩도무섭다고그리오.
The 3rd child also says it is terrifying. 第三의兒孩도무섭다고그리오.
The 4th child also says it is terrifying. 第四의兒孩도무섭다고그리오.
The 5th child also says it is terrifying. 第五의兒孩도무섭다고그리오.
The 6th child also says it is terrifying. 第六의兒孩도무섭다고그리오.
The 7th child also says it is terrifying. 第七의兒孩도무섭다고그리오.
The 8th child also says it is terrifying. 第八의兒孩도무섭다고그리오.
The 9th child also says it is terrifying. 第九의兒孩도무섭다고그리오.
The 10th child also says it is terrifying. 第十의兒孩도무섭다고그리오.
The 11th child says it is terrifying. 第十一의兒孩가무섭다고그리오.
The 12th child also says it is terrifying. 第十二의兒孩도무섭다고그리오.
The 13th child also says it is terrifying. 第十三의兒孩도무섭다고그리오.
13 children have come together and 十三人의兒孩는무서운兒孩와
are terrifying or terrified. 무서워하는兒孩와그럼계뿐이모卣소.
(The absence of any other condition (다른事情은없는것이
would have been preferred.) 차라리나앗소)
If one child amongst them  그中에一人의兒孩가
is a terrifying child it’s all right. 무서운兒孩라도젹소.
If two children amongst them  그中에二人의兒孩가
are terrifying children it’s all right. 무서운兒孩라도謇소.
If two children amongst them are terrified children it’s all right.

If one child amongst them is a terrified child it’s all right.

(An open alley will suffice.)

Though 13 children don’t rush down the street everything is all right.

At that time, it was a sensational poem. The atmosphere of this poem communicates anxiety, tension, conflict, quarrel, death, and reversal. The first issue of "Crow’s Eye View" on July 24, 1934, was the representative poem of its series. It shows Koreans' hopeless condition during the Japanese colonial period. Yi Sang used the number 13 repeatedly, and using negative and newly-coined words showed his anxiety. He used a few words which were not in real world such as "suffice" and "terrifying," but it represented his inner side condition. This poem is meant to reflect how Korean modern life under the Japanese oppression was filled with anxiety, fear, and distraction, even amongst disbelief, afraid, and scary. Moreover, this poem ignores the grammatical rules by using paradox and irony. Although the interpretation of this poem is still debatable, the repetition of the lines, like a repeating action without meaning, represents his mundane life and empty feeling during that time.

Nihilism can break forms and conventions of subject matter. No one had written from the point of view of nihilism before Yi Sang. When this poem was published, it was evaluated as an extreme makeover which overcame the stereotypes of fixed idea of traditional and conventional

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poems. This approach caused the poem to receive criticism from the public: "Is this a sleep talking of a crazy guy?", "It is not a poem", "Stop it".\(^{27}\) The work was criticized as unintelligible by the public and, although the editor, Taejun Lee (李泰俊), planned to have it appear in a series of thirty issues, it was stopped after the fifteenth.

As Dalibor Vesely wrote, "Architecture’s close relationship with humanistic culture can be seen in its emphasis on the ethos of representation, but even more clearly in its emphasis on the communication with other areas of knowledge and skills--painting, poetry, rhetoric, music, mathematics, and so on."\(^{28}\) Architecture is a way to understand our society and it is closely related to other human cultures and it communicates with other kinds of knowledge, reflecting the social condition. After the Japanese Annexation, the architectural culture of Korea was in a confused state, like a melting pot of Western, Japanese, and Korean traditions. The buildings basically imitated western architectural styles, which were imposed by Japan without in-depth accommodation in the Korean context. At the same time, nihilism was present in architecture because many buildings from that time were designed and built using eclectic approaches. In the 1920s and 1930s, eclecticism prevailed in Japanese architecture. At the time, Japanese architecture was a reality for Korean architecture because Japan implanted their architectural conditions into Korea without considering the differences between the two countries. For example, Joseon eunhaeng 조선은행 (Joseon Bank, 1912, currently the Bank of Korea),\(^ {29}\) Gu Joseon hotel 구 조선호텔 (Old Joseon Hotel, 1912), Gyeongseong uchegug 경성우체국 (Gyeongseong Post Office, 1915), and Seoulyeog 서울역 (Seoul Station, 1925) are considered

\(^{27}\) Ibid.

\(^{28}\) Vesely, 364.

\(^{29}\) See Kim and Han, 163-174.
as imitations of the Renaissance style or examples of eclecticism architecture. In Japan, the same style of architecture was constructed, and Japanese architects translated the exact same Japanized Western architecture in Korean Joseon during the colonial period.

Yi Sang and Gil-ryong Park, who were the first generation of modern architects in Korea, had worked together for three years by 1933 at the Japanese Government General of Korea. Both of them were members of Joseon geonchukhoe 朝鮮建築會 (Association of Korean Architecture); this indicates their status, because most of the members of this association were Japanese bureaucrats who came from the Japanese Government General of Korea. When the Association of Korean Architecture published their own architectural magazine, Joseon and Architecture, from June 1922 to August 1945, the magazine invited the public to join the cover design competition. In 1930, Yi Sang won the cover design competition, and his design was used in the cover of magazine in February 1930 (Figure 2-2). In his cover design, he drew two concentric circles. But these circles were not perfect and did not close. Yi Sang was a Dadaist and stood against the existing system, authority, and customs of the society. His cover design appears abstract, confusing, and unstable, revealing his internal struggle in living as an intellectual in the Japanese colonial period. At that time, there were only a few Korean architects who practiced in construction of the Japanese Government General of Korea. As an archival photo (Figure 2-3) shows, Yi Sang and Gil-ryong Park knew each other personally and thus may have influenced each other’s work and thinking. This photograph was taken with other leading architects and philosophers in Korea at that time.

30 Yi Sang, Joseon to Geonchuk 朝鮮建築會 (Joseon and Architecture) (February, 1930): 1.
The Adoption of the Modern "Scientific Concepts"

In the early 20th century, tradition and modernity came into conflict, and new modern ideas began to appear in Korean society. It is important to explore the impacts of modern concepts, such as "science," "efficiency," "hygiene," and "system," impacts on architecture. These concepts played a significant role in shaping modernity in Korean architecture.

There is something for which Newton—or better to say not Newton alone, but modern science in general—can still be made responsible: it is the splitting of our world in two. …it did this by substituting for our world of quality and sense perception, the world in which we live and love and die, another world—the world of quantity, or reified geometry, a world in which, though there is a place for everything, there is no place for man. Thus the world of science—the real world—became estranged and utterly divorced from the world of life, which science has been unable to explain—not even to explain away by calling it "subjective". . . . True, these worlds are everyday—and even more and more—conceited by the praxis. Yet for theory they are divided by an abyss. Two worlds: this means two truths. Or no truth at all. This is a tragedy or the modern mind which "solved the riddle of the universe," but only to replace it by another riddle: the riddle of itself.31

--Alexandre Koyré

Scientific historian and philosopher Alexandre Koyré analyzed insightfully in the above quote that the mutual coexistence and duality between human phenomena and nature are embodied by modern natural science.32 In the same vein, as architectural historian Dalibor Vesely argues, "The most important influence on the idealization of architectural physiognomy was the emergence of modern science."33 In this way, architecture began to adopt principle concepts from modern sciences into its designs, both functionally and aesthetically.

It is necessary to clarify the origins of modern science and the relationship between science and art. Following Heidegger's theory on the relationship between art and technique, in the Greek sense, works of art originated from techné, and art and techné are strongly related to

32 Vesely, 231.
33 Ibid., 238.
the human act of making objects. Ancient artists and craftsmen were called technites. In this sense, architecture and art were also the representation of techné, and techné was considered a creative knowledge. More significantly, techné's emancipation is strongly related to the origins of technology, which, according to Heidegger, comes from modern science and aesthetics.

Even if science and technology were considered the opposite of aesthetics for the past few hundred years, science, technology, and aesthetics originated from the same conceptual root and belonged to together. Heidegger emphasizes, "Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it. Such a realm is art." The essence of technology thus concluded in the essence of art. In this sense, technology and art are identical at the Greek semantic root. As architecture could be an art, architecture and technology are also related because art and architecture have been close throughout modern times.

Many scholars consider early mechanics, medieval optics, and the Renaissance concept of perspective to be modern sciences. Since architecture made use of medieval optics and Renaissance perspective, which were considered sciences in the modern period, architecture began to adapt the concept of science through these concepts. As architectural historian Sigfried

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36 Vesely, 249.
38 Vesely, 307
39 Ibid., 292.
Giedion states: "Thus in the Renaissance the dominant space conceptions found their proper frame in perspective, while in our period the conception of space-time leads the artist to adopt very different means." Thus, the invention of perspective in the Renaissance period triggered the unity between art and science; the invention of perspective enabled the unification of architecture and science.

There was a different channel through which architectural space might develop, apart from its development by means of Renaissance perspective. During the modern time architecture developed another point of view, apart from science, through an attention to space. After the 1910s, the study of space developed repeatedly through various steps. Picasso’s "Guernica," an exemplar of cubism in art, is the most representative example, for it depicts the relationship between inner and outer spaces. In this painting, Picasso tried to evoke the simultaneity of two different spaces and, at the same time, began the ambivalent composition, such as line and curve or various textures (Figure 2-4).

In Korean history, Western science was accepted in Joseon during the opening of the ports in earnest and the arrival of missionaries in Joseon played a significant role in not only theology, but also the development of science. The Joseon Dynasty had already begun to recognize and accept Western science from the 17th century. Before the opening of the ports, the Joseon mainly imported Western science, such as new machines for making cloth and weaponry. At that time, the adaptation of Western science was not a significant influence on society and

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41 Ibid., 448-449.
economic life. Nevertheless, the understanding of Western science opened up people's viewpoints.\textsuperscript{42}

After the opening of the ports, the Joseon Dynasty tried to adapt "western technology," and its products were seen more frequently. Joseon sent the Susinsa 修信使 (envoys dispatched to Japan since opening the ports), and they could look at weapon making facilities, which enabled them to widen their perspectives. Joseon assigned 96 young Korean students with Yengsunsa 領選使 (envoys to the Chinese Qing Dynasty to learn their developed culture) to look at weaponry factories. Koreans were educated in mechanical engineering, electrical engineering, and chemical engineering as a part of the broad context of Yangmuundong 洋務運動 (Chinese Westernized Reform). Meanwhile, the Joseon Dynasty sent various technological trainees to Japan in order to acquire Japanese modern technology.\textsuperscript{43}

During the opening of the ports, it was the period to adopt a new philosophy and modern technology. There were some limitations in adopting western technology because there were not only some conservative beliefs, but also the aggression of imperialism toward people. Western philosophy and technology were not accepted from the West directly, but modern ideas were transferred from skewed modern ideas through China and Japan before coming to Korea. Furthermore, powers of external imperialism made use of the acceptance of the theory of social evolution to control Korean society. These were the limitations of the acceptance of the new philosophy and technology in the period of opening of the ports.


\textsuperscript{43} Kang, 285.
In early-20th-century Korean modern society, the Balmyeong haghoe (Invention Society) played a significant role in adopting the concept of "science" to a public that was not familiar with scientific life at that time. The Invention Society, which was the first association that promoted scientific life in Joseon, was founded on October 1, 1924 and its purpose was to spread scientific knowledge and guidance on industrial technology to the public. Even though they held an inaugural conference on October 1, 1924, their activities were stalled for a while due to the lack of response from the public. In June 1932, the first board of directors was held, and architect Gil-ryong Park became a chairman of the board of directors for the Invention Society. This association also published Gwahag joseon (Science Joseon) from June 10, 1933 to October 1943 (for a total of 38 issues), which was the first magazine to focus on science (Figure 2-5). This magazine deals with general science, such as the history of the formation of the earth, thoughts about the universe, identity of material, and so forth. As Park mentioned in the first issue:

It is fundamental to use natural resources in our life. We should make our own daily supplies and systems of civilization by ourselves. We should support inventors (scientists) to improve our future, and should stimulate the public to increase their spirit of invention. For these reasons, in order to achieve our purpose [to overcome our social problems using science, our Society] Balmyeong haghoe (Invention Society) founded this magazine Gwahag joseon (Science Joseon).

이때를 당히야 根本的解決方针으로 天與資源을 利用하야 우리의 日用物品과 文物制度를 우리 스스로 自作自給하며 우리의 生活問題를 우리 스스로 解決하야 우리의 앞길을 開拓하는 手段方法을 顧慮하야 우리의

44 Dong-sun Woo, "Gwahagundonggwaui gwanlyeoneulo bon baggillyongui jutaeggaaelyanglon 科學運動과의 關聯으로 본 朴吉龍의 住宅改良論" (A Study on the Park Gil-Ryong's Housing Improvement Theory Viewed from His Relationship with the Science Promotion Movement), Daehan geonchughaghoe nonmunjib (Journal of Architectural Institute of Korea) 17, no. 5 (May, 2001): 82.

45 Won-bok Hyeon, "1930 nyeondaegi gwahaggisulhag jinheungundong 1930 년대의 과학기술학 진흥운동" (The Promotion Movement of Science and Technology Studies), Minjogmunhwa yeongu (Study of Ethical Culture), no. 12 (1977): 270.
This magazine was created by Koreans who believed that "science" was the best way to overcome the Japanese colonial period in the Dark Age.

In this magazine, Gil-ryong Park published several articles not only about general science concepts, such as "Jigusaengseongsa 地球生成史 (History of Earth Formation)," in July and August, 1933, "Ujue daehan gochal 宇宙에 對한 考察 (Thoughts about the Universe)" in March, 1935, and "Muljilujeongche 物質의 正體 (Identity of Material)" in April, 1940, but also he wrote in general on scientific life, such as the "Saenghwarui gwahakwa daehayeolife의 科學化에 對하야 (About the Life of the Scientific Movement)," several times. In particular, the concept of "Saenghwarui gwahakwa 生活의 科學化" (Life of the Scientific Movement) came from the motto of "Saenghwarui gwahakwa, gwahagui saenghwalhwa 生活의 科學化, 科學의 生活化" (Life of the Scientific Movement and Science.

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46 Gil-ryong Park, "Changgane jehaya 創刊에 際하야" (Preface for the Inaugural Issue), Gwahakjoseon 科學朝鮮 (Science and Joseon) (June, 1933): 3-4.

47 Gil-ryong Park "Jigusaengseongsa 地球生成史" (History of Earth Formation), Gwahakjoseon 科學朝鮮 (Science and Joseon) (July and August, 1933): 37-28, 40.

48 Gil-ryong Park "Ujue daehan gochal 宇宙에 對한 考察" (Thoughts about the Universe), Gwahakjoseon 科學朝鮮 (Science and Joseon) (April, 1940): 21-23.

49 Gil-ryong Park "Muljilujeongche 物質의 正體" (Identity of Material), Gwahakjoseon 科學朝鮮 (Science and Joseon) (March, 1935): 7-8.

50 Gil-ryong Park, "Saenghwarui gwahakwae daehayeolife의 科學化에 對하야" (About the Life of the Scientific Movement), Gwahakjoseon 科學朝鮮 (Science and Joseon) (June, 1935): 15-17; Gil-ryong Park "Saenghwarui gwahakwae daehayeolife의 科學化에 對하여 (續)" (About the Life of the Scientific Movement), Gwahakjoseon 科學朝鮮 (Science and Joseon) (August and September, 1935): 12-13, 6; Gil-ryong Park "Saenghwarui gwahakwa je sam 生活의 科學化 (제 3)" (Life of the Scientific Movement three)," Gwahakjoseon 科學朝鮮 (Science and Joseon) (November, 1935): 7-9; and Gil-ryong Park "Saenghwarui gwahakwae daehayeolife의 科學化에 對하여 (2)" (About the Life of the Scientific Movement 2), Gwahakjoseon 科學朝鮮 (Science and Joseon) (November, 1941).
of the Life) which originated from the objectives of Gwahagjisig bogeubhoe 科學智識普及會 (Association for Suppling of the Scientific Knowledge). This association was aimed at promoting the popularization of science.51 Park argued that:

We should develop science, and the knowledge of science should be accumulated. Our society not only cannot develop without the development of science, but also survive or persist in this competitive society.

Park gave a lecture about the life of the scientific movement on the radio on April 16, 1935.52 He focused on scientific foundations such as the "universe," "earth," and "materials," and he also tried to apply these pure scientific concepts in order to formulate a more practical approach for the public.

**The Conceptualization of Hygiene**

Modern cities in the West adapted the concept of hygiene in order to solve their city problems, enacting various laws, such as building codes, and town planning and zoning acts, in order to regulate their cities' hygienic requirements, such as fresh air, water, washable clothes, and so on.54 Not only in Korea, but also in Japan and in European cities, the harm done by infectious diseases stimulated countries to have more hygienic regulations and demanded urgent

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51 Woo, 83.


53 Hyeon, 261.

discussion. Modern hygienic affairs and systems were necessary to the early stages of Korea's modern urbanization process.

After the mid-19th century, exotic infectious diseases, such as cholera, were disseminated to the public quickly, and populations were gravely affected in Korea. Cholera was first detected during the Joseon Dynasty in 1821, and hundreds of thousands died that year. After 1859-1860 and 1862, there was another epidemic cholera, and outbreaks occurred more often after the opening of the ports in 1876. The epidemic peaked during the outbreaks of 1859-60 and 1895, when 400,000 people died in 1859-1860, and 300,000 people passed away in 1895. According to the record of *Gyeongseongbusa* 京城府史 (History of Gyeongseong), 3,600 people died in Hanseongbu 漢城府 (the former name of the city of Seoul during the Joseon) within ten days in 1886; and when the cholera spread in 1902, around 300 people died every day in the Seosomun 서소문 and Gwanghuimun 광화문 areas. Poor hygiene, in addition to the absence of any cholera treatment, primarily accounted for the outbreaks.

These epidemics (cholera in particular) spurred national momentum toward the adoption of modern hygiene systems and hygiene facilities in Korea. Cholera is a waterborne disease and


58 Cholera occurred seriously in 1879, 1885, 1886, 1888, 1890, 1891, 1895, 1902, 1907, 1909 and 1910.

59 Sin, 57.

60 *Keijōfu* (京城府), *Keijō fushi* 京城府史 2 (History of Gyeongseong 2) (Keijō: Keijōfu, 1936), 582, 705.
it was important to quarantine the sick from the others. The first quarantine station and an isolation hospital were installed at Hanseongbu area in 1895. In general, the occurrence of infectious diseases gave rise to the appearance of isolation hospitals and hygiene facilities in Korea. In particular, the Japanese, who lived in Japanese residential areas in Korea, made persistent efforts to overcome these infectious diseases through changing the isolation hospitals to permanent organizations, installing the first hygiene facilities, and expanding the public health system.\(^6^1\)

Japan had a similar situation during this time, but their responses were different. After the Meiji Restoration (1853-1877), Japan was suffering from serious urban problems, such as a rapid explosion of the population, architectural and environmental problems resulting from structures like Nagaya 長屋 (a Japanese style town house and multiplex house comprised of multiple units sharing outer walls, and consisting of one long building separated into several family units), frequent fires, and infectious diseases. Under such circumstances, Japanese medical doctor Nagayo Sensai 長與專齋 (1838-1902) introduced the term "hygiene" (衛生 えいせい) from Europe to Japanese society. Japan installed the Uimuguk 의무국 (Medical Office) in the Munbuseong 문부성 (Board of Education) in 1873 and finally changed the name of the Uimuguk 의무국 (Medical Office) to the Wisaengguk 위생국 (Board of Health or Sanitary Board) and located it in the Naemuseong 내무성 (Home Department).\(^6^2\) Nagayo Sensai served

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as a doctor in the Iwakura Mission 岩倉使節団 (Iwakura Embassy) to Europe\textsuperscript{63} to survey developed Western cultures. After he returned to Japan, he translated the German term \textit{Gesundheitspflege} (health care) to "衛生" (hygiene). Hygiene in the East was a different concept from "sanitary" or "health", which were used in England and America. Nagayosensai borrowed the concept of hygiene from chapter "Gyeongsangcho-pyen (庚桑楚篇)" in \textit{Chuang-tzu} or \textit{Zhuangzi} (莊子), a Chinese Daoist scripture.\textsuperscript{64}

In \textit{Chuang-tzu} (莊子), the author Chuang-tzu used the term "衛生"(weisheng), the same name of "hygiene" in modern sense, in chapter "Gyeongsangcho-pyen (庚桑楚篇)".\textsuperscript{65}

Going without knowing where we are going, 行不知所之,

Living without knowing what we are supposed to do, 居不知所為,

Accommodating things like a meandering snake, 與物委蛇,

Following the flow of natural things, 而同其波,

This is the way of preserving the life.\textsuperscript{66} 是衛生(weisheng)之經已.

Based on \textit{Chuang-tzu}, East Asian traditional concept of "weisheng" is very different from Western concept of "hygiene." The meaning of \textit{weisheng} literally is "preserving or protecting the

\textsuperscript{63} "The Iwakura Mission was a visit to the United States and Europe between 1871 and 1873 by many of the top officials of the new Meiji government." Originated from Emperor Meiji to President Grant on Iwakura Mission, 1871, Adopted from the official translation as reproduced in \textit{The New York Times} (March 5, 1872).


\textsuperscript{66} Translated by author, with an advice by Hui Zou.
life" or "cultivating the life." Even if the concept of "hygiene" was a social movement and modern concept in the West, the concept of weisheng in Chuang-tzu dealt more with individual cultivation for harmony with nature; there was no government involvement and it was not related to society. In the East, the concept of weisheng was more related to individualism and did not refer to the imperative to protect society health, which was emphasized by the modern term "hygiene." On the other hand, in the West the concept of hygiene involved the idea that the government should take responsibility for the public through specific administrative organizations. The traditional concept of weisheng in the East concerns the bodily balance between the human inside and outside, whereas the Western understanding of hygiene focused more on cleaning or purifying the physical environment.

From the late 19th century, Korea began to think about the concept of hygiene, and Koreans were influenced by Japan to adopt the hygienic life in their everyday life. In the late Joseon dynasty, hygiene was considered one of the best ways to demonstrate national prosperity and defense. In the early 1880s, the Gaehwapas 개화파 (Enlightenment Party) members such as Ok-gyun Kim (1851-1894), Yeong-hyo Park (1861-1939), and Kil-chun Yu (1856-1914), tried to adopt the Japanese concept of hygiene in Korea after they returned from Japan as members of the Susinsa 修信使 (envoys dispatched to Japan since opening the ports). They argued for the adoption of a vaccine against cowpox in 1882, and Ok-gyun Kim wrote the Chidoyakron 治道略論 (On Good Administration of a Nation) in 1883 under the orders of Yeong-hyo Park, in which Yeong-hyo Park argued:

The most significant thing[s] for nation's essential policies. …is hygiene. The second is agriculture and commerce, and the third is road. There are no difference between these three policies and laws of ruling in Asian nations.
In the *Chidoyakron*, Ok-gyun Kim emphasized the necessity of ruling through a consideration of hygiene, the prevention of epidemics, and the development of agriculture. After Yeong-hyo Park returned to Korea in 1883, he became a government official called hamsengbupanyun (漢城府判尹), which was at the same administrative level as the mayor of Seoul in modern times. Park also tried to put his ideas in practice: based on the *Chidoyakron*, as a leader of Hansengbu, he argued in favor of efforts at promoting hygiene, the prevention of epidemic, and the development of agriculture. Moreover, Kil-chun Yu moved one step forward: he founded the Wisaenggwansa (Hygiene Department), and he was interested in establishing a systematic administration of hygiene. Kil-chun Yu believed that hygiene was important enough to merit government interventions into public and private affairs in order to prevent diseases.

However, in the 1880s, the Korean government failed to enact a hygiene policy due to the failure of the Gabsinjeongbyeon 갑신정변 (Gapsin Coup, 1884). After the Gabogaehyeog 갑오개혁 (Gabo Reform, 1894), Korea began to install the Wisaengguk (Board of Health) and finally constructed the modern hygiene system. At that time, Japanese doctor Sewaki Dosio (瀨脇壽雄) was hired as an advisor of hygiene in Korea, and when cholera spread in Korea in 1895, Japanese doctors participated in the inspection in Korea. Thus, the Japanese government participated in inspecting areas in Korea prior to the establishment of Japanese

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69 Ibid.
resident areas. In this sense, Korean hygiene affairs were strongly influenced by Japan's hygiene policy in the early stages of adoption in the late 19th and early 20th centuries. After the establishment of the Tonggambu (Residency General) in 1905, the overall hygiene system was reorganized by Japan and controlled by Japan directly, with the Japanese resident areas serving as a model for the rest of Hanseongbu. However, even if the Seoul government attempted to assimilate (integrate) modern sanitary affairs from 1883, Korea had its fill of trouble due to the resistance of citizens in Hanseongbu.

The hygienic conditions of Japan's Jogyeji (the Japanese residential area in Korea) were considered to be more progressive than other areas in Korea. These advanced hygienic systems came to affect other areas in Hanseongbu, Korea. Because Japan had already experienced epidemics, especially cholera, prior to colonizing Korea, they recognized the significance of modern hygienic systems, which Japan only deployed in Korea's Japanese residential areas. One of the Japanese resident areas, the Jingogae district in Seoul, conducted the hygiene affairs from the beginning period of their residence, such as public bathrooms along the streets in 1895 and crematoriums in 1907. In terms of hygiene innovations, the Jingogae district served as a pioneering area compared to other places in the Hanseongbu. Hygiene affairs in Japanese resident areas in Korea were not only held to a higher standard, as evident in the enactment of laws and the establishment of different organizations, but also

70 Park, "Hanmal ilje cho geundaejeog uihagchegyeui hyeongseonggwga sigmin jibae," 11-17.
71 Lee and Kim, 221.
72 Ibid., 215.
73 Ibid., 217.
74 Keijōfu (京城府), Keijō fushi 2 (History of Gyeongseong 2) (Keijō: Keijōfu, 1936), 634, 690.
75 Lee and Kim, 217.
through more practical acts, such as constructing cleaner roads, water and sewage systems, and the installation of hygiene facilities. These movements played a significant role in the aspect of urban change in early-20th-century Korea.76

In particular, the Joseon began to create modern environmental streets. From 1895 in the Jingogae area, they began to regulate houses, creating regulations regarding the location of houses so as not to invade the road line, made the interval between houses, the leveled road of sands and pebbles, and installed public bathrooms and lights.77 Also, the government began to make new roads and water drains next to roads. They installed water and sewage systems from 1895 in earnest, preventing the public from placing garbage and sewage in the drainage systems. In particular, in Japanese residence area, Japan installed public hygiene facilities, such as public bathrooms, barber shops, dumping grounds, and crematoriums. This represented a major change in urban life in which, previously, most Koreans used riversides or streams to wash their hair or face. Koreans thus began to realize the significance of hygiene in their life.

With the increasingly social concern to the healthy living environment in cities, the two Korean modern architects Gil-ryong Park and Dong-jin Park began to consider hygienic issues in housing. They believed there were many problems to overcome in Korean traditional houses in order to respond to the needs of the modern life. Among those problems, the most urgent and significant matter was sanitation and hygiene.78 In particular, they strongly argued that traditional kitchens and bathrooms should be improved from the point of view of sanitation and hygiene.79

76 Ibid., 215.
77 Ibid., 222.
79 Ibid.
Adoption of the Modern "System (Codes)"

Modern systems played an important role in the transition to modern society. In order to shift away from traditional systems in a short time period, adopting modern Western systems was the most effective method to both modernize and colonize countries. In this way, the urban system was a major tool for Japan's colonization of Korea. More specifically, Japan introduced urban systems in Korea to increase the efficiency of their colonization efforts. At the same time, even if modernization by a Western system was oppressive colonization, most non-Western societies tried to adopt a Western (modern) system, especially in the early stages in transitioning to modernity. 80

Western modern systems were introduced to non-Western societies as "a modern model." As a result, non-Western societies adopted some aspects of authentic Western modernity, resulting in "hybrid modernity." Relevant here is Anthony D. King's concept of "indigenous modernity." 81 According to King, each country's indigenous modernity, especially non-Western societies, started from an introduction of the Western system. Korea tried to adopt Western modern systems from the late 19th century in order to make new urban spaces, and this process continued after the opening of the ports. 82

In the 1870s, as notions about hygiene became more universal in Japanese society, each Japanese city tried to regulate roads and houses in order to improve their urban environment. In Kanagawa Prefecture (神奈川縣), the first modern building regulation in Japan, "Gajakgeonbangjomok 家作建方條目" (Housing Building Regulations) was written. American


82 Lee, "Geundaeihaenggi geonchugbeobui doib gwajeong yeongu," 171.
doctor Duane B. Simmons first proposed this regulation to regulate arson and hygiene, which were both related to architecture and environment. The specific legislations read as follows:

"Gajakgeonbangjomok 家作建方條目" (Housing Building Regulations), Kanagawa Prefecture (神奈川県), July 18, 1873:83

Article 1 Fireproofing buildings, such as those built by brick

Article 2 Limitations on roofing materials

Article 3 Prohibiting the construction of Uranagay 裏長屋 うらなかや (A Japanese style town house built in backstreets)84

Article 4 A set of separation between a bathroom and a well

Article 5 Interim inspections

Article 6 Fire safety of spaces using fires, such as bathroom

Article 7 Installation of floors of at least two three chucks 尺 (around 30.3 cm, a unit for a distance at that time)85

Article 8 Installation of iron mats for drainage

Article 9 Laying of drains and connecting drains to sewage

Article 10 Codes for installing wastewater storage

Article 11 Limitations of road invasion

The "Housing Building Regulations" was not a building code (law) (建築法), but rather a set of building regulations (建築規制). After the "Housing Building Regulations" were enacted in

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84 Nagaya (長屋 ながや) is a Japanese style town house and multiplex house comprised of multiple family units sharing outer walls, and consisting of one long building separated into several spaces.

85 Chuck (尺, around 30.3 cm) is a height measurement in early-20th-century Korea.
Japan, a few codes related to architecture were also established in earnest. In particular, in 1884 "Gaokgeonchukgyuchik 家屋建築規則" (Housing Building Codes), which was known as the first building code (law), was legislated in Yamaguchi Prefecture (山口県), Japan. It contained specific legislations:

"Gaokgeonchukgyuchik 家屋建築規則" (Housing Building Codes) in Yamaguchi Prefecture (山口県), March 31, 1884:

Article 1 When houses are built facing the road, the foundation of the houses should maintain a distance of at least three chucks 尺 (around 30.3 cm, a unit for a distance at that time) from the road, and downspouts should be installed within the land property. Eaves and foundations should not cross over into the road in order not to block the pass.

Article 2 When houses are built near waterways, the buildings should not cross over into the waterways and not obstruct water flow.

Article 3 When houses are constructed next to a dike, buildings should not cross over the land nor draw the bank into their property.

Article 4 When buildings are constructed near a river, buildings' columns should not be installed in water, and houses should not cross over into the water.

Article 5 It is difficult to demolish already constructed buildings. However, previously constructed buildings should be modified gradually based on the previous or following articles.

Article 6 When buildings are constructed related to the previous articles, the owners should report the constructions to Kochyo 戶長 (the Head of Household) by Gungu 郡區 (Country Area) in order to receive a field survey before the construction will be started.

The "Housing Building Codes" illustrate some of the differentiation between the private and public areas by emphasizing the implementation of a structural limit line in Articles 1, 3, and 86.
4. This code demonstrates administrative procedure in Articles 5 and 6. Through such building codes, Japan created a foundation for controlling the Korean buildings officially and effectively in the future. Moreover, Article 2 discusses hygiene.

As the first building code in Japan, this code played a significant role in preparing a comprehensive range of regulations and administrative procedures in architecture. In Japan, each region made their own unique regional building codes as occasion demanded. These regional buildings codes were merged into one universal building code established by the Naemuseong 내무성 (Ministry of Home Affairs). When the Department of Interior legislated building acts, hygiene was the most important factor to consider. In particular, after 1886, the "Jangokgaokgeonchukgyuchik 長屋家屋建築規則" (Building Codes of Nagaya Houses) were implemented in an area that included three prefectures and five harbors, and each region practiced this code slightly differently based on its own characteristics. Among the three prefectures and five harbors, there were legislations of Tokyo's codes, "Jangokgeonchugyuchik 長屋建築規則" (Nagaya Building Codes) which was one of the detailed codes after the "Building Codes of Nagaya Houses" was elected:

"Jangokgeonchugyuchik (An) 長屋建築規則 (案)" (Nagaya Building Codes, inside) in Tokyo Prefecture (東京府), January 15, 1887:88

Article 1 Definition of Nagaya (長屋)

Article 2 Procedure of application and permission

Article 3 and 13 Inspection

Article 4 The height of the site should be at least 3 chon 촌 (寸, about 3.03 cm)

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Article 5  Floor space should be at least 6 pyeong 평 (平, about 3.3 m²)

Article 6  The height of the first floor should be 1.5 chucks and the ceiling height should be at least 7 chucks.

Article 7  The space of windows should occupy at least 1/5 of the floor space

Articles 8-9  Builders should make ventilating windows and kitchen windows

Article 10  Builders should make a distance of at least 6 chucks 尺 (around 30.3 cm, a unit for a distance at that time) between the limit line of the structure and the road's boundary line

Article 11  Uraya 裏屋 (Alley house) should be built near a road that is at least 6 chucks.

Article 12  There should be at least one bathroom per house.

In late-19th-century Korea, the introduction of general building codes targeted Japanese nationals in Japanese concession. As more Japanese moved to Korea, the regulating hygienic laws appeared in Japanese residential areas. Laws regarding hygienic regulations were initiated by the Joseon Dynasty of Korea from within Japanese residential areas. After these codes (laws) were implemented, other opening ports in Korea, such as Busan, Wonsan, and Incheon, building codes were more actively applied. The Japanese government began to focus the general codes on hygiene, fire, and the building size. As a foreign concession to Japan's expansion, the law of building acts was also expanded to other areas in Korea.

The "Guryuji gaok geonchuk gagyuchik 居留地家屋建築假規則" (Temporary Codes of Housing Building in Japanese Concession) in 1880 and the "Incheonhang ilbon guryuji gagyuchik 仁川港日本居留地假規則" (Temporary Codes of Building in Japanese Concession in Inchon) in 1885 were established in Busan and Incheon, Korea respectively as "temporary building codes" called "Gaguychic 假規則" (Temporary Codes). The previous set of temporary

89 Lee, "Geundaeihaenggi geonchugbeobui doib gwajeong yeongu," 175.
housing codes were made four years before the "Housing Building Codes," and were adopted in Yamaguchi Prefecture (山口 縣) in Japan in 1884. Specific legislations read:

"Guryuji gaok geonchuk gagyuchik 居留地家屋建築假規則" (Temporary Codes of Housing Building in Japanese Concession) Busan (부산), July 19, 1880

Article 1  When buildings are constructed or reconstructed with the government's permission, these buildings should have the correct orientation based on the scheduled roads.

Article 2  When houses face the road, houses should be based on the division of road by government. If the houses are not facing the road or there are spaces between the road and buildings, fences should be installed and a door, which faces the road, should be installed.

Article 3  Houses should use roof tiles and zinc sheet roofs. Some materials, which are vulnerable to fire, such as wood and straw, should not be used as a roofing material.

Article 4  The bathroom should be the cleanest room, and in order to prevent water leakage, waste water should be condensed into a solid material.

Article 5  The sewage container in the house should be a strong container.

Article 6  All the old houses should be in accordance with Articles 2, 4, and 5 within 6 months, and they should adhere to Article 3 within 12 months.

Article 7  If houses do not follow the above rules, the land will be returned to the government.

It is important to know that modern Korean building codes were made four years before the modern Japanese building codes, but Japan considered Korean building codes to be "temporary," which is why they add the prefix term ga (假), which translates to "temporary," distinguishing them from Japanese building codes. When Japan established building codes in Korea in 1880, the Japanese already believed that they would solidify these codes in the future in Japan after they were first tested in Korea.

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90 Ibid., 175-176, qtd. in 外務省 (The Ministry of Foreign Affairs), "外務省警察史 領事館令 (The History of the Ministry of Foreign Affairs_Oridinace of Consulate)" (microfilm in National Assembly Library MF00001923).
There are many similarities between the "Temporary Codes of Housing" (1880) in the Japanese Concession, Busan (부산), and the "Housing Building Codes" (1884) in Yamaguchi Prefecture (山口県). Articles 1 and 2, which deal with the limit line of structures in the "Temporary Codes of Housing" in the Japanese Concession, were in the "Housing Building Codes." Article 3, which dealt with fire concerns, and Article 4, which dealt with hygiene, are echoed in the "Housing Building Codes" four years later in Japan.

In the "Temporary Code of Housing" in Japanese Concession, Articles 4 and 5 pertain directly to hygiene as wastewater, mandating that they should not be stagnant, and the building's exterior should be impervious to water. In this period, Japan began to discuss more regularly the concept of hygiene: the Japanese government installed the Wisaengguk (Board of Health) in the Naemuseong (내무성) (Ministry of Home Affairs). In the Japanese residential areas of Korea, the Japanese began to focus on hygiene because this discussion was already underway back in Japan. Japan's hygienic systems were transferred to Korea after Japanese migrants brought discussions and design for hygienic systems with them, which led to Korean discussions concerning hygiene. However, in terms of regulation codes (laws), before Japan made their own regulations, the "Jangokgaokgunchuckgyuchik (長屋家屋建築規則)" (Nagaya Housing Building Codes) in 1886, Korea had already regulated architectural codes and enacted regulations in Japanese residential areas. The debate about hygiene occurred in both Japan and Korea at the same time in the late 19th century.

After 1886, other Japanese residential areas in Busan and Wonsan established additional building codes, such as the "Gaokgijogyuchik (家屋構造規則)" (Housing Structural Codes) in

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91 Ibid., 176.
1894 and the "Gaokbyunghasugujogyuchik 家屋竝下水構造規則" (Housing Sewage Structure Codes) in 1896, which focused on more detailed structures and regulations for constructing facilities:

"Gaokgujogyuchik 家屋構造規則" (Housing Structural Codes), Busan (부산), June 13, 1894. 92

Article 1 Constructions should make a solid and durable structure to endure a fire.

Article 2 Constructions should not use tiles, straws, or woods for roofing.

Article 3 Constructions should include two-sided entrances or widows for hygienic purposes.

Article 4 In order to make a new house, drawings of the house should be attached and approved by a police officer (役長) and attach the following contents:

1. Height between the land and wood floor

2. Height between the wood ground floor and ceiling, in the case of two story buildings, and the length between the second story wood floor and the ceiling

3. Location of bathroom

4. Layout of rooms and separation of walls and distinguishing of widows

Constructions should keep the following rules in order to install the Nagaya-type houses (長屋 ながや):

1. If houses have more than five residents, they should separate the spaces.

2. The front facade of each house should be more than 2.5 kan (間).

3. A bathroom should be installed in each house.

4. Houses should have a vacant space that is more than one kan (間).

Article 5 The under floor should be 1.5 chucks 尺 (around 30.3 cm, a unit for a distance at that time) in length from the bottom and be well ventilated.

Article 6 Builders should ensure that the sewage flows well.

92 Ibid., 176, qtd. in "外務省警察史 領事館令".
Article 7  If residents want to change the structure of their house, they should report this.

Article 8  Buildings must be inspected and residents must follow the direction of the changes.

Article 9  After the building is constructed, buildings should put a sign of index.

Article 10 Drainpipes should be installed and the line of the roof should not extend beyond the limit of the land.

Article 11 If residents want to install fences in the middle of construction, they need a permit from the police office.

The Korean building codes are comparable to Japan's "Jangokgaokgunchuckgyuchick (長屋家屋建築規則" (Nagaya Housing Building Codes) in 1887. There are some differences in terms of the detailed building sizes. Otherwise, they are not significant. After 1886, Japan installed the "Nagaya Housing Building Codes" which were the well-organized building codes. Japanese resident areas in Korea adopted building codes that were very similar to Japanese building codes. The similarities between the both codes demonstrate that Japan considered Korea a part of its controlled lands. More specifically, it suggested that Japan was prepared to invade the Korean peninsula in the near future.

Most Japanese lived in the Jingogae area in Korea. While residents of other ports open to the Japanese were almost solely Japanese residents of Jingogae, a few Koreans and other foreigners lived in Jingogae with the Japanese.93 In this area, architectural laws referred to hygienic systems and fire safety.94

General discussions of hygienic systems in Japan and local building codes (which were related to hygienic systems) were introduced to Korea by Yeong-hyo Park (1861-1939), who was

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93 Jeong-mook Son, 
94 Lee, "Geundaeihaenggi geonchugbeobui doib gwajeong yeongu," 177.
a member of Susinsa 수신사 (Korean Diplomacy Envoys to Japan). The election of a pro-Japanese cabinet affected the national policy of Korea. At the same time, as the Gabogaehyeok 갑오개혁 (Gabo Reform) of 1894 was propelled in Korea, the Korean government set up the Wisaengguk 위생국 (Board of Health), and the Korean government began to proceed with hygienic policies. The most interesting aspect of these changes was that the Korean government used the term "hygiene" as a name for a government office. It meant that the Korean government adopted the concept of hygiene from Japan without changing it.

The architectural laws that were introduced to Japanese residential areas in Korea contained the concept of hygiene, and Korean architectural laws were very similar to Japanese architectural laws, which included a contoured line of building property, a limitation of roof material, materials of sewage, and so on. The hygienic affairs in the Japanese residential areas of Korea synthesized with Japan's experiences in its own country. Japanese principles of hygiene were transferred to Hansungbu 漢城府 (Seoul city) in Korea and were also exported to other areas in Korea. Hygienic systems were a symbol of Korea's modern civilization process, and they played a crucial role in affecting various social issues.

Although fundamental building regulations were initiated from Japanese settlements, Joseon not only began to legislate building codes before Japan did, but also detailed buildings codes for the Japanese settlements. Before Japan made building regulations and before pro-Japanese movements took place in Korea, Yeong-hyo Park (1861-1939), who was a member of Susinsa 수신사 (Korean Diplomacy Envoys to Japan), and other Susinsa members tried to

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97. Lee and Kim, 223.
legislate building regulations. In the late 19th century Joseon already initiated spontaneously its modernization process of the building regulation before Japan forced Korea for modernization through building regulations or codes.
Figure 2-1. Yi Sang's poem, "Crow’s Eye View (烏瞰圖)." *Joseon Jungang ilbo* 조선중앙일보 (Joseon Jungang Daily newspaper) (July 24, 1934). This poem was published in *Joseon Jungang ilbo* 조선중앙일보 (Joseon Jungang Daily newspaper) from July 24, 1934 to August 8, 1934. When it was published, the public criticized Yi Sang for his abstruseness and said that he should discontinue his poem series.

Figure 2-2. Yi Sang's cover design for *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture) in February 1930. Yi Sang won the cover design competition, and his design was used on the cover page of *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture) in February 1930.
Figure 2-3. Group photo with intellectuals from various fields. (Unknown) This photo shows the relationship between Gil-ryong Park and Yi Sang. Gil-ryong Park is in the middle, and Yi Sang is to the right of Gil-ryong Park. This photo demonstrated that many educated persons socialized with each other in the 1920s and 1930s.

Figure 2-4. Pablo Picasso’s "Guernica," 1937. The Museo Nacional Centro de Arte Reina Sofía's Pablo Picasso Collection, Madrid, Spain.
Figure 2-5. Cover of *Gwahagjoseon* 科學朝鮮 (Science Joseon). *Gwahagjoseon* 科學朝鮮 (Science Joseon), no. 2 (July-August, 1933): 1.
CHAPTER 3
ARCHITECTURAL REPRESENTATION IN EARLY MODERN ARCHITECTURE

Traditional Architectural Representations

The interaction between the cultures of Asia and the West is one of the most significant events in world history since the Renaissance.1

--Michael Sullivan

As Sullivan argues, cultural exchanges between the East and West after the Renaissance were meaningful events. In painting, China began to adopt Western representational techniques starting in the 17th century. In particular, Jesuits played a significant role in introducing Western painting techniques, such as linear perspective, in Chinese paintings.2 During the Qing Dynasty, Jesuits were hired not only as imperial painters, but also as collaborators with Chinese painters. During the Joseon Dynasty, China introduced Western aesthetics to Korea in the late 18th century through Western drawing methods, such as perspective, shading, and the geometry of projection.3 During the late 18th century, Koreans encountered the concept of "Western perspective" through Chinese books and manuscripts containing Chinese analyses of Western drawing methods. Educated Koreans also described their own thoughts about Western paintings, which were introduced to the Joseon Dynasty through Joseon's missions to Imperial China.4

In pre-modern times, it was hard to find architectural drawings by themselves, and architectural representations were not incorporated into Korean paintings independently. Architectural representations were mainly one aspect of documentary paintings for royal

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3 Sung-mi Lee, Joseonsidae geulim sogui seoyanghwabeob 조선시대 그림 속의 서양화법 (Western Influence on Korean Paintings of the Late Joseon Period) (Seoul: So Wa Daong, 2008), 12.
4 Ibid.
ceremonies in palaces or in landscape paintings as a part of paintings. Architectural representations of buildings sometimes appeared in paintings, and buildings were depicted harmoniously with their backgrounds. In the Joseon Dynasty, Jiehwa 界畫 (literally, "boundary painting"), which was the three-dimensional, orthogonal, and detailed description of architectural figures using a ruler, was the standard way of representing architecture. Before the late 19th century, Jiehwa was the only way in which architectural representations were depicted. Before Korean painters used Jiehwa to draw buildings, Chinese traditional painters had also used this technique. In Chinese, Jiehwa literally meant "border [or boundary] paintings," and it could also mean the ruler used for drawing borders. In Korean traditional paintings, Jiehwa used primarily three different types of drawing methods for its graphic projections in order to embody architectural representation: orthographic with omnidirectional facades, cavalier with upright façades, and oblique parallel.

The orthographic projection with omnidirectional facades is called "a straight-down view of the buildings," or Sabang jeondo myobeob 四方顛倒描法 (this is one of the Korean traditional drawing methods that is depicted with a shift in orientation in terms of elevation drawn on the site plan); this term was first used by art historian Hwi-jun Ahn. The main purpose of this type of representation is to capture a building’s façades. Buildings were tilted in

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6 Zou, 63.
7 Kim, 263-4.
8 In-ho Song, "Sabangjeondomyobeob yeongu-sugcheonjeadoleul jungsimeulo 사방전도묘법 연구-수천제아도를 중심으로" (A Study on Sabang-jeondo-myobeob, a Korean Traditional Drawing Type), Geonchug yeogsa yeongu 건축역사연구 (Journal of Architectural History) 11, no. 3 (September, 2002): 105.
9 Hwi-jun Ahn, Yes gunggwol geulim 옛 궁궐 그림 (Drawings of Places) (Seoul: Daewonsa, 1997), 37.
any direction that best depicted its façades. The "Inpyeongdaegun bangjeondo 麟坪大君坊全圖" (Painting of the Grand Inpyeong's Residence; the Grand Inpyeong was the third prince of King Injo in the Joseon Dynasty) and the "Sukcheon jeado 宿踐諸衙圖" (Illustration of My Places of Work; drawings of government offices around Seoul in the Joseon Dynasty) (Figure 3-1, Figure 3-2) are good examples of this type of representation. As seen in these examples, the buildings were also tilted to visually harmonize with other surroundings, such as the courtyard, other buildings, and passages. This drawing method was used to describe architectural figures of palaces, government offices, and houses of the upper class in detail. In these paintings, the courtyard is the living center. From the observers' perspective, located in the courtyard, one can see the different types of building façades by turning around inside the painting (Figure 3-2). The bodily experience is the most important factor in these paintings. In other words, the viewer who is observing the drawings has the most hermeneutic perception and understanding.

The cavalier projection with upright façade is called "the schematic arrangement of architectural forms from a bird's-eye perspective with the façades rendered flat and upright."\textsuperscript{10} The main purpose of this method is to represent ceremonies for the royal family for a documentary painting. Artists usually set up a rectangular frame at the edge of the painting and described the ceremony in as much detail as possible. Although the entire painting resembles a vertical column, the column would ultimately be partitioned into different parts, each accompanied by a particular description of the depicted event. Moreover, the façade of main building is exaggerated in accordance with the rank and hierarchy of the events participants. The "Jinyeon banchado 進宴班次圖" (Seating Arrangement of a Royal Banquet) (Figure 3-3) is an example of this type of representation. This is the painting of the ceremony for Sukjong (肅宗, \textsuperscript{10} Kim, 264.)
1661-1720), who was the nineteenth reigning monarch of the Joseon Dynasty, and the paintings were dedicated to his health. This painting captures the whole ceremony using a bird's-eye view. Although the painting was not realistic, it depicted figures and architectural edifices in order to show the royal banquet and it also showed the Confucian character of Joseon, which emphasized the social and political hierarchy.

The above Korean painting is comparable to the Chinese Qing Dynasty painting "Wanshuyuan ciyan tu 萬樹園賜宴圖" (Imperial Banquet in the Garden of Ten Thousand Trees). This drawing was for the Qianlong emperor (the sixth emperor of the Qing dynasty) to show the arrangement of a royal banquet in his retreat garden in Chengde (承德) (Figure 3-4). This painting was drawn by Giuseppe Castiglione (Chinese name, Lang Shining 郎世寧, 1688-1766), who came to China as an Italian Jesuit missionary and worked as an imperial court painter for the Qianlong emperor. This painting employed a similar drawing method using perspective from near to far and bottom to top in order to express the visual depth. The axial movement and layout are significant. The presentation of depth is expressed through moving from the bottom to the top of the painting. However, there are some differences between the Korean "Seating Arrangement of a Royal Banquet" and the Chinese "Imperial Banquet in the Garden of Ten Thousand Trees."

The "Seating Arrangement of a Royal Banquet" eschews prospective dimensionality, which means that even if it was drawn from a bird's-eye view, the technique of linear perspective was not applied to this painting. On the other hand, the "Imperial Banquet in the Garden of Ten Thousand Trees" was drawn in linear perspective, which demonstrated Castiglione's Western painting techniques.
The oblique parallel projection is "the architectural forms as parallelograms expressing their dimensions along the line of sight." The facade of each building is facing the south, and each building is drawn parallel to an universal oblique angle. The "Donggwoldo 東闕圖" (Painting of Eastern Palaces) (Figure 3-5) is a documentary painting of two royal palaces, Changdeokgung Palace (昌德宮) and its rear garden, Huwon (後園). It was drawn by the Dohwaseo 畫署 (Office of Paintings for Royal Painters). This painting was drawn using a bird's-eye view (an elevated viewpoint) without linear perspective, and it highlighted the centrality of the relationship between buildings and landscape. This drawing method was a useful technique in the Joseon Dynasty to record architectural information not only showing the layout of each architectural building, but also describing detailed architectural information for each building, such as the size and the shape of its roofs. This drawing method was thus frequently used in architectural representations. Architectural historian Nam-chul Joo assumes that this painting was drawn sometime between 1824 and 1827 and completed in 1830 based on the names of each building.\(^{12}\)

The Korean bird’s-eye-view "Painting of Eastern Palaces" can be comparable to the Chinese bird’s-eye-view painting series of "Forty Scenes of the Yuanmingyuan (圓明園, Garden of Perfect Brightness)" of the 1740s. During the Chinese Qing Dynasty, the "Forty Scenes of the Yuanmingyuan" was completed in 1744 by Tang Dai and Shen Yuan, who were court painters during the reign of Qianlong emperor. Inherited the Yuanmingyuan from his father Yonzheng emperor, Qianlong commissioned the garden extension into Forty Scenes in 1744, and expressed

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\(^{11}\) Ibid.

\(^{12}\) Hwi-jun Ahn, *Donggwoldo ilgi 동궐도 일기* (Readings of Donggwoldo) (Seoul: Cultural Heritage Administration, 2005).
his philosophical ideas through the poems of the Forty Scenes.\textsuperscript{13} The "Zhengda guangming 正大光明" (Uprightness and Brightness) is the first scene among the Forty Scenes (Figure 3-6). This title means "the cohesion of the virtuous heart and the human appearance intended by the emperor;" and in his poem, Qianlong mentioned that "a blue-green grass reminded him of showing frugality, and a still mountain made his body close to humaneness."\textsuperscript{14} The scene of "Uprightness and Brightness" is where the Qianlong emperor usually received foreign guests and high officials.

Although the above mentioned Korean and Chinese paintings both depicted imperial buildings and gardens, there are some differences and similarities in terms of pictorial composition. Both paintings present a bird's-eye view of buildings and landscapes. Tang's painting showed mature linear perspective taught by the Jesuits who served in the Chinese imperial court. His painting applied the method of one single focal point and oblique perspective, and the focal point was located in the upper right corner and beyond.\textsuperscript{15} This Western influenced perspective drawing method was different from the oblique parallel projection method, which was applied in the Korean "Painting of Eastern Palaces." The latter method was typical in traditional landscape paintings in Korea and China.

In both paintings, the most important element was the relationship and harmony between buildings and landscapes. However, their detailed landscape depictions appear different. Although both paintings look realistic in painting details, the landscape in the "Painting of Eastern Palaces" is even more realistic than that of the "Uprightness and Brightness," which is

\textsuperscript{13} Zou, 49.
\textsuperscript{14} Ibid.
more dreamy and atmospheric. In terms of the depiction of mountains, the mountain scale in Tang’s painting is exaggerated and does not match the actual intimate scale of the rockery hills (or called artificial hills, *jiashan* 假山) in the garden. Tang’s exaggeration depicts the "ideal scale" of real mountains in nature rather than an actual garden hill. Even the trees occasionally hide the buildings in order to represent a natural place for ideal living. On the other hand, in the "Painting of Eastern Palaces," even if there are many trees the façades of the buildings are clearly seen without being blocked by trees. In the "Painting of Eastern Palaces," the scale of the mountains matches that of real mountains in nature and looks more realistically measured without the application of linear perspective. Moreover, the "Painting of Eastern Palaces" shows vertical parallel lines for the control and measurement of scale composition. The use of controlling lines means that systematic painting, projection, measured scale, and coordination were applied to the bird’s-eye-view image which was frequently employed in Korean screen paintings.

Korean traditional architectural representations, by the mid-19th century, rarely used Western painting techniques. During the 18th century Chinese court paintings began to apply Western techniques, in particular linear perspective, through the efforts of Jesuit painters at the court. Korean painters pursued their own drawing methods or modifications based on the specific elements they intended to depict. They pursued their own characters, which showed differences from the Chinese Qing paintings. Korean landscape paintings intend to measure real nature and buildings through a realistic view, but contemporaneous Chinese court paintings applied the Western technique of linear perspective for depicting the desired ideal view of nature. Although Korean landscape paintings and Chinese landscape paintings shared the same tradition of composing the bird’s-eye view through parallel projection, Korean paintings in the late Joseon
dynasty presented a unique sense of realism which did not happen in contemporaneous Chinese Qing paintings.

**Development of "True View" and "Realism" in the 18th and 19th Centuries**

It is important to examine two representative genres of Korean painting in the 18th and 19th centuries in the Joseon Dynasty, before the modern period began: Jingyeong sansuhwa 眞景山水畵 (True-View Landscape Painting), which focused on Korean landscapes, and Pungsokhwa 風俗畵 (Folk Art Painting), which depicted the people's everyday lives. These two genres are significant in understanding Korean early modernity and proto-modernity because they not only showed and reflected Korean philosophy and ethos in the 18th and 19th centuries, but also were the seed or germ of Korean modernity after the 19th century.

The True-View Landscape Painting was considered as the first Korean authentic painting genre that diverted from foreign influences, particularly from the Chinese Ming Dynasty. At that time, painters of the Joseon Dynasty were dominated by the school of Namjong muninhwa 南宗文人畵 (the Southern School of Chinese literati landscape paintings) of the Chinese Ming Dynasty. The Korean true-view landscape painting departed from the imaginary landscape, seeking instead a "real view" of landscape, which was called saseng 寫生 (sketch from nature or sketch from life). Even if this genre in some cases did not depict the actual view (實景) of a specific landscape, painters still escaped from the traditional procedures, such as the depiction of an imaginary landscape and the literary artist’s style, and began to draw the landscape scenery as they "saw" it. This genre was mostly practiced by and for the upper class, and its representative painter was Jeong Seon (鄭歚, 1676-1759).
The rise of Silhak 实學 (School of Practical Learning; in Chinese pinyin, shixue) played a significant role in the rise of the true-view landscape painting. The School of Practical Learning scholars put great effort into developing new ideas regarding Joseon's history, language, literature, and geography, and the new understanding of geography, in particular, was strongly related to promoting the true view.¹⁶ Joseon’s people wanted to see and scrutinize a realistic view of their environment, and their desires motivated them to travel various mountains and scenery. These efforts influenced the invention of the True View Landscape Painting.

The "Inwangjesaekdo 仁王霽色圖" (After Rain at Mt. Inwang, or Clearing after Rain on Mt. Inwangsan, 1751) was one of the iconic paintings drawn by Jeong Seon (鄭歚), a pioneer in the genre of the true-view landscape painting (Figure 3-7). Jeong Seon depicted the "true view" of the landscape by depicting Mt. Inwang (仁王山) from the northwestern border of Hanyang (Ancient Hanyang is today's Seoul and was the capital of the Joseon Dynasty.) Jeong Seon not only tried to depict the mountains through embodying a realistic view, but also added his own subjective view at the same time. Consequently, this painting was not just a mimicry of real scenery, but it represented more than that—for the painter, depicting life through depicting nature around him was a way to embody a real life.

From a cross-cultural perspective of early modernity, the Korean model of "realism" through the representation of nature can be compared to the Jesuit writer Marc-Antoine Laugier's concept of "primitive hut" in 18th-century France (Figure 3-8).¹⁷ For Laugier, nature not only indicates mother earth, but also the essence of architecture. In the Primitive Hut, there are three

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fundamental components—columns, beams, and pediment roof—that form the essence of the building structure. Laugier sought for the primitive hut as the origin of architecture. His method of searching for the origin is to return to nature as well as the rational structure of Greek Temple. For him, the Primitive Hut represents not only nature as mother earth but also nature as rational essence of architecture. On the significance of primitivism in architectural history, Joseph Rykwert analyzed:

> If architecture was to be renewed, if its true function was again to be understood after years of neglect, a return to the "preconscious" state of building, or alternatively to the dawn of consciousness, would reveal those primary ideas from which a true understanding of architectural forms would spring.\(^\text{18}\)

The true function of architecture, as demonstrated by Laugier's Primitive Hut, is to pursue the origin of architecture; architecture's goal is to find essence through poetically imitating nature, the process of so-called *mimesis* in Aristotle’s sense.\(^\text{19}\) The Korean representation model of "realism" through imitating nature during the 18\(^{\text{th}}\) century can be understood in the comparative context of pursuing the origin and essence of nature, just as Laugier did in contemporaneous France. However, following its own tradition, Korean paintings developed "a world of sensitivity and abstract logic, in search of harmony, calm on a background of realism, idealistic humanism, and a deep attachment to the reality of nature and way of life."\(^\text{20}\) Korean "realism" is not literally realistic but rather an approach to nature, the ideal, and the truth of architecture in the life world.

During the late 18\(^{\text{th}}\) and early 19\(^{\text{th}}\) centuries, Korean landscape and garden paintings expressed a sense of realism to describe not only the landscape but also people’s life in landscapes, gardens and houses. Painters usually depicted objects in the landscape realistically.

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and in detail, such as in the "Seowonajibdo 西園雅集圖" (Gathering at the West Garden) (Figure 3-9). As the stones of an arch bridge on the left-bottom corner demonstrate, painter Hong-do Kim 김홍도 (1745-1806) endeavored to depict natural stones in detail exactly as they actually appear in nature. Different from other genres of paintings which depicted stones in rectangular shape, the painting of "Gathering at the West Garden" depicted the natural form of stones and highlighted the vivid lives of the people who lived in a specific place and a characteristic natural environment.

It is important to compare Korean traditional painting methods with Chinese and Japanese paintings that were created at the same period because this helps find the essence of Korean traditional paintings, as compared to both Chinese and Japanese works. With a close cultural link, there had developed differences between these three countries' painting methods in early modernity. In comparison, Korean paintings look more realistic and Chinese paintings more subjective. In particular, the Chinese representation model of painting integrates the image and the text into a unity. The text can be a poem or colophon, which are not practical or objective descriptions. Through the mutual evocation between image and text, the atmosphere of Chinese paintings is emotional and mystical. Even if in the late 18th and early 19th centuries when both Chinese and Korean painters focused on painting mountains, the depiction of nature by Korean painters was more realistic than that of Chinese painters, who emphasized nature's dream-like atmosphere and the desired ideal views of landscapes (Figure 3-10). As in the painting of "Gathering at the West Garden," Korean painters tended to depict human group activities in detail in a specific domestic garden and the surrounding mountain landscape. Depicting human group activities was very rare in Chinese traditional landscape paintings at that time, except for some Qing-court garden paintings by painters such as Leng Mei 冷枚, 1677-1742 in the
In Korea traditional paintings, objects were related to the nature which was for “intimating naturalism,” and this characteristic of Korean traditional paintings was different to Chinese paintings which focused more on a mystical and theoretical world.\(^{22}\)

Japanese traditional paintings typically depict the views and scenery of the natural world and landscape, such as iconic Mount Fuji; the actress and female beauties of the Edo period, such as the type of Bijin-ga 美人画 (portraits of beautiful ladies); or symbolizing nature in a Zen garden, such as the "dry-garden" at Ryōan-ji 龍安寺 (The Temple of the Dragon at Peace) of the 15\(^{th}\) century.\(^{23}\) In Japanese landscape paintings, mountains and sea are important subjects. At the scale of detailed depiction, as art historian George Sansom observed, Japanese arts traditionally could not see the balance between the idea and the real.\(^{24}\) Japanese traditional paintings lack of exploring the realistic. Such a painting tradition echoes the Japanese garden tradition, like the highly abstract and symbolic dry-garden style, of which the design principle is to "visualize the famous landscapes of our country and...re-create the essence of those scenes in the garden, but do so interpretively, not strictly."\(^{25}\)

During the late 18th and early 19th centuries, compared to the Korean and Chinese paintings, Japanese paintings were much more abstract without the presence of detailed texture and complicated brush strokes. The ukiyo-e 浮世繪 (literally, "paintings of the floating world") is the representative painting genre, frequently seen in Japanese works from that time period.

\(^{21}\) Zou, A Jesuit Garden in Beijing and Early Modern Chinese Culture, 101.

\(^{22}\) Cambon, 19.

\(^{23}\) John Reeve, Japanese Art in Detail (Cambridge, Massachusetts: Harvard University Press, 2005), 8, 94.


When we look at the "Kanagawa-oki nami ura 神奈川沖浪裏" (The Great Wave off Kanagawa) by Katsushika Hokusai (Figure 3-11), we see that the painter expressed a symbolic atmosphere through an exaggerated scale and abstract profiles of sea waves and Fuji Mountain. Fuji Mountain was located at the center of the painting, which was composed of abstract lines and colors. When Hokusai depicted the mountain, he simplified the forms of figures. It does not show much detailed depictions, in comparison with contemporaneous Korean paintings. The colors are also very strong and flat, another departure from the real or true view of nature. Japanese paintings paid more attention to "the purely decorative effects,“ which were different from Korean traditional paintings. Compared to Korean paintings, Japanese paintings are not only more abstract but also oftentimes exaggerated and idealistically figure-like.

Folk art painting was another representative Korean authentic painting genre, often enjoyed by the common people; this differs from true-view landscape painting, which was mostly practiced for the upper class in the late Joseon Dynasty during the 18th and 19th centuries. Folk art painting included drawings which depicted everyday life, showing people's true feelings, emotions, customs, and habits. Painters illustrated people's characters (figures) more realistically. Thus, we can see the real lives of people in the Joseon Dynasty directly through these paintings. Painters used very sharp lines to draw people and scenery in order to focus exclusively on people; they avoided unrelated phenomena, such as surroundings, in order to present everyday life authentically. Hong-do Kim 김홍도 (1745-1806) and Shin Yun-bok 신윤복 (1758-?) were two representative painters who helped shape this genre. For example, the "Ssireum 씌름" (Korean Wrestling), drawn by Hong-do Kim in the late 18th century (the specific date is unknown), was the most recognizable painting in this genre (Figure 3-12). This drawing was part of the Danwon

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26 Cambon, 19.
*pungsokhwacheop* 단원 풍속화첩 (Album of Genre Paintings by Danwon), a painting book by Hong-do Kim. Kim depicted the wrestling match and gave particular details to the observers' views. Although a vendor on the bottom-left corner wanted to sell something, the whole audience was not at all distracted by his business intention but rather concentrated on the wrestling itself. The painter attempted to emphasize the vivid appearance of ordinary people in real life. Although this painting genre was not a representation of the static "actual view," painters tended to capture the dynamic atmosphere of the common people's lives in order to *represent* the real life. This painting approach presents a contrast to the true-view landscape painting, which was enjoyed by and intended for upper-class people.

After the initial contact of Western culture with China in the late 16th and early 17th centuries, Western cultural influences were transferred to Korean paintings one century later through China. This included architectural representation, which was influenced by Western culture via China as well. In the 17th and 18th centuries, there were some differences between Korean traditional architectural representation and Western representation. The most significant difference between Western and East Asian painting methods is Western linear perspective, which presents objects clearly and precisely in accordance with the viewing distance. This drawing technique was developed during the Renaissance art and architecture and enabled a new concept of space, which helped the viewer see its reality. In the 17th century, the Italian astronomer, mathematician, and philosopher Guidobaldo del Monte developed a complete logistics of perspectival view. As Alberto Pérez-Gómez analyzed, "He [Guidobaldo del Monte] established a relationship between the location of the observer, the location of an object, and the

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angle of view as points of departure for a perspective."\(^{29}\) There have been various scholarly assessments of the value of Del Monte's perspective method. As Dalibor Vesely states, "The relation of the visual organization of space to the horizon is most clearly demonstrated in perspective where the horizon not only holds together but also generates the structure of the visual field."\(^{30}\) This argument suggests that the use of perspective helps human beings enhance their creativity. Alberto Pérez-Gómez, however, has an opposite opinion: After the age of Baroque, the perspectival representation weakens the abilities of symbol and finally became just a mere representation of the visual world.\(^{31}\) The reason is that Western paintings reflect scientific perception. The painters used more precise measures depicting the distance between the visible and invisible, and led that theatrical distance to finally disappearing.

In 18\(^{th}\)-19\(^{th}\)-century Korea, the two painting genres we have discussed were quite different: true-view landscape painting emphasized the true and real view of the landscape for the upper class, and folk art painting focused on the real life of the ordinary people. Both of these genres pursued a realistic aesthetic through exploring the true view of landscape and people. Although the concepts of "realistic" views and "objectivity" in art are modern constructs, both can be comparable with the concept of "true view" in Korean aesthetic of paintings. Such a link helps differentiate Korean art from Chinese paintings which were more subjective, and Japanese paintings which were more abstract. This conceptual link can also help understand the emergence of modernity in Korea. The Korean realistic aesthetic is also different from Western realistic representation, which relied on more rational methods through perspective. In the early


\(^{31}\) Pérez-Gómez and Pelletier, 71.
18th and 19th centuries, before Korea moved to the modern period in architectural representation, Korean paintings demonstrated a nascent understanding of modernity through the depiction of "real life." The development of 18th-19th-century true view landscape paintings might be related to the early-20th-century reception of scientific truth in Korean modern houses, as presented in the architecture of Gil-ryong Park and Dong-jin Park, who also pursued the real life approach. The True View became a crucial traditional link for the emergence of scientific concepts and movements in early Korean modern architecture because realism and scientific perception are the representation of modernity.

**The Adaptation of Western Perspective in Korean Paintings of the Late Joseon Dynasty**

Some characteristics of Western painting techniques appear in works by painters of the Joseon Dynasty: perspective, dimensions of expression, and a vivid depiction of figures and animals. In order to embody these drawing techniques, Western painters used linear perspective or geometric perspective, and atmospheric perspective. While aspects of these techniques already appeared in Eastern paintings, Eastern painters began to use Western painting techniques in earnest beginning in the late 18th century.

Perspective refers to techniques for depicting figures on a flat surface from a specific point of view. This technique is also called linear perspective, one-point perspective, central perspective, or the Renaissance perspective. This technique is a spacial composition method theorized by Italian architects Filippo Brunelleschi (1377-1446) and Leon Battista Alberti (1404-1472) based on mathematical and geometrical theory. The scientific and physical foundation of the Western perspective developed by Brunelleschi and Alberti were based on the fundamental characteristics of light, particularly on the way light rays project along a straight line. Alberti

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analogized his theory of perspective as a window frame, which is known as the picture plan. There are radical differences between Eastern traditional perspectives and Western perspectives. The Western perspective uses a fixed point of view called the vanishing point to represent figures. The vanishing point is a merging point which reduces the parallel lines and finally merges the parallel lines to one spot. The term "vanishing point" was first used in Liner Perspective, written in 1715 by British mathematician Brook Taylor. Alberti described the same concept, but with a different term, "punctum concursus" (point of concurrence), in his initial manuscript On Painting. In both sources, the significance of the vanishing point rests on the centering force of a single perspective.

Concepts relating to perspective have a long history in the West. In AD 524, Roman philosopher Boethius first used the word perspectiva when he translated Aristotle's Greek word optiki (optics). Perspectiva can be distinguished from two different words based on its definition: perspectiva naturalis (communis) and perspectiva artificialis (perspectiva pingendi). Perspectiva naturalis refers to Euclidian optics or the scientific understanding of vision, concepts which were discussed from the ancient Greeks and Romans to the Renaissance; perspectiva naturalis was used in architecture, frescos, sculptures, and paintings. 

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36 Osbome., 840.
*artificialis* refers to a linear perspective that was first discussed by Brunelleschi (1377-1446) during the Renaissance.\(^ {38} \)

Greek architects were interested in establishing a visually stable building, and architects relied on *perspectiva naturalis* in architectural designs, such as the stage of an amphitheater or the design of a temple's façade as it visually appeared with correction.\(^ {39} \) These ideas were clearly seen in Plato's argument:

> If [painters and sculptors] reproduced the true proportions of beautiful forms, the upper parts, you know, would seem smaller and the lower parts larger than they ought, because we see the former from a distance, the latter from near at hand. . . . [Artists] give their figures not their actual proportions, but those which seem to be beautiful.\(^ {40} \)

The creation and development of perspective should not be considered as just an artistic visual expression or an architectural representation. This point of view pays attention only to the surface level and does not account for the essence and origins of the characteristic of perspective. Architectural historian Dalibor Vesely argued that the development of *optiki* (optics) provided a foundation for the development of perspective (*perspectiva artificialis*) during the Renaissance.\(^ {41} \)

*Perspectiva artificialis*, which was developed from the late medieval times to the early Renaissance, was not invented abruptly. The development of *perspectiva artificialis* progressed by a flow that was not seen in surface, and this flow played a significant role in acting as changes

\(^{38}\) Ibid.

\(^{39}\) Ibid., 206.

\(^{40}\) Plato, *Sophist* 235, 236a, qtd. in Pérez-Gómez and Pelletier, 97.

\(^{41}\) See Vesely, Ch. 3.
to the fundamental force. During medieval times, people began to scrutinize optiki (optics), which concerned the study of light and vision. The study of optiki was even discussed in theology and philosophy, which advanced the current argument about the subject. As St. Augustine (354-430) wrote, "God is the archetypal light, the sensible light is the imitation." At that time, the study of optics was considered to be one of the most important works for the modernization of monks (priests) because priests believed that the light was the substance of space and a symbol of the supreme. In this sense, the works of medieval philosophers who scrutinized perspectiva naturalis led to a new understanding of perspective (perspectiva artificialis) during the Renaissance. This new perspective was developed through the characteristics of optiki, theology, and contemporary thought about the essence of light.

The atmospheric or the aerial perspective is another characteristic used in Western paintings and refers to a sense of distance expressed through brightness. This method induces a certain thickness of atmosphere that derives from the position of light beams based on the distance and scale between objects and observers. It originates in mural frescos of the Roman Era.

In East Asian counties such as China, Japan, and Korea, they offered different drawing methods. In Eastern paintings, there was no single vanishing point and the paintings used parallel projection. Therefore, these paintings were not affected by western perspective. There are some

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45 Lee, Joseonidae geulim sogui seoyanghwabeob, 40.
examples in Korean paintings which contained these categories, such as the "Donggwoldo 東闕圖" (Painting of Eastern Palaces) (Figure 3-5), the "Gungjung sungbuldo 宮中崇佛圖" (Painting of Buddha Worship in the Royal Court) (Figure 3-13), and the "Doksseodang gyeoedo 讀書堂契會圖" (Painting for Scholars in Doksseodang). These paintings deploy multiple points that shift views up, down, left, and right—not toward a single merging point. For example, the "Painting of Eastern Palaces" depicts several buildings, and the lines extending from the buildings' contours do not coalesce around a single vanishing point. These phenomena also appear in Chinese paintings. In the Chinese painting book entitled Mustard Seed Garden Manual of Painting (1679) (Jieziyuan huapu 芥子園畫譜), the author depicted houses without merging parallel lines towards a single vanishing point (Figure 3-14).46

From the late 17th century, educated people began to recognize influences of Western aesthetics in late Joseon Dynasty paintings. During King Sunjo's rule, the School of Practical Learning scholars favored practical matters over tradition. One of these School of Practical Learning scholars, Yu-gu Seo 서유구 (1764-1845), published an encyclopedic manuscript entitled Imwonkyengjaeji 林園經濟志 (Encyclopedia for Rural Life). The encyclopedia, which was composed of 16 main topics and 113 volumes, mainly served to provide practical skills for agriculture. This book, which was composed over 36 years (1806-1842), has 2,520,000 words, 18,000 topics, and citations from 893 books from China, Joseon (Korea), and Japan. This book summarized the achievements of the School of Practical Learning scholars mainly in the field of agriculture. In his introduction, Seo stated, "This is a book for scholars who live in rural areas, and I tried to do the best to provide knowledge and technology."47 Seo mainly focused on

46 Wáng Gài (王概), 芥子園畫譜 (The Mustard Seed Garden Manual of Paintings) (1679).
practical matters, not just agriculture, but also technology, medicine, etc. He worked to improve agricultural and economic techniques based on Joseon tradition. The book is divided into 16 parts among which: 13 volumes of "Bonliji 本利志" (Fundamental benefit), which deal with general information about agriculture, such as irrigation facilities, soil (earth), fertilization, cultivation, agricultural implement, etc.; 4 volumes of "Gwanhyuji 灌畦志" (Farm irrigating) about esculent plants (plants for food) and medicinal plants; 5 volumes of "Yewonji 藝畹志" (Gardening) about flowers; 5 volumes of "Manhagji 晚學志" (Advanced age learning) about breeding trees; 5 volumes of "Jeongongji 展功志" (Clothes) about spinning and dyeing; 4 volumes of "Wiseonji 魏鮮志" (Universe) about astronomical weather; 4 volumes of "Jeoneoji 佃漁志" (Farming and fishing) about farming, hunting, and fishing; 7 volumes of "Jeongjoji 鼎俎志" (Cuisine) about food and cooking; 4 volumes of "Seomyongji 營用志" (Construction) about architecture and transportation; 8 volumes of "Boyangji 保養志" (Health care) about health care; 28 volumes of "Injeji 仁濟志" (Medical) about medical practice; 5 volumes of "Hyanglyeji 鄉禮志" (Procedure of ceremony) about ceremony procedures; 6 volumes of "Yuyeji 游藝志" (Leisure) about reading, calligraphy, painting, and instrument; 8 volumes of "Iunji 怡雲志" (Tea ceremony) about tea and antiques; 2 volumes of "Sangtaegji 相宅志" (House Layout) about feng shui and geometry; five volumes of "Yegyuji 倪圭志" (Distribution) about distribution and trade.

In volume 4 of "Yuyeji (Leisure), there is the chapter of Hwajeon 華園 (Flower Garden), which is the first comprehensively illustrated manual published by a Korean in the late Joseon Dynasty. In the early 19th century, the School of Practical Learning scholars became interested in Western perspective, particularly in their painting materials and scientific aspects. There is a
general consensus among modern scholars of Korean manuscripts that the *Encyclopedia for Rural Life* is considered a historical document which contains early introductions of Western painting techniques and the earliest treatise of Korean gardens.

During the 19th century, Jiehwa (building paintings) were usually drawn through traditional parallel projection. When the painter depicted the buildings, it was important to consider the relationship between buildings and their environment, including trees, mountains and the inside of the courtyard. The "Donggwoldo 東閫圖" (Painting of Eastern Palaces) (Figure 3-5) and "Gyeonggi gamyoungdo 京畿監營圖" (Painting of the Gyeonggi Provincial Offices) (Figure 3-15) are representative paintings in the category of Jiehwa. Both works present a bird’s-eye view of courtyard complexes at the foot of a mountain range. In terms of the implementation of perspective, the "Painting of Eastern Palaces" looks more traditional, but the "Painting of the Gyeonggi Provincial Offices" presents some Western-influenced features. In comparison with the former painting, the latter demonstrates some important differences: 1) The horizon of view is lower. This detail demonstrates that the painter began to observe the depicted objects from a viewing level which was much closer to the actual human’s point of view. 2) The viewing distance is shorter and this approach helps the spectator scrutinize realistic building details. 3) The art of chiaroscuro, a Renaissance painting technique, was applied for depicting mountain peaks. The contrast between light and shades expresses a strong sense of volume. 4) The sizes of trees were differentiated in accordance with locations and distance. The distant trees were depicted smaller than the front trees for a realistic view of depth. Moreover, the residents’ movements on the streets can be seen, and the courtyard landscapes are in harmony with the buildings on a more human scale. People’s everyday lives are thus vividly represented. However, in the former painting, the sizes of buildings, trees and mountains were not clearly differentiated.
because of the distant bird’s-eye view, which reduced the sense of perspective. 5) The latter painting implemented a certain degree of converging projection for depicting and embedded buildings into a natural perspective view with landscapes. Through the comparison between these two paintings of the 19th century, we can see Western painting techniques were applied and co-presented with Korean traditional painting methods. In order for a more realistic view, Korean paintings began to apply linear perspective, even though this technique was still at its early stage of development towards Korean modern representations. On the other hand, there exists a certain cultural link between the 19th-century realistically natural representation and the 18th-century tradition of "true view" landscapes.

**New Architectural Representation in Korea in the Late 19th and the Early 20th Centuries**

Before exploring architectural representation in the modern period, it is necessary to scrutinize the concept of "representation" and "re-presentation" because architecture has been represented by the representation of architecture. An architectural drawing is a representation of architecture through signs and illustrations. These drawings were used as communication methods and proofs in the process of the planning of buildings, commissions, permissions, construction, post management, and evaluations. The concept of "re-presentation" was well analyzed in Karsten Harries's book *The Ethical Function of Architecture* in which he drew a distinction between "representation" and "re-presentation." Harries explains, for example, how the Parthenon temple was originally a wooden structure. But as wood became limited, subsequent generations turned to marble as their universal construction material.\(^{48}\) Marble, used as a material (method) of re-presentation, is not only a construction material, but also an ornament representing the sacred sprit of the building, a spirit that could not be represented by

wood. Therefore, marble takes on dual significance in Greek architecture: marble represents the dominant building material of ancient Greece and also re-presents the spirit of the past to present generations. For Harries, the sacred spirit of architecture consists of an "ethos" of an ancient or past moment that endures in present times. The Parthenon is therefore re-presented by marble, which embodies the structure's ethos.

If judging from Harries's viewpoint that architectural drawings work as the illustrative representation: for communication as well as the re-presentation of the historical ethos for the present time, we can re-examine Korean architectural representations for hermeneutic meanings. In Korean architectural representation, there are several types of architectural drawings in terms of the purpose and convention of drawing. Architectural drawings can be classified as either traditional or modern based on whether or not they follow certain methods view projection.

Traditional architectural drawings, such as the Gangado 間架圖 (Drawings of Floor Plans),49 Dohyeong 圖形 (Drawings of forms) used freehand and rulers but without an exact scale; their view projections are different from modern drawing methods. There are still debates about the Korean origin of modern architectural drawings and modern perspective. In general, Korean modern perspective includes not only the perspective projection, but also the axonometric, and the former was implemented before the latter.50

The development of modern architectural drawings, which follow rigorous drawing rules, is strongly related to the development of the modern construction process and the management of

49 In Korean traditional wood architecture, the pyengmyendo 平面圖 (floor plan) is also called gangado (間架圖) ("post-lintel plan"), because a typical floor plan is composed of the post-lintel structure. The front span from column to column is called gan (間) and the side span of each beam is called ga (架).

construction. As buildings diversified in type and grew in size, more people became involved in the construction process. Also, as the public aspect of urban architecture emerged, new systems, such as architectural deliberation, permission, and post management, were introduced. It therefore became more important to communicate with those involved in the projects, who needed more accurate methods for communicating with each other. In order to capture three dimensions in two-dimensional drawings, an orthographic projection was invented along with architectural signs for denoting scale and materials.\footnote{Ibid.}

In the West, the development of modern architectural drawings is related to the use of\footnote{Alberto Pérez-Gómez, \textit{Architecture and the Crisis of Modern Science} (Cambridge, Massachusetts: The MIT Press, 1983), 174.}\textit{perspectiva artificialis} methods which began to be popularized by artists, including architects, in the 17\textsuperscript{th} century.\footnote{Ibid., 174, 178.} The theory of perspective helped artists to manage their physical and external realities. The progress of perspective theory in the West was related to the "epistemological revolution" and connected with the separation between body and mind, man and world. In modern times, perspective was received as a true form and as knowledge after the adoption of the Cartesian system. After the 19\textsuperscript{th} century, the use of perspective was considered as an optical method to represent external realities.\footnote{Ibid.}

The developments of modern architectural drawings, based on scientific concepts like efficiency and effectiveness, brought about a revolution in architecture. Even though a scientific approach was taken as a verifiable truth, it could not explain the complexity of human activity. Moreover, people began to accept architecture as a science or a type of engineering rather than as an art. These phenomena helped people recognize architecture as a mathematical result rather
than a metaphorical result. Correspondingly, in the late 19th century, Korean modern architectural drawings was adopted to reflect in earnest on modern concepts such as "science," "system," and "efficiency."

In Korean Joseon, the earliest architectural drawings to apply modern projection methods were survey maps of the coast drawn by the British Navy between 1861 and 1883. The "Haeanpa jesuk wongeup maeripji byengbudowonwichijido 海岸波除石垣及埋立地砲埠頭位置之圖" (Layout of a New Pier and Breakwater) in 1882 is one of these types (Figure 3-16). There are typically modern scientific models applied in this drawing. At the top of the drawing, it is a site plan of a group of buildings with a dike near the seashore. Azimuth tables were applied to mark precisely the orientations of the site. It means that Korean modern drawings began to consider not only the group beyond an individual building, but rather the context as well. At the bottom, a section of the pier elevation was drawn on the right and a detailed construction section of the stone dike was drawn on the left. This drawing, integrating the plan, elevation, section and perspective views on the same page, showed not only the general layout of the pier, but also construction details which provided precise details about the purpose and method of construction. This drawing offers an early case of modern scientific drawings in Korean architecture. In addition, most drawings from the early 1900s were done by foreigners, and these drawings were generally used to consider plans for military invasions. Other examples of this type of drawings are designations of property boundary lines in open ports and the civil construction works like harbors and houses in Seoul and Busan, particularly for the colonial occupants.

We can also refer to another early modern architectural drawing, entitled "Waebu gomunsil gunchukdohyeng 外部顧問室建築圖形" (Architectural Drawings of the Outside of a

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54 Ibid., 6, 7.
Torture Chamber) in detail (Figure 3-17). The drawing is said to be produced in the early 1900s. The drawing page is composed of a plan and a perspective. This perspective, close to an isometric, offers an exterior view of a torture chamber. Phrases of instructions were inserted between the plan and the perspective:55

The depth of the land for the foundation is four cheok (尺, the Korean measuring unit, about 30.3 cm).
The foundation is two cheok in width.
The material beneath the foundation is composed of riprap, sand, lime, and samul 삼물 (a mixed material with sand, red clay, and lime).
The height of the rectangular stone on top of the foundation should be two cheok.
The height between the land and floor should be three cheok.
The height of bricks on the rectangular stone on the foundation should be thirteen cheok.
The height between a wood floor and a ceiling is eleven cheok.
Two lines of string cover above the brick.
The wall of bricks should be ten chon (寸) thick.
For the roof tiles, Japanese tiles should be used.
Lime is used between roof tiles.
Glass windows are used inside.
45 degree tilted wood frames are used outside.
Decoration is western style.
Lime is used inside bricks.
Ceilings should be made of plaster (mortar).

땅지경 깊기는 四尺 [땅 기초 깊이는 4 척]
땅지경 광 二尺 [땅 기초 너비 2 척].
땅지경 속에는 잡석 물 [내]회병상물 [땅 기초 아래에는 잡석과 회반죽].

55 “Waebu gomunsil gunchukdohyeng 外部顧問室建築圖形” (Architectural Drawings of the Outside of a Torture Chamber), Kyujanggak 규장각 (Kyujanggak Institute, Seoul) collection, no. 26560.
This drawing was used for constructing a torture chamber. The construction specifications were written in Korean. It is the first existing Korean modern architectural drawing with construction specifications. In this drawing, a modular system of measures was used, and specific building materials were specified along with other construction details. Specific types of windows and decoration style were also described in the drawing. This type of building drawings of plan and perspective with detailed construction specifications was not typical in Korean traditional building drawings. This drawing marks a starting point for modern architectural design and its representation in Korea. Although the perspective view of the building in the drawing seemingly still adopted the traditional parallel projection, the horizon of the view has been much close to the ground for a normal view rather than a bird’s-eye view. Moreover, such a single building
perspective without the depiction of a context is quite rare in Korean landscape paintings in which buildings are always hidden or scattered about within landscapes. Through this drawing, we can see Korean engineers' ability to adapt western architectural techniques in the early 20th century.

Before plans, elevations, and sections were separated into discrete design pages in the modern age, it was typical to combine all three on the same page in both Eastern and Western architectural traditions. In the Renaissance, plan, elevation, and section could be collaged into a single body of building. In the book entitled Pratica della Perspettiva by the humanist scholar Barbaro in 1560, architect Palladio (Barbaro's friend) integrated the plan, section, and elevation of a temple building into one unified building image, which Barbaro specifically called the architectural "ideas" (Figure 3-18). It demonstrated that these three types of drawings complemented each other into a unity, and putting all three together into one single image helped readers understand the building and its cosmic context as a meaningful wholeness. There are some differences between Barbaro's temple drawing and the Korean "Architectural Drawings of the Outside of a Torture Chamber." While both drawings tried to unite the plan and elevation in one image, the latter inserted detailed explanations in words about the construction, such as the size of each item, material, and even decoration. In the modern period, builders require more objective drawings about sizes and measurements because detailed descriptions help them to construct the building more effectively, efficiently, and precise. In Barbaro's drawing, the Platonic triangle embedded into the profile of the dome marks the cosmic link, while in the Korean "chamber" drawing, the images and the specifications in words are intended for efficient and precise representation of the building's construction. In this sense, it becomes clear that

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57 Pérez-Gómez and Pelletier, 48.
Korean architects began to use modern ideas, and that these ideas were reflected in their architectural representations from the early 20th century.

It is worthwhile to compare the early Korean modern architectural drawings with other drawings or paintings from Eastern and Western traditions to discern the changes as well as links. The Korean early modern "Architectural Drawings of the Outside of a Torture Chamber" (Figure 3-17) can be compared to an early-Qing-dynasty Chinese landscape painting, "Landscapes for Huang Lü" by Shitao (Figure 3-10). Following the Eastern tradition, both pictorial representations share the same format: an image and a vertical text. However, "Architectural Drawings of the Outside of a Torture Chamber" used the text to describe construction details depicted in the image. The text was used for practical and scientific clarity and efficiency in construction. On the other hand, the Chinese painting "Landscapes for Huang Lü" used the calligraphed text as a poem to support the understanding of the image. Furthermore, "Architectural Drawings of the Outside of a Torture Chamber" can be differentiated from Western tradition. In the drawing of "architectural idea" in the Pratica della Perspettiva (Figure 3-18), Barbaro used geometric forms without text. The drawing expressed a unified image of multiple views (plan, elevation and section) through geometry. The cosmic meaning of this unified body of the temple building was further expressed through a triangle embedded into the spherical dome. From a comparative perspective of Eastern and Western representation traditions, we can infer that the Korean early modern architectural drawings methodologically combine the Eastern tradition of the dialogue between image and text and the Western tradition of the unified geometrical image of a single building.

Modern drawing techniques had been developed and applied to design drawings through land registration maps for coastal surveys and survey drawings of houses. Moreover, in design
drawings, drawings ranged from basic drawings, such as site and floor plans, to detailed drawings, such as construction and machinery and equipment plans.\textsuperscript{58} In Korea, modern architectural drawings, like other modern architectural techniques, were introduced by foreign engineers. Bureaucrats, merchants, and missionaries, who came from Japan, China, and countries across the West, brought with them their country's modern systems and techniques of infrastructure, which they constructed primarily in the opening of the ports. The "Layout of a New Pier and Breakwater" (Figure 3-16) was the first drawing to be built in Korea, adopting a measure scale and a point of the compass. The drawing was a proposal for a new dock and break wall in Jemulpo port in 1882.\textsuperscript{59}

Modern drawings are classified as by the use of scale and its purposes, including maps of reduced scale (縮尺圖), Gangado (間架圖, floor plan), and outline maps (略圖). A map of a reduced scale is composed of two categories: a surveyed map and design drawings. The surveyed map consists of an actual measured survey of topography or buildings based on the scale. The design drawing drafts the buildings according to scale. After 1898, these drawings were made by foreigners who were educated in survey technique and drawing methods, including some Koreans who were educated abroad. The first Korean measurement technician was Won-gi Lee (이원기), who was trained as an apprentice in Yangjiamun 量地衙門 (Government Office for Measuring Lands) in 1898. He became a senior engineer in this office in December 1899.\textsuperscript{60}

\textsuperscript{58} Jeon, 17.


Modern drawings were also produced from that point on. The plans of Daehanuiwon bongwan 대한의원본관 (Daehan Hospital's Main Office) were the first existing blueprint in history, which was made around 1907 (Figure 3-19). This drawing was on a 1/100 scale. This architectural drawing marks a starting point of Korean modern architectural representation in regards of its exact scale and detailed description of room functions.

These Korean modern drawings are related to modern concepts, such as "science," "system," and "efficiency." Korean modern drawings look realistic and systematic in describing the building as an object. Although the drawings were produced and used by different persons, who were able to communicate about the buildings through these images. Such a drawing for construction communication represents the beginning of modern systems which focus on efficiency of communication. These scientific concepts are different from traditional painting models, which focus on poetical communication rather than reality. Indeed, the modern concept of reality in early modern architectural drawings is strongly related to the "true view" of Korean early modern paintings in the late Joseon dynasty.

Comparison with the Representation of Chinese Early Modern Architecture

To understand the features of new architectural representation in Korean modernity, it will be helpful to compare Korean development with that of Chinese early modern architecture. Korea and China have had a strong relationship not only in ancient philosophies, but also in close cultural exchange since the Chinese Tang Dynasty (618-907). In particular, both sides experienced the similar conflicts between tradition and modernity.

Western linear perspective influenced early modern China. In East Asian countries, Western architecture's influence appeared in Chinese architecture before the 20th century. In particular, the application of Western linear perspective was the most remarkable characteristic
that emerged in Chinese early modern culture. While the term "line method" (xianfa 线法), the Chinese translation of "liner perspective," appeared in the Chinese book Shixue (literally, Perception Studies) as early as 1735, Chinese architecture actually applied this concept in practice in the early 18th century. The Italian Jesuit Giuseppe Castiglione (Chinese name, Lang Shinning 郎世寧, 1688-1766) was a pioneer who introduced linear perspective into Chinese paintings, architecture, and gardens.

During the 18th century, the Jesuits played a significant role in exchanging ideas between East and West for architecture and garden designs. In other words, the Jesuits tried to translate the art of perspective into Chinese representations in art and architecture. In particular, in the 18th century Chinese imperial garden, Yuanmingyuan 圆明园 (Garden of Perfect Brightness), European missionaries designed a Western-style garden, and they intentionally began to use the western technique of linear perspective in their design process. These paintings in the Garden of Round Brightness were named the shenyuan hua (depth paintings) because they demonstrate concepts of distance and perspective with depth. The implementation of the Western "line method" in the Garden of Round Brightness represented a significant cultural encounter between the East and West.

The plan of the "Walls of Line-Method" in the Garden of Round Brightness, drawn by the Qing-court contractor, Lei family in the 1750s (Figure 3-20), and the "Painting of Line-Method East of the Lake," the twentieth copperplate, drawn by the court-painter Yi Lantai in

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61 Zou, A Jesuit Garden in Beijing and Early Modern Chinese Culture, 96.
62 Ibid., 86.
63 Ibid., 87.
1786 (Figure 3-21), both demonstrate the influence of the Jesuits. In the Lei family's plan, the elevation and plan of an open-air theater are integrated on the same page, in a fashion similar to the way in which Barbaro drew the plan and elevation in one unified image in the *Pratica della Perspettiva* (Figure 3-18). The Lei family's representation echoes the moves to unite multiple perspectives into one design. Also, in the copperplate "Painting of Line-Method East of the Lake," the perspective of line method is based on the Jesuit model of perspective, which emphasized the frontal face in their drawings. Through these architectural representations, in the late 18th century, it can be inferred that China was already strongly influenced by Western representation techniques, given that Jesuit influences were seen in a large number of court paintings.

China's modern architectural education took the Beaux-Arts tradition from Chinese architects who were educated and trained at the University of Pennsylvania, in the United States, where the curriculum was based on the Parisian tradition. The University of Pennsylvania's educational tradition came from the École des Beaux-Arts tradition. Chinese architectural schools in the early modern period accepted the University of Pennsylvania's Beaux-Arts model. However, the adaptation of the Beaux-Arts tradition in 20th-century Chinese architecture was a "mutual entanglement." Chinese architects adapted the Beaux-Arts tradition by applying this Western approach to their local (Chinese) architecture in order to synthesize their Chinese traditional architecture and Western modern architectural concepts.

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64 Zou, "Perspective Jing," 295.


The École des Beaux-Arts in Paris was the preeminent architectural school in the 18th and 19th centuries, and its followers tried to imitate classical architecture in detail using watercolor renderings. In the West, Beaux-Arts emulated the past tradition with the aim of moving away from traditions of Western architecture. In order to embody this idea, advocates of Beaux-Arts imitated Greek and Roman antiquity by drawing them carefully, and they turned these traditions over to the next generation: Beaux-Arts classicism embodied a movement from drawing from the antique to drawing from the life. Architectural historian Joseph Rykwert explained the relationship between classical tradition and the characteristic of Ecole des Beaux-Arts as followed: "Insofar as we can isolate something which in architecture can be called a classical tradition, then the Ecole des Beaux-Arts had very little to do with it." The characteristic of Ecole des Beaux-Arts is strongly bounded with but also breaks away from classical tradition. The Beaux-Arts tradition was based on imitative drawing and rendering craftsmanship, and this representation technique was totally different from the model of abstract drawing promoted by European avant-garde architects such as the Bauhaus, which was the leader of the International Style.

As a carrier of the École des Beaux-Arts tradition in China, Liang Sicheng (Liang Ssu-ch'eng, 1901-1972) has been considered one of the most important figures in Chinese modern architectural history and education in the early 20th century. He was part of the first generation who studied architecture at the University of Pennsylvania and was strongly influenced by the Beaux-Arts tradition that formed the focus of American architectural education in the 1920s.69


Liang was educated under Paul Philippe Cret (1876-1945).\textsuperscript{70} Cret was educated at the École des Beaux-Arts in Paris, and tried to re-create his experiences there at the University of Pennsylvania.\textsuperscript{71} Architectural historian Joseph Rykwert characterizes Paul Philippe Cret’s architectural approach as follows:

[Paul Philippe] Cret had brought with him a revisionist approach to the Parisian training, as he had been a star pupil in one of the more "advanced" Paris ateliers of the École des Beaux-Arts, and his teaching was therefore surprisingly free of the historicism prevalent in American schools. He concentrated on the virtues of the plan as the generating form, on the power of proportion, on humility before the builder's task.\textsuperscript{72}

For Liang Sicheng, the most important thing was to survey and document the disappearing Chinese classic architecture through the Beaux-Arts model of representation. Liang's approach to Chinese classic architecture was juxtaposed to the Beaux-Arts tradition and was totally different from traditional Chinese architectural representations, which relied on literary description and Jiehwa (parallel-projective building drawings). Liang believed that the Beaux-Art tradition, which emphasized the exquisite depiction of traditional arts, was the best way to depict China's architectural history.\textsuperscript{73} Therefore, he put a lot of efforts into the annotations of the ancient building manuscript entitled Yingzao fashi (Treatise on Architectural Methods or State Building Standards, 1103) (Figure 3-23), which was published in the Song Dynasty, and the Gongbu gongcheng zuofa zeli (Construction Methods or Plan of Engineering) (Construction

\textsuperscript{70} Ruan, 33.


\textsuperscript{73} Ibid., 38.
Manual for the Board of Buildings, 1733), which was published in the Qing Dynasty.\(^74\) These two building manuscripts have been considered the most significant architectural references in traditional Chinese architecture. For example, the both treatises propose using a standard timber size in all construction \((cai)\) and a standard width for the timber brackets \((doukou)\), thus, the same modular spirit and refinement were applied at the diameter of the column.\(^75\) In particular, Liang Sicheng used the Beaux-Arts and modern perspective techniques to re-present Chinese traditional order in the modern age (Figure 3-24). These approaches were similar to Western neo-classical architecture, which intended to imitate the Western classic order.

In the Chinese Song-Dynasty manuscript of *Treatise on Architectural Methods or State Building Standards*, the building drawings show a unified image of front elevation and side elevation in parallel projection. Liang's drawings systematically present plan, elevation, section, and the image in linear perspective. His application of linear perspective and the typological categorization through drawings was not a Renaissance model for visual and semantic wholeness, but rather a typical Beaux-Arts approach for modern scientific understanding and technical documentation.

The method of Liang’s survey of Chinese classic architecture can be traced back to the pioneering historical survey book entitled *Entwurff einer historischen Architectur* (1721) by Austrian architect Johann Bernhard Fischer von Erlach (1655-1723) (Figure 3-25). In his book, Fischer implemented perspective drawings for the "syncretic and pictorial" view of history, a typically modern scientific and aesthetic approach to architectural history.\(^76\) Fischer's drawings


\(^{76}\) Vesely, 252.
and Liang's documentary drawings of Chinese classic architecture both use perspective images to "truthfully survey" the history of architecture. The difference is that Fischer's drawings, like Austrian Baroque architecture, still look imaginative (such as his reconstruction of the Temple of Solomon in his book), but Liang's drawings are completely realistic and scientific, moving away from the traditional, imaginative parallel perspective drawings in the *Yingzao fashi* of the Song Dynasty.

Fischer's drawings look similar to the copperplates of the Jesuit garden within the garden of Yuanmingyuan in Beijing (Figure 3-21). For example, in the "First project for Schönbrunn" in *Entwurff einer historischen Architectur* (Figure 3-25), Fischer used linear perspective for a "syncretic" view and focused not only on a scientific perspective, but also an aesthetic approach. His drawings can be understood through a social interpretation, because he approached the form from an urban perspective. On the other hand, Liang focused on detailed objects, and his drawings represent not only a scientific approach, but also a systematic typological study because he focused on a realistic description of architectural details.

Liang's scientific survey drawings are similar to those realistic "survey" drawings in Korea and Japan during the modern age. Although appearing scientific, Liang's drawings resulted from his bodily survey of classical architectural master pieces in broad rural areas in China before and during World War II. In the Eastern model of "survey" drawings, images look very realistic and scientifically precise, but the survey process resulting in those drawings is quite phenomenological and related to the body movement of traveling through real mountains and waters in nature.

There are significant similarities and differences between these architectural representations that were drawn in different historical and cultural contexts. These
representations all fall under the category of survey drawings of history. These drawings can best be understood through the medium of documentary representation, although Liang's drawing look more modern and scientific. In modern times, it is more important to document everyday life, and Liang's adoption of Western architectural representation techniques, such as perspective and typological drawings, played a significant role in evolving modern architectural representation. These measuring drawings, made through survey activities, helped architects describe and document historical buildings in detail, and re-present and preserve them in life. The comparison with the Chinese Beaux-Arts representation model in survey drawings helps understand the Korean traditional representation model of "true view" and "realism," which became a crucial traditional link for the emergence of scientific concepts and movements in Korean early modern architecture. In the modern age, revealing "true life" or "real life" is manifested in architectural representation. At the same time, modern architectural representation enabled readers to understand architects' intentions more clearly.

Early modern Chinese paintings incorporated the use of perspective, just as Liang’s survey drawings did. The use of perspective in Liang’s survey drawings also contributed to the "real life" movement in architecture and the searching-for-truth movement in science as a whole. Thus, Liang’s survey drawings represent a crucial link for the emergence of realism and scientific perception, in other words, for the representation of modernity. In this sense, Liang's Beaux-Arts style representation of Chinese classical architecture echoes the Chinese Beaux-Arts technique in painting, the so-called "sketching the life" (xiesheng 写生, 사생). Both intend to bring representation to life.
Figure 3-1. "Inpyeongaegun bangjeondo 麟坪大君坊全圖" (Paining of the Grand Inpyeong's Residence), around the 1650s. Kyujanggak Archive in Seoul National University, Seoul
Figure 3-2. "Pilgkyo Han, Sukcheon jeado 宿踐諸衙圖" (Illustration of My Places of Work), 1807. Harvard-Yenching East Asian Library, Boston
Figure 3-3. "Jinyeon banchado 進宴班次圖" (Seating Arrangement of a Royal Banquet), 1714. Changdeokgung Palace, Seoul
Figure 3-4. "Giuseppe Castiglione, Wanshuyuan ciyantu 萬樹園賜宴圖" (Imperial Banquet in the Garden of Ten Thousand Trees), 1755. Palace Museum of Beijing, Beijing

Figure 3-5. "Donggwoldo 東闕圖" ([Foldable] Painting of Eastern Palaces), ca. 1830. Korea University Museum, Seoul
Figure 3-6. Tang Dai and Shen Yuan, "Zhengda guangming 正大光明" (Uprightness and Brightness), 1744. It is one of the paintings of series "Forty Scenes of the Yuanmingyuan (圓明園)."

Figure 3-7. Jeong Seon, "Inwang jesaeedo 仁王霽色圖" (Clearing after Rain in Mt. Inwangsan or After Rain at Mt. Inwang), 1751. Hoam Art Museum, Seoul
Figure 3-8. Marc-Antoine Laugier, the illustration of Primitive Hut, frontispiece of *Essai sur L’Architecture*, 1755 copperplate drawn by Charles Eisen,

Figure 3-9. Hongdo Kim, "Seowon ajibdo 西園雅集圖" (Gathering at the West Garden), 1778. National Museum of Korea, Seoul
Figure 3-10. Shitao, "Landscapes for Huang Lü," 1694. Los Angeles County Museum of Art, California

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CHAPTER 4
FROM TRADITION TO MODERNITY

Emerging Scientific and Aesthetic Modernity

As this research already mentioned, the periodization of modern architecture is still a debatable and ongoing conversation, especially in East Asian countries, which experienced modernization starting from the mid-19th century when western powers established colonies in East Asian port cities. In the case of Korea, the start of the modern period began with a commerce treaty with Japan in 1876, called the Ganghwado joyak 강화도조약 (Korea-Japan Treaty of Amity, or Treaty of Ganghwa Island).

In Western cultures, the emergence of modernism is defined in various ways. The architectural historian Kenneth Frampton argues that if the revelation of "modernity" was the origin of modern architecture, this concept dates back to the mid-17th century, when architects had questions regarding the classical principles of Vitruvius.¹ Other scholars will claim that, if modern architecture is defined by a new architectural style and form, it is related to the Modern Age's industrial revolution and the democratic revolutions of the mid-18th century.² Compared with Eastern modernism, Western European modernism developed one or two centuries earlier. Whereas Eastern modernism was influenced by western modernism and bounded with Eastern traditions, European modernism was closely related to their break from the western classic tradition.

In order to reveal the complicated origin of Korean modernity in its context between East and West, it is necessary to trace the Western origins of modern architecture and, because of the Western influence on East Asian modernity, to compare the respective origins of modern

architecture in the East and West. As the phenomenological architectural historian Alberto Pérez-Gómez emphasizes, it is important to have a thorough understanding of the late-18th-century French architects in order to figure out the origin of modern architecture in the West, because 18th-century French architecture played a crucial role in the transformation from the classic tradition towards modern architecture. Based on that principle, this research explores French neo-classical architects: Jacques-François Blondel (1705-1774) and Étienne-Louis Boullée (1728-1799), who explored architecture from Western classic tradition during this transition to modernity. Moreover, these two French neo-classical architects could be compared to two Korean modern architects, Dong-jin Park and Gil-ryong Park, who explored architecture in a similar transitional situation from tradition to modernity, although they had different understandings about tradition when they led the movements toward modernity in their own cultures. As we try to understand early modernism in Korean architecture, it is inevitable that we will discover not only Eastern but also Western perspectives. The similar transitional situation from tradition to modernity shows the possible comparability between two Korean architects and neo-classical architects.

To be clear, these French architects were not typical "modern architects" and their designs were not in the category of "modernism." Although the French neo-classical architects and Korean modern architects lived in different historical times and spaces, there are many similarities in their architectural theories and design approaches as examined through the lens of the conflicts between tradition and modernity. For both of them, adapting tradition was a key factor for constructing modernity.

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The modern concept of "efficiency" in spatial layouts can be traced to Jacques-François Blondel’s theory of "distribution of spaces" in French hôtels. In late-18th century France, Blondel investigated the spatial distribution and disposition of various types of buildings, such as hôtels, churches, markets, and convents in his treatise *Cours d'architecture* (1771). Blondel scrutinized not only the relationship between rooms, but also their connections to the land. In the plan of the main floor of the Maison à l'italienne (1737-38), the arrangement and the partition of rooms were properly aligned between the private and public spaces in a hierarchical fashion (Figure 4-1). Each door helps to maximize the efficiency of movement between rooms. Therefore, the compact plan of tightly clustered rooms and hierarchically distributed spaces increases the efficiency for communication in the building.

The French hôtel (Figure 4-1) in Jacques-François Blondel's book can be comparable to the Korean institutional building Daehanuiwon bongwan 대한의원본관 (Daehan Hospital's Main Office, 1907) in the early 20th century (Figure 3-19). As in French 18th-century rational plans, Blondel focused on modern concepts, such as system, logic, hierarchy, and efficiency. The basic principles of the Daehan Hospital's Main Office also pursued these modern concepts in its plan drawing. The Daehan Hospital's Main Office is composed of a systematic plan: each space is hierarchically organized in the system for efficiency based on frequency of use. The stairs are located in the front entrance to help people move easily and quickly through the building. In terms of the spatial circulation, the middle hallway in the Daehan Hospital's Main Office plays an important role in connecting each room for easy circulation and communication. Although in

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5 Pérez-Gómez, 67.

Blondel’s French hôtel there is no central hallway, the rooms are connected to each other by doors through a circular circulation of a door-to-door body movement. It helps residents move about efficiently and effectively within the hierarchically distributed spaces based on the relationship between sociality and privacy. With subtly different spatial layouts, these two buildings pursue their own efficiency of use and organization. The buildings also demonstrate the common social phenomenon of institutionalizing the life through efficient distribution of spaces. Although these Eastern and Western building plans originated in different historical periods and locations, they shared some common scientific building concepts, which emerged in their respective cultures when the life began to be modernized.

Blondel also explored the concept of "hygiene" by adopting the latest flushing toilets in his designs. In his hôtel design entitled "De la distribution des maisons de plaisance" (Distribution of entertainment houses) in 1738, Blondel introduced not only small storage rooms for commodes and clothes, but also described the plans and sections of the latest flushing toilets (Figure 4-2). By providing detailed drawings of the toilets, Blondel demonstrates their use for improving hygiene, which other architects were not interested in at that time. Eventually, he tried to incorporate the recent flushing toilet into his building designs. This drawing indirectly showed his interest in addressing hygienic matters in the first half of the 18th century.

Aesthetically, French Enlightenment architects were interested in the primary geometric solids of the cube, sphere, and pyramid as the logical basis for architectural expression. This approach paralleled the work of contemporary French philosophers, who were exploring "rationality" as a basis for human affairs. French philosopher René Descartes (1596-1650) discussed the emergence of the scientific method in his book Discourse on the Method (full title:

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7 Nicolas Le Camus de Mézières, The Genius of Architecture, Or, the Analogy of That Art with Our Sensations, trans. David Britt (Santa Monica, California: Getty Center for the History of Art and the Humanities, 1992), 39.
Descartes assumed that scientific concepts, mathematics, geometrical analysis, and algebra were arts. This claim helped shape his ideas and thoughts. Moreover, in La Géométrie, which was an appendix of Discourse on the Method, Descartes explored the "Cartesian Coordinate System," which was considered to be a revolutionary invention in mathematics. After it was invented, people began to think about the relationship between geometry and algebra, and this was a starting point for rationalism in the West. Thus, Cartesianism led to rationalism which could be understood through science.

The views of the French neo-classical architect Étienne-Louis Boullée (1728-1799) on the concept of building shape were also related to discussions of rationality. Boullée's imaginary schemes give prominence to the fundamental geometrical forms of pyramids, cubes, cylinders, spheres, and truncated cones, and his architecture presented the absolutely empty, infinite, and autonomous space of God. There are two major characteristics of Boullée's views on shape: a great colossal mass and a gigantic inside volume. Boullée simplified or reduced classical orders

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9 Ibid., Part II.

10 Pérez-Gómez, 142.
and ornaments, avoiding those which we normally see in classical architecture. Rather, he aimed to make mass-oriented architecture. Boullée used shapes based on simple, geometric constructions and emphasized formal shapes rather than amorphousness. Even though there is some similarity in this approach to early Renaissance interests in the circle, square, and triangle, Boullée went beyond previous geometric investigations to propose entire buildings dominated by the geometries of elementary volumes. In this sense, Boullée's views on shape were representative of his thought on rationality, overcoming the traditional approaches of earlier Renaissance architects.

Boullée believed that the essence of architecture can be highlighted by the juxtaposition between art and science. He wrote about the relationship between the arts and sciences in his manuscript *Architecture, essai sur l'art* (1778-1788): "Art, in the true sense of the word [i.e., art understood aesthetically], and science, these we believe have place in architecture."\(^1\) The essence of architecture came not only from art itself, but also from science. Moreover, Boullée thought that beauty came not only from science, such as mathematical truth, but also from nature. He believed it was important to respect the beauty of nature because true aesthetics are embodied by nature: "It must be admitted that the beauty of art cannot be demonstrated like a mathematical truth; although this beauty is derived from nature, to sense it and apply it fruitfully, certain qualities are necessary and nature is not very generous with them."\(^2\) As Boullée noted, architectural imagery cannot be created without an understanding of nature because:

> [T]he Poetry of architecture lies in natural effects. That is what makes architecture an art and that art sublime. Architectural imagery is created when a project has a specific character which generates the required impact… It is impossible to create architectural imagery without a profound knowledge of nature: the Poetry of

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\(^2\) Ibid.
architecture lies in natural effects. That is what makes architecture an art and that art sublime.\textsuperscript{13}

Boullée found that the rational and perfect forms emphasized a profound knowledge of nature. On Boullée's argument, architectural historian Dalibor Vesely has written:

In architecture, however, it is impossible to separate the fine arts and the practical arts, and therefore many have searched for a form of architectural representation that could be common to both art and science. Étienne-Louis Boullée's designs represent one of the first attempts to produce this kind of representation explicitly.\textsuperscript{14}

Boullée believed that we should unite the arts, sciences, and nature to reveal the essence of beauty or the sublime. In this sense, Boullée explored the meaning of the essential elements of geometrical bodies in his cenotaph series, in which constructions were formed like pyramids, and his architectural drawings best expressed the contemporary philosophical idea of the sublime (Figure 4-3).

The idea of "sublime" had been discussed by modern European philosophers. Edmund Burke (1729-1797) mentions the sublime in his book \textit{A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful} in 1757:

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the \textit{sublime}; that is, it is productive of the strongest emotion which the mind is capable of feeling. …When danger or pain press too nearly, they are incapable of giving any delight, and with certain modifications, they may be, and they are delightful, as we every day experience.\textsuperscript{15}

Burke believed that the sublime was the origin of new productions, and that it helped achieve the positive feelings necessary for overcoming any negative aspects related to pain and danger.

Pursuing the sublime ultimately leads to delight in our daily lives. In the East, the concept of the

\textsuperscript{13} Ibid., 88.

\textsuperscript{14} Dalibor Vesely, \textit{Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production} (Cambridge, Massachusetts: The MIT Press, 2004), 257.

\textsuperscript{15} Edmund Burke, \textit{A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful} (London: N. Hailes, 1824), 34.
sublime is interchangeable with the terms of "magnificent" or "spectacular views" (qiguan 奇觀, in 18th-century Chinese context). Interestingly, the concept of "spectacular view" was used in a poem by Chinese emperor Qianlong, "On the Hall of Wet Orchids," in 1795 while discussing the Western garden and mechanical fountains in the Yuanmingyuan: "Water methods [Chinese name of "mechanical fountains" during the 18th century] show spectacular views."\(^\text{16}\) It was used by the emperor to express his delight and pleasure from the spectacular Western garden views. I will analyze the same concept of "spectacular view" in Korean modern context in Ch. 5, "The Influence of Western Architecture on Gil-ryong Park and Dong-jin Park."

German philosopher Immanuel Kant (1724-1804) also discussed in detail the sublime in his book *Critique of Pure Reason* in 1781:

> Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt.\(^\text{17}\)

Kant articulated the limitations of objective beauty. Like Burke, Kant praised the sublime revealing its infinity, and the sublime itself is limitless. Pursuing the sublime, which originates in our minds, is true joy and a way to arrive at pleasure. We, thus, need to pursue the sublime to attain pleasure. In this sense, for European scholars, the discourse of the sublime was a very significant issue in determining the origin of pleasure. In terms of architecture, the habitation is composed of buildings and landscapes. These things should be regarded as the harmony between sounds, smells, forms, texture, and so on. These combinations help find the sublime in our habitation because our life unfolds as the pursuit of pleasure.


\(^\text{17}\) Immanuel Kant, *Critique of Pure Reason*, 1781. This book can be found online at: http://strangebeautiful.com/other-texts/kant-first-critique-cambridge.pdf.
Just as Boulée did not distinguish between science and art aesthetics, so the Prussian neo-classical architect Karl Friedrich Schinkel (1781-1841) also tried to make use of both the scientific and aesthetic sides in his design goal to make more beautiful architecture.\textsuperscript{18} Schinkel synthesized classical styles of architecture in his designs and philosophy (Figure 4-4). He argued that "architecture is construction. In architecture everything must be true, any disguise or concealment of construction is an error. The proper task is to create every part of construction beautifully and in accordance with its character. In the word 'beautiful' is the whole history, whole nature, and whole sense of relationship."\textsuperscript{19} Schinkel argued for a strong connection between aesthetics and science (technology) through his architectural philosophy: "[We] arrived at the point in architecture where the genuine artistic element occupies a place in this art which otherwise is, and remains, a scientific craft; that at this point, as always in the fine arts, the nature of the real doctrine is difficult and must, in the end, be reduced to the cultivation of feelings."\textsuperscript{20}

It is worthwhile to compare Schinkel's architectural philosophy with Kant's \textit{Critique of Pure Reason} in the German early modern context. In the "transcendental aesthetic" section, Kant discussed the relationship between science and aesthetics: "The science of all the principles of sensibility \textit{a priori}, I call Transcendental Aesthetic. There must, then, be such a science forming the first part of the transcendental doctrine of elements."\textsuperscript{21} Like Schinkel, who assumed and recognized the relationship between science and aesthetics, Kant believed that science was the origin of aesthetics. In this sense, science and aesthetics are not separate. Science helps to form

\begin{thebibliography}{99}
\bibitem{18} Vesely, 266.
\bibitem{19} Karl Friedrich Schinkel and Goerd Peschken, \textit{Karl Friedrich Schinkel Lebenswerk: Das Architektonische Lehrbuch} (München: Deutscher Kunstverlag, 1979), 115, qtd. in Vesely, 266.
\end{thebibliography}
the transcendental aesthetic. While exploring the transcendental aesthetic, Kant also explored space, saying that: "By means of the external sense (a property of the mind), we represent to ourselves objects as outside us, and these all in space." For Kant, space is the medium by which we represent and reflect our minds, and we can express our external sense by means of space. Eventually, according to Kant, aesthetics will be valued in space as an aesthetic form.

In the section "Architectonic of Pure Reason," Kant discussed architectural "system" using the term "architectonic": "By the term architectonic I mean the art of constructing a system. Without systematic unit, our knowledge cannot become science; it will be an aggregate, and not a system. Thus architectonic is the doctrine of the scientific in knowledge, and therefore necessarily forms part of our method." As Kant said, architectonic is both the art of construction as well as a system. Systematic unity is the essential form of science. Kant's argument about the architectonic as a form of architectural system is science itself. It is very similar to Schinkel's idea that architecture is the embodiment of science.

In the late 18th century, in this transitional period in the West, European architects heatedly explored multiple key issues: tradition, modernity, aesthetics, science, etc. Each architect interpreted these ideas or concepts differently based on their philosophies and situations, and they tried to materialize these thoughts in their architectural projects. Boullée and Blondell focused on the relationship between tradition and modernity in terms of science. On the other hand, Schinkel approached the aesthetic value of architecture. However, his aesthetic understanding was not just limited to aesthetic value; he tried to understand and digest the aesthetic through science and thus to find the link between aesthetics and science. Thus, for

22 Ibid.
23 Ibid., 532.
European architects, science was an issue that was challenging to overcome or apply in architectural practice. These debates about science marked the beginning of a true modern identity. Architects tried to find modern identities in different ways, and science played a significant role in influencing European architects in the early modern ages.

**Gil-ryong Park's Interpretation of Tradition in Building Modernity**

With the strong western influence to East Asian modernity, it is crucial to recognize the values of Eastern tradition in building the early modernity of Korea. Two representative modern Korean architects in the early 20th century, Gil-ryong Park (1898-1943) and Dong-jin Park (1899-1981), who lived in the transitional period from tradition to modernity, had different understandings about tradition when they led the movements toward modernity through architecture. They both belonged to the first generation of modern Korean architects who endeavored to synthesize tradition and modernity. In their architecture, adapting tradition was a key factor for constructing modernity, although they had different approaches in dissolving the conflicts between tradition and modernity.

Gil-ryong Park was the first registered Korean architect who received a modern education and the first Korean who opened an architectural design firm in Gyeongseong (Seoul), Korea. He designed various types of buildings, and his Western-style houses especially expressed his modern ideas. He integrated Western modern architectural doctrines such as "rationality" and "functionality" with the Korean traditional housing system known as *hanok*, and attempted to renovate traditional dwellings mixed with Western features for a comfortable and modernized lifestyle. In order to fulfill his ideas, he promoted the Jutaek gaeseon undong 주택개선운동 (Housing Improvement Movement) and intended to build Korean modernity through this movement. Although the structure and materials of his architecture imitated Western approaches,
the specific elements of *hanok* and the overall atmosphere of living in his modern houses originated from Korean tradition. He strongly preserved the *ondol* heating system and installed this in each room in order to respect the traditional lifestyle of inhabitants.²⁴

Park's fundamental philosophy and thoughts about current housing trend in Joseon were clearly seen in his 1941 article "Joseon jutaeg jabgam 朝鮮住宅雑感" (Thoughts on Joseon Housing):

When it comes to talking about the recent housing trend in Joseon systematically, there are two types of Joseon architecture. First, traditional Joseon architecture adopts Japanese or Western style architecture. Second, Western or Japanese architecture combines with the traditional Joseon architectural style, which is called eclectic style.

The former's structure and style are traditionally Korean, and the plan discarded the "L" shape Courtyard Housing Plan [traditional way]. It adopts the Centralized Housing Plan which has a corridor and the entrance. Also, it used the *ondol* system on the floor of the room and installed Western style windows. While the latter escaped the traditional Joseon style in its structure and exterior, but rather they were Western style. The *maru* 마루 (wooden floor) in living rooms is installed with *ondol*, and windows are of the Joseon style. Even if the general atmosphere is Joseon style, in the case of one room, it is installed with the Japanese style room (a room with a *tatami* floor [a wood floor covered with *tatami* mattresses]). Either way, the combination is not well harmonized in the Korean context. Anyhow, traditional architecture of housing is not good enough. We need to abandon it, and need to try a new attempt.

²⁴ Myung-sun Kim, "Baggilyongui chogi jutaeggaelyanganui yuhyeonggwa teugjing 박길룡의 초기주택개량안의 유형과 특징" (The Improved Plans of Korean Traditional Folk Houses by Gil-ryong Park from the Late 1920s to the Early 1930s), *Daehan geonchughaghoe nonmunjib* 대한건축학회논문집 (Journal of Architectural Institute of Korea) 27, no. 4 (April, 2011): 69.
Park had a sense of the problems with Korean traditional architecture, especially housing. He criticized traditional housing style in Joseon and believed that Joseon should overcome this traditional style because it was insufficient for current living styles. However, he advocated using the ondol heating system of traditional houses.

Park emphasized the scientific concept of efficiency in design and construction. His concept of "efficiency," which was seen in his suggestions for the Housing Improvement Movement, is strongly related to his design implementation of geometry. Geometry played a crucial role in the Eastern transition from tradition to modernity as demonstrated by the architectural and art exchanges between the Chinese imperial court and European Jesuits during the 18th century. Park criticized the "courtyard plan" of the hanok tradition and insisted on a housing improvement integrating the hanok tradition. In his article of "Thoughts on Joseon Housing," he sketched comparatively the traditional courtyard plan of the hanok and the new centralized housing improvement plan (Figure 4-5, 4-6). Through these drawing comparisons, he criticized the old living style in traditional houses as pragmatic aspects, such as the "uselessness" of the courtyard, the "inconvenient" floor plan, the poor lighting conditions,

25 Gil-ryong Park, "Joseon jutaeg jabgam 朝鮮住宅雜感" (Thoughts on Joseon Housing), Joseon to Geonchuk 朝鮮と建築 (Joseon and Architecture) 20, no. 4 (April, 1941): 15.

26 Myung-sun Kim, 61.

27 Zou.

28 Gil-ryong Park, 16.
ventilation, and fire prevention in the rooms, especially in crowded urban living quarters.29 Moreover, Park studied the layouts of the Jungjeongsik 中庭式 (Courtyard Housing Plan) of the hanok and the Jibjungsik 集中式 (Centralized Housing Plan) in his book Jaela jutaeg gaeseone daehayeo il 재래주택개선에 대하여 1 (On Dwelling Reform of Traditional Housing, No. 1, 1937) (Figure 4-7).30 In his sketches, he analyzed the movement of people as demonstrated in each of these two plans.

In traditional houses, individual rooms such as the bedrooms, kitchen, toilet, or living room were not connected to each other; these spaces enclosed a courtyard. Park thought that this layout was inconvenient and inefficient, and for these reasons he proposed the Jutaek gaeryangan 주택개량안 (Housing Improvement Theory) which was mainly about the Centralized Housing Plan (Figure 4-7). Compared with the traditional Courtyard Housing Plan, Park's Centralized Housing Plan is concentrative located on the site. His new plan is in a square shape in order to achieve a more compact and symmetrical plan.

Park’s housing improvement plan is centrally located on the site. The plan is characterized by a central corridor; the main living room and most of the other rooms face to the south, and a kitchen and toilet face to the north. This new plan creates a much more efficient flow pattern between rooms. He preserved the ondol system and installed this in each room in order to respect the traditional life style of inhabitants.31 Such a design is similar to the Japanese

29 Ibid., 15-18.
30 Gil-ryong Park, Jaela jutaeg gaeseone daehayeo il 재래주택개선에 대하여 1 (On Dwelling Reform of Traditional Housing, No. 1) (Seoul: Self printed, 1933).
31 Myung-sun Kim, 69.
dwelling with a central corridor. At that time, from a Western perspective, Korean and Japanese dwellings were seen as very similar.

Park believed that some facilities in traditional houses, such as a toilet and a kitchen, were vulnerable to sanitation and hygiene problems, and dedicated himself to improving sanitation and hygiene in these spaces. In particular, he focused on the issue of kitchen in traditional houses, which was traditionally situated outside, and integrated the kitchen into the inside of the new model of house. Moreover, he adopted Western techniques and functions in the kitchen as a means of overcoming traditional housing problems. He tried to improve its functionality by integrating improved equipment systems which were not used in traditional houses. These efforts helped solve the sanitation and hygiene problems in traditional houses, but also enhance the efficiency of the use of spaces.

Gil-ryong Park took a profound interest in kitchens in traditional Korean houses. Park believed that a kitchen is fundamentally the most important space in traditional Korean houses. He thus encouraged the public to examine the kitchen first. Also, the kitchen is strongly related to hygienic matters, which were an important issue in early-20th-century Korea. In August 1932, Park published series of six articles in The Dong-A Ilbo 동아일보 (East Asia Daily) entitled "Jue daehaya 廚에 대한야" (About the Kitchen):

After humans began to cook foods, the kitchen became absolutely a necessary place for us to use. Therefore, when we took a look at the origins of houses, the genesis was the place for sleeping and cooking food, which was called "kitchen." It is needless to discuss the importance of the kitchen in our houses. A kitchen is the main subject and the symbol of our lives. Nutrients are the engines of our life and absorbed in our bodies through chewing activities in the mouth, the process of digestion in the stomach, and absorption action in the gut. But foods, which have

32 Myung-sun Kim, "Jungeongsig baechi'ui jaelae jugeoe daehan baggillyongui bipangwa 'jibjungsig baechi'ui jugeogaelyanggan bunseog '중앙식 배치'의 재래 주거에 대한 박길룡의 비판과 '집중식 배치'의 주거개량안 분석" (The Analysis of Gil-ryong Park's Critics on the Courtyard Type Disposition of Traditional Housing and His Proposal for Improvement of the Compact Type Disposition), Sunmoon Research 8, no. 1 (2003): 93.
nutritive substance, should stay in kitchens before they go to our mouth. In kitchens, when we scrutinize what happened in kitchens using foods, as everyone knows, we remove some foods that do not have nutrients and have some problems for our digestion. Various foods are combined with seasoning and flavoring in order to go into our mouth. Therefore, we can consider a kitchen as a part of our digestive organs. A kitchen is an extension of our digestive organs. Perfect cooking techniques and well equipped kitchen facilities with healthy digestive functions are important factors to sustain our living and life.

A kitchen plays a significant role in our houses. As I already said, we need the sense of completeness of the kitchen as it concerns its sanitary aspect...

Park analyzed different types of kitchens in different areas of Korea: Hamhung jibang 함흥지방 (Hamhung area, in northern Korea) and Gyeongseong jibang 경성지방 (Gyeongseong area, in the middle of Korea). In the case of a kitchen in Hamhung jibang (Figure 4-8), Park argued that the kitchen was very efficient because all the rooms were connected to each other, and that one fireplace in the kitchen could heat all the rooms at the same time. In Korea, where the use of ondol was often used as a major heating system, this was an efficient way to connect each room...

33 Gil-ryong Park, "Jue daehaya il 廚에 대해서 —" (About the Kitchen 1), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 8, 1932): 4.
using only one fireplace: "At a glance, it is very convenient because we do not need to move many times to adjust ondol system. So the kitchen in Hamhung jibang is very efficient." On the other hand, Park criticized the traditional kitchen in Gyeongseong jibang for the following reasons:

It [a kitchen in Gyeongseong jibang] is a very inconvenient and inefficient place. A lot of kitchen facilities, which should be used in the kitchen, are located in a living room and courtyard. This kind of uncomfortable arrangement is the reason that a kitchen in Kyungsung jibang is so narrow and dark. Moreover, a cupboard shelf and a wooden rice chest are decorated [installed] in a living room, and a platform for crocks of sauces and condiments [Jangdokdae 장독대] is located in the courtyard, which came from our traditional idea. It is a main factor impeding the development of the kitchen.

The kitchen of Hamhung jibang is very convenient, but it is a primitive form. The kitchen of Gyeongseong jibang is not only inconvenient, but it is also a primitive form as well. [We should reform our traditional kitchen.]

Park criticized both types of kitchens in Hamhung jibang and Gyeongseong jibang because both are built in typical traditional ways. Also, such tradition kitchens have hindered the Korean public from developing new kitchens (Figure 4-9). Park criticized Korean traditional facilities, including a cupboard shelf, a platform for crocks of sauces and condiments (Jangdokdae 장독대), and so on. Park believed that the adjustment of kitchen facilities would enable the Korean public

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34 Ibid.
35 Gil-ryong Park, "Jue daehaya i 廚에 대하여 二" (About the Kitchen 2), The Dong-A Ilbo 東亞日報 (East Asia Daily) (August 10, 1932): 5.
to increase the efficiency of kitchen use. Therefore, he advocated overcoming the flaws of traditional Korean kitchens by redesigning these facilities.

After he pointed out the problems of Korean traditional kitchens, he also published articles subtitled "Gaeseonui pilyoseong 개선의 필요성" (The Need for Improvement) in The Dong-A Ilbo in August, 1932. When Park discussed the improvement of kitchen spaces, he focused on "efficiency" because housewives spent most of their time there. His analysis of traditional kitchen spaces also focused on "hygiene" because kitchens are strongly related to the foods which we have in our everyday life. Moreover, Park focused on improving traditional kitchens' lighting and ventilation systems because kitchen spaces were infected very easily by pathogenic bacteria. Park believed that a better lighting and ventilation system would enable kitchens to be a more hygienic space.

A kitchen is an organization rather than just a place to preserve the foods that support our lives. Not only that, kitchens are a working space for our housewives. So, well equipped kitchens enable housewives to work with a very delighted feeling, and this good condition helps housewives to work more efficiently and effectively. An incomplete kitchen not only makes the workers unpleasant, but also produces a lot of ineffective movements. Therefore, if we make unpleasant kitchens, housewives would spend most of their time in unpleasant kitchens. The reason why we call housewives, *bueogdegi* 부엌댁이 (kitchen inhabitant) is because our traditional kitchens were incomplete.

Moreover, incomplete kitchens influence our family's hygienic matters and take away our housewives' happiness; she is the hero of our family. In other words, I can simply say that incomplete kitchens make our family life unhappy.

As I already mentioned, our traditional kitchens are incomplete. It is easy for germs to breed because the lighting and ventilation are imperfect. The relations between a kitchen and other rooms are not clearly connected, and this inefficient connection between a kitchen and other places make us feel more uncomfortable.

厨房은 우리의 生活을 支持할 食料를 取扱하는 重大한 場所라기보다는 機関이라 하였다. 그 뿐만 아니라 主婦의 일하는 處所임으로 設備完全한 厨房은 愉快한 氣分으로 能率있는 일을 하게 될 것이나 不完全한 厨房은 일하는 氣分이 不愉快할 뿐 아니라 效果없는 動作을 만해하게 된다. 그러므로 主婦의 時間의 거의 全部를 不快한 厨房勞働에 虚費하게되니
주婦의 전生涯 不快한 厨房勞働이다. 主婦를 "부역택이"라고 賤待하는
代名詞는 在來의 厨房 이 不完全한 理由라하고 있다.

要하건대 不完全한 厨房는 全家族의 保健을 期必치 못 할 뿐 아니라 家庭의
主人公되는 主婦의 幸福을 蹋躕하는 것이니 열론 말하면 우리의
家庭生活을 不幸케 하는 것이라고 할 수 있다.

그런데 在來廚房는 前項에 말 한 바와가리 不完全하다 採光과 通風이
不完全해야 病菌이 繁殖하기 쉬음고 다른 室과 聯絡關係가 不便 하게 되고
設備가 不充分하다. 36

After pointing out the problems of traditional kitchens, Park suggested and demonstrated
what suitable kitchens should be. In some samples of his private house design, Park positioned
the kitchen next to a wood floor, where people spend most of their time and whose function is
very similar to a living room. (Figure 4-10). He located the fireplace next to the room and inside
the kitchen in order to make ondol function more easily. In order to improve ventilation and light,
his kitchens always faced south in his architectural drawings; it is the best orientation for the
kitchen to face south because when kitchens face to the south, they can accept a lot of light
during the day. However, eastern-facing kitchens are also acceptable because Park also respected
the relationship between the other rooms in the house. Whenever Park designed buildings, he
planned reasonably considering the relations between a kitchen and other rooms carefully. In
Korean houses, the kitchen should connect to other rooms because Koreans should use the ondol
system as a heating method, a major difference between Western and Korean kitchens:

It is necessary for foreign countries to connect the kitchens to the maid. However,
in Joseon houses, we use ondol as a heating system, and kitchens should be laid
next to other rooms in order to use the fire tunnel. Kitchens always should be
located in such a way to connect with other rooms. …

Of course, if we consider natural light as the most important factor, it is best for
kitchens to face south. However, in a small house, other rooms and the living room

36 Gil-ryong Park, "Jue daehaya sam 廚에 대하여 三" (About the Kitchen 3), The Dong-A Ilbo 동아일보 (East
should also face south. Therefore, if it is difficult for us to have a south-facing kitchen, and it is not possible to face the kitchen toward north and west [due to hygienic concerns in terms of light and ventilation], we should face the kitchen to the east.

Moreover, when Park designed kitchens, he began to consider the module system based on the Korean people's lives. He observed that Koreans had different lifestyles and body structures when compared to people in the West, so his designs took these differences into account. When we look at Figure 4-11, we can clearly see how Park considered the module system. Finally, Park published his proposed kitchen facilities on August 13 and 14, 1932 in The DongA Ilbo based on his previous designs. In these drawings, Park had already begun to design kitchens using modern-style facilities (Figure 4-12 and 4-13). He installed a sink, a pantry, a cupboard, a stove, an exhaust pipe, and so on—all of which could be seen in Western kitchens. These facilities and furniture represented a modern kitchen, and he encouraged people to use these modern facilities, which were not used at that time in Korea. In these kitchen drawings, he skillfully implemented the central perspective view of the kitchen interior to represent the whole and realistic view of the kitchen as an efficient system. In the drawings, he marked the names of each kitchen facility.

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37 Gil-ryong Park, "Jue daehaya sa 廚에 대하여 四" (About the Kitchen 4), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 12, 1932): 5.

38 Ibid.
(for example, the sink, pantry, stove, etc.) in order to show how they were integrated in the kitchen room.

Working on housing improvement, Park attempted to adapt Korean architectural tradition into his construction of modernism.\textsuperscript{39} Although his suggestion for the new houses was based on modern living, Park insisted that Korean traditional architectural characteristics, such as the ondol heating system, be maintained. In order to realize the ondol system in modern Korean housing, he scrutinized the system in detail. In particular, he introduced the ondol system in his sketches in the architectural magazine Joseon and Architecture (Figure 4-14).\textsuperscript{40} In his housing improvement proposal, "fire" played a crucial role for the meaning of life. In the Western tradition, as implied by Plato’s concept of \textit{chōra}, architectural space is a receptacle to contain our life and is related to the cosmos constituted of the cosmic elements of fire, air, water, and earth.\textsuperscript{41} Vitruvius also emphasized fire in the section of "The Origin of the Dwelling House" in his \textit{Ten Books on Architecture}. The discovery of fire enabled people to come together and led to their assembly and communication and the construction of architecture (Figure 4-15).\textsuperscript{42} This ancient Roman theory based on Greek cosmic elements coincides with the Eastern cosmological diagram of \textit{bagua} (八卦 in Chinese, and \‘клад in Korean, "eight trigrams of divination" in English). According to the \textit{bagua}, the "south" direction was marked by the trigram \textit{lee} (離 in

\textsuperscript{39} Chang-bok Lim, \textit{Hangugui jutaeg, geu yuhyeonggwa byeoncheonsa} 한국의 주택, 그 유형과 변천사 (The Korean Housing, Typology and Changing History) (Seoul: Dolbegae, 2011), 237.

\textsuperscript{40} Gil-ryong Park, "Joseon jaelae ondol no gujo 朝鮮在來温突的構造" (Structure of Korean traditional ondol), \textit{Joseon to Geonchuk} 朝鮮と建築 (Joseon and Architecture) 19, no. 3 (March, 1940): 17.


In the Chinese ancient cosmological thought of *wuxing* (五行), fire is also one of the six cosmic elements. In Korean culture, a fire symbolized active and energetic new challenges. In Korean traditional architecture, a fire was preserved in a brazier, and it is important for housewives to keep the fire alive in the house. So, whenever Koreans moved to a new place, they considered the location of fire in their new places. In this sense, locating fire is not only employing its utility, but it also has significant symbolic meaning in architecture. Such a cross-cultural philosophical correspondence enables us to think about the mutual enlightenment between Eastern and Western architectures.

The heating fire shown in the houses of Ik-du Min (1938) and Joon-soo Jeon (around 1930) was invented by Gil-ryong Park. This heating system was located inside the house, making it easier to heat the rooms and manage the heating facility compared to the previous heating system, which was located on the outside of house. The improved *ondol* system in Ik-do Min and Joon-soo Jung's houses was a radical design at that time. This system consisted of a fire tunnel beneath the floor, deep enough to enable people to crawl inside to provide maintenance. This system helped the residents manage *ondol* and provided flexibility between *ondol* and the floor structure. Moreover, the change of location of the *ondol* from outside to inside of the house enhances heating efficiency. The people who manage the *ondol* system need to keep watching the fire to preserve the embers; an outside location is thus inconvenient. In addition to preserving

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45 When Chang-bok Lim conducted a research project titled "A space analysis of modern hanoks in Seoul area," Lim had a chance to explore Ik-do Min's house. At that time, Lim found a very unique *ondol* system in Ik-do Min's house. Lim was told from the owner of this house that it was designed by Gil-ryong Park. Park was the only Korean architect who had ability and techniques to design this kind of building at that time. From Lim, 153.
the fire, the ondol system was also used for cooking in the kitchen. Thus, the shifting of the ondol system from outside to inside affected the efficiency of houses in multiple ways. This system’s design value derives from the way modern architects tried both to maintain the hanok's traditional structure and, at the same time, to adapt it to modern life. Gradually, rational, scientific, and functional solutions were applied to the modernized hanoks.

**Dong-jin Park's Interpretation of Tradition in Building Modernity**

Dong-jin Park had a different attitude about tradition in his construction of modernity. He had a more aggressive approach in applying Western architectural modernity to the Korean context. He regarded Le Corbusier as the most representative person of modern aesthetic ideas, referring to the latter’s design of Villa Garche (1927-1928) in *The Dong-A Daily* on March 19, 1931. He believed that Le Corbusier's Villa Garche was the representative building which comprehensively embodied rationality in modern architecture. Dong-jin Park also had great interest in Frank Lloyd Wright's architecture. His son once recalled, "My father loved Frank Lloyd Wright’s architecture and [like Wright] he showed a strong attachment to life." Dong-jin Park strived to create his modern architecture based on Western architecture rather than Korean tradition. In particular, in his mind he considered these two Western architects as good role models to create Korean modernity.

Like Gil-ryong Park, Dong-jin Park also advocated housing improvements based on western concepts of "rationality" and "functionality." Dong-jin Park believed that the system of hanok was contradictory to modern life. In his opinion, it was impossible to build modernity

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46 Dong-jin Park, "Uli jutage daehaya o 우리 住宅에 对하여 五" (About Our Houses 5), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 19, 1931).

47 Chang-mo Ahn, "Geonchukga bakdongjine gwanhan yeongu 건축가 박동진에 관한 연구" (A Study on Architect Park Dong-jin) (PhD dissertation of Seoul National University, 1997), 228.
through the continuation of Korean tradition and the reinterpretation of this tradition: "[hanok] has a poor appearance, lacking of changes [to modern life] … It used primeval materials … its plan originated from the feudal age … I cannot help denying this inefficient plan [of hanok]." 48

Dong-jin Park outlined his philosophical understanding of traditional Korean houses in "Uli jutaege daehaya il 우리 住宅에 对하야 一" (About Our Houses), a series of sixteen articles appearing in The Dong-A Ilbo from March 14, 1931 to April 5, 1931 (Figure 4-16). In the first installment, Park claimed that "housing is a bowl that holds our lives," 49 meaning that traditional Korean houses should reflect the lives, customs, and culture of Korea. Though aesthetically conservative, Park supported changing traditional Korean housing according to developments in "hygiene" and "efficiency" based on utilities and needs.

Park said that "[in the] East and West [our] home is the best" in The Dong-A Ilbo on March 15, 1931. 50 In this article, "home" indicates Korean traditional houses. He argued that our housing should be suitable not only for our manners and customs, but also for our natural characteristics and environment as a country and as a people. His recognition of tradition, natural characteristics, and environment can be clearly seen in the following paragraph:

The climate and natural characteristics are our destiny, granted in respect to the region. We can't control our climate and natural characteristics. We should live in this fate. Therefore, our housing should be developed and adjusted in this environment. For example, bungalow housing in India, which is one of India's housing types, has been developed in order to adjust to India's climate and other natural characteristics. The reason why Japan has strength in wooden structure is that the wooden material is befitting the Japanese vernacular environment. The

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48 Dong-jin Park, "Joseonjutaek gaehyekron 조선주택 개혁론" (On Reforming Korean Housing), Chunchu 춘추 (Spring and Autumn) 2, no. 7 (1941).

49 Dong-jin Park, "Uli jutaege daehaya il 우리 住宅에 对하야 一" (About Our Houses 1), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 14, 1931): 4.

50 Dong-jin Park, "Uli jutaege daehaya i 우리 住宅에 对하야 이" (About Our Houses 2), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 15, 1931): 4. Park argued that "[If we go to the] East and West[our] home is [the] best."
tribe, who excogitated and completed the Gothic style, was sagacious because these architectural styles were the best suitable in their climate and natural characteristics during the Gothic period. In the context of the 18th century, the housing style of the Renaissance was not only lacking many aspects, but also was irrational. We should know that in the late 19th century, the universal type of ideas was changed to practical functionalism.

Park believed that if Koreans ignored tradition and adopted Western culture without a deep consideration of that culture, the new culture would not last long. In particular, in his mind, the natural climate and characteristics of Korea are important because these are not only the foundation of Korean life, but also the most important factors to be considered in forming a new idea of architecture. For him, nature represents the culture of Korean life. Ignoring nature would not only mean ignoring the particulars of Korean life, it would also prevent Korea from developing as a nation:

If we move Americans, who live in a tent, to of Munhwajutaek 文化住宅 (Cultural House) where upper Americans live, a great many Americans will die by catching consumption. Also, when Japanese move to the United States, the major illness is tuberculosis. It is the phenomena when people are forced to live in a different way of life which is not their long-standing traditional and conventional lifestyle. Excessive imitation of Western culture and radical changes of tradition are not advantageous, but are a way of ignoring our life. In fact, this imitation and change is not possible in our life. We cannot ignore our customs and habits, and we cannot raise anything without taking into account our natural climate and characteristics. Our climate and natural characteristics will always be the foundation of our new

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51 Dong-jin Park, "Uli jutaegye daehaya sam 우리 전자대 해야 삼" (About Our Houses 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 17, 1931): 4.
houses. We should remember a respected modern architect [Hendrik Petrus] Berlage[1856-1934], who said: "In order to construct a united composition, the national idea is significant."

天幕生活をはながらする米利米土人を生国に移住したす人物が文化住宅を建てるべきである。したがって日本人が米国に移住する時、第一の問題は肺結核である。これがオランダに移住したときのように、生活方針を急激に変えるための現象である。この点を覚えることが必要である。

52 Dong-jin Park, "Uli jutaege daehaya subil 우리住宅에 对하야 十一" (About Our Houses 11), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 29, 1931): 4.

53 Dong-jin Park, "Uli jutaege daehaya yog 우리住宅에 对하야 六" (About Our Houses 6), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 20, 1931): 4; Dong-jin Park, "Uli jutaege daehaya chil 우리住宅에 对하야 七" (About Our Houses 7), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 25, 1931): 4; and Dong-jin Park, "Uli jutaege daehaya pal 우리住宅에 对하야 八" (About Our Houses 8), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 26, 1931): 4.

Park explored traditional Korean housing in detail. For example, he published a series of articles about the living room, the floored room, the second bedroom, the kitchen, and the bathroom in The Dong-A Ilbo from March 20 to March 26, 1931. He mentioned hygienic aspects in each article, but is most forceful in his discussion of the bathroom and kitchen, pointing out the various problems and drawbacks of the traditional bathroom in terms of the hygienic aspect:

Kitchen: the inconvenience of the kitchens causes housewives to waste their efforts and time.

In our traditional houses, there was nothing to connect the water supply to the kitchen. …

A sink is the most urgent fixture to install in our traditional houses. With the exception of an entrance door, there are not any ventilation systems, such as windows, which help the kitchen's ventilation and lighting. Even if we install a
ventilation hole, it does not provide adequate ventilation for the kitchen. Therefore, in cold weather, housewives have to open the door for ventilation, and this is very inconvenient and painful to housewives. …

Bathroom. In our traditional housing, the bathroom is apart from the main building. This has negative effects on its hygienic qualities. It is unstable in terms of its structure and facilities and has no effect on its hygienic and health aspects. Even if the odor is not transmitted into the main building, this does not mean that it is safe and clean. It is not only a nursery for flies, but also the epicenter of deadly disease. It gives me goosebumps all over when I think about the phenomenon of our bathroom in the summer. It is a little bit better when it is a bright day, and the weather is not too cold or too hot. However, when the wind rises or it sprinkles with snow and rain, it worsens the phenomenon. Therefore, if we leave these phenomena as they are, we show our indifference and incompetence. The bathroom was the place that was neglected and despised by us. We thought that the bathroom was a temporary place to use for a temporary purpose. I am very disappointed by this kind of attitude toward our bathroom.

Dong-jin Park, "Uli jutage daehaya pal 우리 住宅에 对하야 八" (About Our Houses 6), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 26, 1931): 4.
In his mind, in Korean traditional houses, the areas most urgently in need of alteration are the kitchen and bathroom. In the transitional period from the premodern to the modern period, hygiene became the most important topic, and kitchens and bathrooms were the most-discussed factors. Park, as an architect, wanted to solve the hygienic problems in bathroom and kitchen in Korean traditional houses. However, Park has supported the *ondol* of Korean traditional housings:

*Ondol* [an under floor heating system]. *Ondol* is very unique and innovative system found all over the world. It was invented in Korea about one thousand years ago. This invention has played a significant role in contributing to the Joseon Dynasty's architecture. When I think about this system, I pat myself on the back. In my point of view, there is no heating system like *ondol* in the West or East in any age. Of course, in the West, there are some similar heating systems, such as the fireplace, radiator, ceiling heating, and stove. However, when we use these western heating facilities (systems), we were directly accepting the heat from these facilities. So, we could feel very hot because these systems heat by means of direct contact and is delivered to people. Therefore, the people, who accept the heat, feel very hot due to the radiant heat. At the same time, the opposite side would be very cold. *Ondol* is a different system. If we put the heat under the floor, the floor delivers the heat from below to above. In other words, the floor is the source that makes the heat move into the room. In modern science, the ideal heating systems are fire heating, hot water heating, and steam heating. The principle of *ondol* is very similar to these modern heating systems. The only difference is the form between *ondol* and these modern heating systems. Therefore, I definitely can say that *ondol* is a great invention in Korean architecture. We should develop the *ondol* and make it a more reasonable facility in order to move one step forward from the traditional way.
As Dong-jin Park argued the advantages of *ondol* above, he strongly believed that *ondol* was the heating system that best fitted Korean vernacular architecture and life. Dong-jin Park was a strong advocate of using *ondol* in Korean modern architecture. Both Dong-jin Park and Gil-ryong Park believed that the *ondol* system matched the modern model.

Based on his interpretation of tradition and his recognition of architecture’s role in supporting this tradition, Dong-jin Park proposed the concept of *sinjuga* 新住家 (New Housing Type) in Korea. In particular, he focused on improving old facilities such as the kitchen and bathroom because he believed that these facilities in Korean traditional housing were far behind those in Western housing. These facilities are also strongly related to residents' hygiene and overall convenience. At that time, people who promoted a modern approach, including Dong-jin Park, believed that one of the important differences between modern and traditional life was related to hygiene. Park's comments about the kitchen and bathroom of Korean traditional houses are as follows:

**Kitchen.** The kitchen is the most difficult place to design in a housing plan. It is the place where we generate our family's energy and affect our family's life. What an important place! The kitchen should be a very pleasant working place, where you could sing a song and be full of joy and gratitude. I think that our housewife has a responsibility to take care of our family's food. This is the place to generate our health and a happy home life. If we don't make a good kitchen, our life is false, dry, and might ultimately cause a catastrophe [in our lives].

[In terms of the kitchen] the whole area of the kitchen should be managed in a hygienic way. It should be not only well-lit and ventilated, but also prevent the decomposition of plants and dust. The kitchen should become an active space. Therefore, we should consider the arrangement of facilities and of furniture. We should manage the relationship between each room in order to improve efficiency, saving people time. These efforts help residents avoid fatigue and focus on their

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55 Dong-jin Park, "Uli jutaega daehaya gu 우리 住宅에 對하야 九" (About Our Houses 9), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 27, 1931): 4.
own purposes. The kitchen should be planned scientifically as much as possible. When we look at Western kitchens, they are very ideal. It is evident that people can manage all of the facilities, such as electrics, gas, and furniture, using only one switch. Therefore, if we consider the relationships between each room (space), facilities, and furniture, these considerations help residents increase their efficiency, and finally, we can make a good kitchen. Generally speaking, if we think the kitchen is just a place for cooking rice, making heat, and storing firewood, this is a short-sighted and old-fashioned view.

The south-east is the best orientation for a kitchen. However, this orientation hinders other rooms. If it is inevitable that kitchens will face north, but we should try to face north-east as much as we can. We should avoid facing the west, because the direct sunshine makes food rot. So we should avoid having the kitchen face west.

In our traditional kitchens, there are many flaws in kitchen equipment and facilities. But most of all, what we need most is to install a washbowl, a sink, a kitchen table, and a side board. These equipment enable us to save the kitchen space and handy for using kitchens.

The kitchen only is the most important and critical room in a house. The kitchen is the source of a family's life and health, and it is the place where the family's happiness is maintained. If it is not properly designed, our living will become dry, and our life will become barren. Therefore, the kitchen must be designed scientifically. Western kitchens are very ideal. It is evident that people can manage all the facilities, such as electrics, gas, and furniture, using only one switch. Therefore, if we consider the relationships between each room (space), facilities, and furniture, these considerations help residents increase their efficiency, and finally, we can make a good kitchen. Generally speaking, if we think the kitchen is just a place for cooking rice, making heat, and storing firewood, this is a short-sighted and old-fashioned view.

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Park also encouraged people to renovate bathrooms in traditional houses because improving the bathroom played a significant role in improving the hygienic environment in Korean traditional architecture:

Bathroom: In our housing, we have not recognized the importance of the bathroom; instead, we have scorned it. In terms of the number of uses, the bathroom might be number one [in a house]. However, what is absurd is the structure of the facilities. From now on we should locate our bathrooms near the main building and help the bathroom play its role in avoiding poor treatment of bathroom's roles.

We should improve the sanitary structure and facilities. A western flush toilet is perfect and ideal for us. I know that it is hard for us to supply whole houses with a flush toilet due to exorbitant prices. New bathrooms require a tank, a toilet, aeration equipment for the treatment of sewage, etc. and this costs at least 500 won in Korean currency.

Therefore, even if it might be very difficult for us to equip flush toilets in Korean traditional houses, the container of the flush toilet should be made of concrete or bricks to be sealed. In terms of proper ventilation, if we install vents, it helps prevent chilly air and odor in the bathroom. It helps us not to see rubbish and prevents flies, rats, and bugs. If we supply this system to the public, it will be a relief for me. It is good to discuss in detail the structure and materials. I will talk more about it in the future.

A washroom in the bathroom: It is a shameful insult and regrettable to not see a bath and a lavatory in the bathrooms of traditional Korean homes. Now, in our life, the most important thing is to install a bathroom and a washroom in the bathroom. It is very significant and pleasing matter in terms of our hygiene and comfort. This is a thorn in our flesh which we face every day.

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It is necessary to have a Western style bathroom. It is an earnest questing in our life and the most significant problem for us to solve.

便所[: 우리住家에 잇서서 便所는 오래동안 그 存在를 認定치 안코 蔑視를 바다온 것이다. 그러면서도 이러한 便所를 가지고 使用하는 度數가 만키로는 우리가 아마 第一位로 叩힐는지 몰을 것이다. 그러나 그設備構造를 보면 얼마나 환탄하는냐? 이 便所를 이제 부터는 本家로 불러드리자 그리하여 깨끗한 新進容態로 新生活에 參与케 하고 只수까지 蓄待接 못든 것을 共存共榮의 理想下에 제 各기 職分을 다하도록 할 것이다.

便所는 完全히 하지 안으면 안 될 것이다. 西洋式으로 水洗便所는 完全한 것이오, 理想의이라고 할 수가 있으나 一般으로 普及하기 어려운 것은 費用問題다. 水洗式 便所는 "량크", 便器, 汚水淨化裝置等 아모리 적게 만드어도 五六百圓의 費用은 걸리는 것이다.

水洗式은 淫하더라도 糞便壺를 "コンクリート" 또는 煉瓦로 크게 立方體로 二間或은 三間쯤 만ど고 우에는 密閉하도록 만나서 第一間에는 糞尿가 드러가게 하고 其後間으로 汲取口를 부쳐 두는 것인데, 三個月假量後가 아니면 汲出처 안계 하는 것이다. 臭氣는 "벤리레이터"(抜臭器)로 뽑아내게 하면 便所로부터 冷氣나 臭氣도 肮臭지 안코 또 暗黒하기 때문에 汚物이 보이지도 안코 과나 죄들의 出入이 엿고 별래도 나지안계 하는 것이다. 이런 것으로 一般에게 普及하였슴면 如干만 安心될 것이 아니다. 그構造材料等의 細部의説明도 하였슴면 조껫스나 後日로 陌자.

浴室洗面所[: 우리在來의住家에서 浴室이나 洗面所의 典型的形式을 볼 수가 염치 것이 我們의 羞恥요, 侮辱이요, 遺憾이다.

現下 我們生活에 必要한 것이 浴室이요, 洗面所이다. これは 保健上, 慰安上, 緊切한 問題이다. 我們가 長年在 進而在 進在苦痛거리의 涼や 아코하고 무엇이이다.57

Dong-jin Park used more conventional geometry, such as ellipses and rectangular shapes, which tended toward symmetrical planning. In his house designs, he argued for the "Jibjungsig guseong集中式構成" (Centralized Housing Configuration) as a fundamental design principle. "The formation of mass" is similar to Gil-ryong Park's augmentation of the Housing Improvement

Theory which emphasized the Centralized Housing Plan. It seeks efficiency through massing spaces in the floor plan that enable people to move easily on the floor and between floors so as to fulfill the clear function and purpose of the building and program. In his other buildings, such as schools, his geometrical features are clearly shown and look more similar to western modern architecture. In his design for the Bosung College Campus Plan, the entrance, playground, and the main building were located along one primary axis (Figure 4-17). He located the auditorium on the left and the library on the right of this axis, and positioned the main building on elevated ground in order to emphasize the axis and hierarchy of the site. In particular, the design of Bosung College’s main hall and library were modeled on Duke University’s library, the school of medicine building, and the student union building. He used marble as a main building material for his campus design instead of more traditional materials, such as wood, which was the typical material in East Asian classic architecture.

Dong-jin Park was also interested in making connections between architecture and arts. As he said, "In modern architecture, it is the happiest moment when architecture is considered as an art and maintains its status as an art." Because Park was educated in architecture in an engineering school, he also regarded architecture as a part of engineering or science. In this sense, Schinkel's fundamental philosophy on the relationship between aesthetics and science in architecture looks similar to Dong-jin Park's architectural philosophy, which tried to synthesize strong connections between science and aesthetics.

Modernization of Living Conditions

After the Samil Movement 3-1 운동 (March 1st Movement) in 1919, which was the public resistance movement by Korea to the Japan's occupation, beginning in the 1920s, Japan

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58 Dong-jin Park, "Uli jutaegi daehaya sam 우리 住宅에 对하야 三" (About Our Houses 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 17, 1931): 4
began to claim Munhwa tongchi 文化統治 (Cultural Control), which was intended to promote Japanese colonization through various media campaigns. As a result, various publications increased their print and circulation, promoting, among other things, certain improvements to living conditions in Korea. Koreans quickly took an interest in the proposed improvements. At this time, even ordinary people suffering from extreme poverty in deteriorating parts of society were interested in the suggested improvements and eagerly followed the new ideas.

First, after newspapers like The Dong-A Ilbo and The Chosun Ilbo started being published, along with their publication about the Saenghwal gaesin 生活改新 (Improvement of Living Conditions). Second, among various campaigns for improving living conditions, Koreans and Japanese began realizing the importance of the concept of "hygiene." At the same time, the public began to consider scientific and reasonable improvements in eating, housing, and clothing. Third, by the late 1920s, Koreans and Japanese began thinking of more practical ways of providing higher standards of living. And in the mid-1930s, intellectuals and scholars argued for living according to "scientific reasoning."

Korea during the Joseon Dynasty designated April 17 as the annual Science Day. There were two representative boards to establish Science Day in Joseon: the Gwahakjisik bogeupoe 科學知識普及會 (Dissemination of Scientific Knowledge) and the Balmyeong hakoe 發明學會 (Invention Society). Gil-ryong Park was the first president of the Invention Society. Park played an important role in establishing and disseminating the significance of science to the public. The following is an announcement for the Science Day in The Dong-A Ilbo on April 18, 1935:

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59 The Chosun Ilbo 조선일보 (Korea Daily) 8, no. 5 (May 12, 1929).
60 Lim, 215.
Make Joseon a nation of science! If we want to live a better life like others [developed Western countries], we should know a lot about a science. Therefore, we created Science Day every year to make wide use of science available to the public. The Dissemination of Scientific Knowledge and The Invention Society played an important role in hosting Science Day this year on April 19 as well.

In the 1930s, the Korean intelligentsia believed that Korea needed to adapt Western concepts of science in earnest, and they began to show their thoughts about science in various media. In particular, the intelligentsia highly encouraged the public to accept scientific attitudes in their everyday life. The following argument, which appeared in "Gwahakjoseoneul geonseolkojeo (建科学朝鮮)" (Build Science Joseon), clearly illustrates the meaning of science in Joseon's life:

If we discuss the fundamental reasons that our life and culture are in danger, there are many reasons. Among the reasons, everyone might agree that our traditional lives and thoughts are unscientific. Eastern cultures are more philosophical and speculative than scientific and experimental. As one of the cultured persons in the East, we should preserve Joseon lives, thoughts, and cultures that came down from our ancestors. We need to preserve and develop the advantages of our culture. At the same time, I desperately feel that the Joseon’s people urgently need to import and establish scientific and experimental cultures from the West.

It is not that we lack a talent for a scientific aspect. We have contempt for a life of material acquisition for a long time. Even if we see a genius in invention or discovery, our society does not accept or recognize him/her. Therefore, the talented persons get old without spreading their talents. There are several cases in which this has happened in our history.

For these needs and reasons, there are no hesitations and difficulties in finding a person who has a talent in science, and we should make Joseon a scientific nation.

우리의 생활과 문화가 조선의 사정에 빠져 있 는 원인을 파저 본다면 여러 가지가 있음 것이나 그 중에서도 가장 큰 것의 하나는 우리의

61 "Gwahakjoseoneul geonseolkojeo (建科学朝鮮)" (Build Science Joseon), The Dong-A Ilbo 동아일보 (East Asia Daily) (April 18, 1935): 3.
過去의 生活과 思考가 非科學的인 無数도 非科學的인 咭담이 엎음을
누구나 首肯하리라. 哲學的, 思索의이오 科學的, 實驗의이 아닌 點에
東方文化의 한 特色이 엎엇는지라, 東方의 重要한 文化人으로 數千年來
나려온 我朝鮮人 生活과 思考와 文化가  역시 畴理거니와 이것은
이것대로 그 長點을 그당 保存하고 發展시킬 必要가 있는 一方으로
오늘날의 我朝鮮人 而 科學의이오 實驗的인 文化的 輸入과 樹立을 異함이
또한 必要함을 切實히 느끼는 바이다.

우리에게라고 科學方面의 素質이 缺乏함은 아니다. 物質生活을 賤視하는
風이 오래 엎едер된 咭담으로 무처럼 發明, 發見의 天才가 나와도 社會가
이를 認定하지 아니 하야 驃足이 槽의 間에 虛老한 例를 史上에서 수두룩
이 찾을 수 있다.

이미 저러한 必要가 있고 또 저러한 素質이 엎รายการ 우리가 科學朝鮮을 新로
建設하야 昔日의 躍進을 期하는데 무신 踏踏가 잇으며 무신 어려움이 잇을
것인가. 62

In this atmosphere, Joseon began to think about scientific life in their everyday lives through the
Gwahag undong 科學運動 (Science Promotion Movement). In particular, the Jutaeg gaelyangan
주택개량안 (Housing Improvement Theory) led by Gil-ryong Park was strongly related to the
Science Promotion Movement. 63 Park was the director of this movement. He believed that a
scientific lifestyle was the way to overcome some drawbacks of tradition. His strong support for
the Science Promotion Movement explains why his Housing Improvement Theory was
concerned with the ondol heating system, improvements to the kitchen, and improvements to the
overall floor plan of structures. Along with other members of the Science Promotion Movement,
Park endeavored to create scientific and efficient lives for people, and this idea was embodied by
integrating Western geometrical plans into his Housing Improvement Theory. Park synthesized

62 "Gwahakjoseongeonseolgwa gwahakdeui uui 科學朝鮮建設과 科學朝鮮의 意義" (The Meaning of Science
Joseon and the Science Day), The Dong-A Ilbo 동아일보 (East Asia Daily) (April 19, 1935): 5.
63 Dong-sun Woo, "Gwahakundonggwau gwangyero bon bakgilryongui juteakgaeryangan 과학운동과의 관계로
본 박길룡의 주택개량안" (A Study on the Park Kil-ryong’s Housing Improvement Theory Viewed from His
Relationship with the Science Promotion Movement), Daehan geonchughaghoe nonmunjib 대한건축학회논문집
(Journal of Architectural Institute of Korea) 17, no. 5 (May, 2001).
Western modernity with traditional Korean architecture, which Koreans wanted to be preserved. He used Korean traditional window systems, but built them of concrete instead of traditional wood material. His integrative architectural designs overcame the conflicts between tradition and modernity, as well as the differences between Eastern and Western modernism.

Gil-ryong Park actively participated in stimulating interest in the scientific mode in Korea beyond his role as architect. He was the first president of the Invention Society, which was one of the two main organizations to disseminate the "culture of science" in Korea. In particular, on Science Day, as a leader who advocated a new understanding of science in society, he published a long column to emphasize the significance of science and why the public should embody scientific attitude in their lives:

Scientific life of everyday! Daily life of science! Anyone who realizes the essence of modern science might argue in favor of this motto. Recently, the public in Joseon has begun to put a lot of effort to improving their lives, and they began to accept science. Of course, everyone wants to develop their lives more. In the true sense of the word, recently we have begun to feel the need for the application of science to our lives and to simplify our lives by using scientific methods in all kind of actions (activities) and work.

However, the public has begun to know more about science in our present day. It is like a hungry man who finds food and a thirsty person who seeks water. Joseon knows that this [a scientific life] is an urgent matter in Korean society. Therefore, Korea truly seeks to know science. …

Therefore, nowadays when we look at the Joseon people, we just look at the good sources of science without taking anything from them [good sources of science] and just looking at the phenomena [without taking any advantages of the good sources of science].

In this case, what are we supposed to do? Even if it is a little bit late [to adopt the scientific life], from now on, we should prepare tools, plow the field, and sow the seeds. If we don’t do anything about it because we think that it is too late, we will cry sad tears of sorrow because we failed to harvest and could not reap anything.

When we explore other cultured societies, they use science in various ways, and they apply the concept of science in their lives widely. They [other Western developed countries] already make use of scientific application. They obtained a high degree of civilization and achieved wealth and power. Moreover, in order to
connect with the public, they not only seek to make a more specialized science, but they also try to put effort into the invention of a science in the context of weapons. If they find countries which do not agree with them, they make use of science to threaten them. Using science for the military is the measure to decide world powers and smaller nations. [Thus, countries seek to use science for weaponized or to develop technology for weapons.]

In this situation, what are we supposed to do? There is no solution. Joseon should adopt other advanced countries' scientific concepts. Joseon should apply them in our lives. Joseon should develop science independently and make an effort to realize these concepts in our life. Koreans should make use of the concept of science and apply this scientific concept to our daily life in order to simplify our life. Also, this kind of activity should be adapted to our life as soon as possible.

Therefore, the Joseon dynasty should put twice the effort and struggle compared to other countries in order to supply the public with science. Korea should not only invest more energy into this, but it should develop more long term plans. Therefore, Korea will know that this [applying science into Koreans' lives] is an urgent matter, and Koreans should work quickly. Also, Koreans should work together to make Joseon a scientific nation. (Joseon should not only dedicate more energy to this, but we should also develop more long term plans.)

生活의 科學化! 科學的 生活化! 이것은 現代 科學의 精銳를 깨닷는 사람들은 어느 나라 어떠한 사람이나 다같이 부르짖는 부르지즘이다. 最近에 이르러 우리 朝鮮民衆도 삶기를 에쓰는 중에 있으며 삶기를 에쓰는 까닭에 科學을 要求하게 된 바는 當然한 일이라고 생각한다. 勿論 太初로부터 오늘날까지 生活을 要求하지 아니한 民族이 어디 있으랴 마는 真正한 意味下에 科學과 그 應用을 우리의 生活에 應用하여야 生活을 簡便化하면 모든 動作, 모든 業務에 科學的 處理法을 利用할이 必要한 所以를 切實히 느끼게 된 것은 比較的 近者부터의 일이라고 생각한다.

그런데 오늘날 우리 朝鮮民衆이 科學과 그 應用을 알고자 하는 慾望은 마치 배곱혼 者가 흔들기를 찾는 것과 같이 목마른 者가 마실 것을 찾는 것과 같이 時急히 焦燥히 그 것을 알기에 汲汲한 것이다. …

그래서 오늘날 우리 朝鮮을 살펴보면 科學의 荒原 그대로의 朝鮮인 바를 눈으로 보고 가만히 서 있는 形便에 잇는 것이다.

이에 우리는 어떠케 하여야 할 것인가? 비록 때가 늦지마라 이제부터라도 연장을 장만하고 발을 갈며 그 다음에는 씨를 뿌리어야 하겠다. 만일에 우리가 늦었다고 그대로 쉬고 있기만 하면 永久(영구)히 우리는 아모 收穫을 보지 못하는 非運에서 슬픈 눈물을 흘리고 잇게 될 뿐 이겠다.

오늘날 文明한 社會를 살펴보면 科學을 生活에 應用하는 範圍는 限量없이 廣濶하니 그들은 이미 成長한 専門 科學을 應用하야 高度의
文明과 富強을 이루었고 그들을 더욱 더 一般民衆의 生活과 密接하게
関係를 創기 為야 通信化 普遍化 하기에 새로운 좀더 高度의 専門科學을
造成하기에 汲汲할 뿐만 아니라 従来에 생각도 못하던 威力を 가진
科學兵器의 發明이 妖魔을 묻고 적구 나와서 自己主義主張에 맞지
아니하는 相對便을 威脅하는 倘에 科學의 威を 捕게 된 것이다. 이 科學의
협을 軍事上에 利用 하는 程度 如何는 곧 오늘날 世界에서 弱国の 尺度가
되는 것이라고 보아도 能아를 觀察이 아닐 만큼 그려가 偉力을 가진 것이다.

이러한 竅局에 處한 우리 朝鮮은 어쩌게 하여야 할가? 다른 道理가 없나니
為先 先進諸外國의 이미 成長된 科學을 가져가가 그것을 極히 初步의으로
普及시키며 나아가서는 自主의으로 専門科學을 造成하고 또 推進시키기
c까지 輔씨야 할 重重疊疊한 任務 앞에서서 잇는 것이다.

그리하기 때문에 朝鮮서서 科學을 普及한 함에는 南보다 倍以上的 努力과
奮闘가 잇어야 할 것이다. 威를 倍以上 쓰 뿐만 아니라 長久한 時日을
趵하여야 할 것인즉 우리는 時急히 秒急히 申들너야 할 것을 다같이 깨닫고
 서로 孫을 끼잡고 科學朝鮮建設을 為하여 奮勵하지 아니하면 아니 될 것을
 كافة라야하겠다.64

As we can see in Gil-ryong Park’s argument above, Park encouraged the public to live a
scientific life. He thought that Korea’s traditional life was far from the approach of scientific
reasoning. Therefore, there were many drawbacks in everyday life in Joseon, and he makes these
arguments in order to keep scientific reasoning in the public’s mind.

In a similar manner, in the discourse of social improvement there was also discussion of
aspects related to women and children. These ideas changed the previously male-oriented family
and moved toward more family-oriented ideals. Moreover, the government pursued reasonable
movements based on hygienic and scientific thought applied to eating, housing, and clothing
across the board.

In The Chosun Ilbo on May 12, 1929, a poster shows the motto of "Dear Joseon People,
the Improvement of Living Conditions (生活改新)" (Figure 4-18) and states: "[scholars and

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64 Gil-ryong Park. "Saenghwalui gwaakhwae daehaya 生活의 科學化에 對하야" (About Scientific Life), The
Dong-A Ilbo 동아일보 (East Asia Daily) (April 19, 1935): 5.
intellectuals encourage the Joseon people] to wear colorful clothes, adopt shorter haircuts, practice logic and common sense, abolish useless rituals, and take on a thrifty and economic lifestyle.” These kinds of movements were developed to apply to contemporary living and were thus considered a more practical movement.

Like Gil-ryong Park, Dong-Jin Park also recognized the wood floor of hanok as a multi-functional place. Based on this potential, Dong-jin Park tried to add glass doors to the wooden floors to divide up the wooden floors into separate spaces, and this helped the wood floor overcome some limitations by partitioning the floor into various private spaces. Dong-jin Park argued that we should widen areas of the living space and modify such spaces for activities, entertainment such as a music hall, and dining rooms in order to accommodate guests.

Urban traditional housing in Korea was called gaelyang-hanok 개량한옥 (modern hanok, or the improvement of tradition hanok); the meaning of improvement in Korean traditional housing means that the new housing began to use new material, such as bricks, glass, and galvanized iron sheets, which had not previously been used to construct buildings. The architectural historian Hong-sik Kim pointed out that modern people were able to build urban traditional housing due to the invention and using of new materials.

After the early 20th century, in the West, Le Corbusier and the advocates for the Bauhaus style began to explore the concept of super blocks in urban design based on the theory of the modern city. However, after encountering many problems, urban planners and architects again

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65 Campaign Poster for the Improvement of Living Condition, *The Chosun Ilbo* 조선일보 (Joseon Daily) (May 12, 1929).
66 Lim, 224.
67 Dong-jin Park, "Uli jutaeg daehaya gu 우리 住宅에 봉하야 九" (About Our Houses 9), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 27, 1931): 4.
68 Hong-sik Kim qtd. in Lim, 258.
got back to the traditional way after the 1980s, which originated from traditional streets and roads based on a more human scale.\(^6^9\) They believed that the theory of the modern city caused many social problems because it removed the humanism of human beings. On the other hand, in the Korean early modern context, Korean architects endeavored to reveal people's good-natured human nature through improving living conditions. It is a good effort towards ethical function of society and dwelling in a poetic fashion.

The Joseon geonchughoe 朝鮮建築會 (Association of Joseon Architecture) was founded on March 8, 1922 because of the Housing Improvement Movement and the Improvement of Living Conditions in Joseon. The Association of Joseon Architecture's most important achievement was publishing the magazine *Joseon and Architecture*, for the journal played an important role in elaborating these movements. The first issue of the magazine stated:

> All the architectural engineers who live in Korean Joseon should work in unity. We should put all of our efforts into researching and investigating current problems in urban planning, building laws, housing policies and improvement, specification and reunification of building materials, fireproof building, and heating technology in architecture. Our members should consider social problems and report the results of these phenomena scientifically. In particular, we should resolve and encourage the public to fix significant factors. In the end, we should help the public increase their development of the community and promote citizens' welfare in order to move towards enlightenment.\(^7^0\)

The Association of Joseon Architecture was founded to improve the life of Joseon and to provide better housing appropriate for the climate. In addition, the members of the Association of Joseon Architecture contributed to the development of social and cultural affairs.


\(^7^0\) "Joseongeonchughoeochwiui 朝鮮建築會趣意" (The Meaning and Purpose of the Association of Joseon Architecture), *Joseon to Geonchuk 朝鮮と建築* (Joseon and Architecture) (June, 1922): 2-3.
There are many articles written by Gil-ryong Park on impressions of Munhwajutaek

“Cultural House, which is one of Japanese housing styles and adopted to Korea in the 1920s. It is usually two stories and a compromise with Japanese and Western architecture.” In The Chosun Ilbo, a Cultural House was explained by Gil-young Park on May 16, 1929:

People talks about "Cultural House" easily … However, a "Cultural House," which is what it is called by the public, is not focused on culture and it is not just western-style or Japanese-style housing. First of all, a Cultural House should reflect residents' urban emotions. Moreover, it should have special spirit that is characteristic of each country's own unique spirit. Not only that, a Cultural House in Korea is not just a ready-made house, but it is for Koreans who are not in good economic situations; it is less expensive and still has good aesthetics. I think that the most significant thing is to spend less money to build this building.

요사히 걸핏하면 문화주택문화주택합니다. 그러나 문화주택이라는 것은 그나마 문화에 덕합한 문화주택이어야 할 것 이이요 담아서 문화주택이라고 그저 양옥집이나 일본주택만이 아닐 것 같습니다. 첫째는 그 나라 그 민족 그 향촌 그 도시인의 감정과 더 나가서 그 나라의 통일된 특수한 정조의가 들어나지 안호면 안됩니다. 그리고 우리들의 문화주택이라 하면 그것은 절코 집지장을 말함이 아니라 이래게 가난한 우리조선사람으로서 소비가 많되고 쓸모 만코 불품이 조하야 하겠습니. 그리고 무엇이니 무엇이니 하는 것 보다도 돈 적게 드는 것이 태일 조흘 것 같습니다.71

Park says that a Cultural House should pursue not only Western Japanese styles, but also represent the people’s economic and aesthetic values. There are two different types of Cultural House discussed in Korea in the early 20th century. First, as both Gill-ryong Park and Dong-jin Park already suggested, centralized plans in Korean houses enable residents to have more efficient and effective lives. As Gil-ryong Park mentioned, a Cultural House should include our long history and reflect on our vernacular architectural characteristics not only through local materials, but also through scientific methods. Therefore, these new architectural buildings should be vessels to hold our modern life. These qualities make a Cultural House.

71 Gil-ryong Park, "Jal salryameon jibbuteo gochibsida il 잘 살랴면 집부터 고침시다 1" (To Live Well, Firstly, Repair the House 1), The Chosun Ilbo 조선일보 (Korea Daily) (May 16, 1929): 3.
In the second article in *The Chosun Ilbo*, "To Live Well, First Repair the House," Gil-ryong Park suggested that modern Korean dwellings should have their "drain holes," "bathrooms," and "kitchens" updated. In the third article, he also pointed out the problems with natural light and ventilation: "There are many houses which have not considered light and ventilation." Park argued that in order to shift from traditional houses to modern houses, traditional houses should be renovated so that, first of all, they have a hygienic environment.

For Park, a modern dwelling should change the characteristics of spaces from guest-focused houses to family activities. The concept of lifestyle should also be changed from living in sedentary life styles to standing-up meal life. In Park's mind, Koreans should be modernized in both internal and external ways. Therefore, he insisted on incorporating Western architectural aspects into Korean traditional ways. By doing so, he attempted to modernize Koreans in their life style.

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72 Gil-ryong Park, "Jal salryamyeon jibbuteo gochibsida i 잘 살라면 집부터 고침시다 2" (To Live Well, Firstly, Repair the House 2), *The Chosun Ilbo* 조선일보 (Korea Daily) (May 18, 1929): 3.

73 Gil-ryong Park, "Jal salryamyeon jibbuteo gochibsida sam 잘 살라면 집부터 고침시다 3" (To Live Well, Firstly, Repair the House 3), *The Chosun Ilbo* 조선일보 (Korea Daily) (May 19, 1929): 3.

74 Lim, 295.

Figure 4-2. Jacques-François Blondel, Plan and sections illustrating a flushing toilet. The Getty Center for the History of Art and the Humanities, California
Figure 4-3. Étienne-Louis Boullée, Cenotaph for Newton, 1784. The Bibliothèque Nationale de France, Paris

Figure 4-4. Karl Friedrich Schinkel, a perspective drawing of the Altes Museum (or Old Museum), Berlin, 1823-1830
Figure 4-5. Gil-ryong Park, Sketch of the Courtyard Housing Plan. Gil-ryong Park, "Joseon jutaeg jabgam 朝鮮住宅雜感" (Thoughts on Joseon Housing), *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture) 20, no. 4 (April, 1941): 16.

Figure 4-6. Gil-ryong Park, Sketch of the Centralized Housing Plan. Gil-ryong Park, "Joseon jutaeg jabgam 朝鮮住宅雜感" (Thoughts on Joseon Housing), *Joseon to Geonchuk* 朝鮮と建築 (Joseon and Architecture) 20, no. 4 (April, 1941): 16.
Figure 4-7. Gil-ryong Park, A Study of House Layout. Gil-ryong Park, *Jaelae jutaeggaeoseone daehayeo il* 제해주택개선에 대하여 1 (On Dwelling Reform of Traditional Housing, no. 1) (Seoul: Self printed, 1933), nos. 1, 2, 8, and 13.
Figure 4-8. Gil-ryong Park, "Jue daehaya 廚에 대한야" (About the Kitchen, no. 1). Gil-ryong Park, "Jue daehaya il 廚에 대해야 ー" (About the Kitchen, no. 1), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 8, 1932): 4.

Figure 4-9. Gil-ryong Park, "Jue daehaya il 廚에 대해야" (About the Kitchen, no. 2). Gil-ryong Park, "Jue daehaya i 廚에 대해야 い" (About the Kitchen, no. 2), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 10, 1932): 5.
Figure 4-10. Gil-ryong Park, "Jue daehaya 廚에 대한야" (About the Kitchen, no. 3). Gil-ryong Park, "Jue daehaya sam 廚에 대한야 삼" (About the Kitchen, no. 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 11, 1932): 5.

Figure 4-11. Gil-ryong Park, "Jue daehaya 廚에 대한야" (About the Kitchen, no. 4). Gil-ryong Park, "Jue daehaya sa 廚에 대한야 사" (About the Kitchen, no. 4), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 12, 1932): 5.
Figure 4-12. Gil-ryong Park, "Jue daehaya 채에 대하여" (About the Kitchen, no. 5). Gil-ryong Park, "Jue daehaya o 채에 대하여 五" (About the Kitchen, no. 5), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (August 13, 1932): 5.

Figure 4-13. Gil-ryong Park, "Jue daehaya 채에 대하여" (About the Kitchen, no. 6). Gil-ryong Park, "Jue daehaya yuk 채에 대하여 六" (About the Kitchen, no. 6), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (August 14, 1932): 5.
Figure 4-14. Gil-ryong Park. A sketch of ondol. Gil-ryong Park, "Joseonjaelaenondol no gujo 朝鮮在來溫突の構造" (Structure of Korean traditional ondol), Joseon to Geonchuk 朝鮮と建築 (Joseon and Architecture) 19, no. 3 (March 1940): 17.
Figure 4-15. Cesare Cesariano, The Origin of Architecture according to Vitruvius, *De Architecture*, 1521.

Figure 4-16. Dong-jin Park's article, 1931. Dong-jin Park, "Uli jutaegdaehaya o 우리 住宅에 对하야 五" (About Our Houses, no. 5), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 19, 1931).
Figure 4-17. Dong-jin Park, Sketch of the Bosung College Campus Plan, 1936. Korea University Museum Achieve, Seoul
Figure 4-18. Campaign Poster for the Improvement of Living Conditions. *The Chosun Ilbo*
조선일보 (Korea Daily) (May 12, 1929).
CHAPTER 5
ACCOMMODATION OF WESTERN MODERNISM IN KOREAN ARCHITECTURE

Western Influences on Japanese Architecture

The stronger the belief that East and West belong together, the stronger the energy
to get to know the foreignness in one's nature. ...With the growth of this energy,
the melancholy will sink down to the grave it deserves.¹

--Bruno Taut, "Japans Kunst"

In order to understand how Western modernity was translated into Korean modernity, it
is necessary to trace Western architects' influence in Japan. In Japanese architecture, the
consciousness of tradition began in the 19th century, when the West began to collect ukiyo-e
浮世絵 (literally, "paintings of the floating world") and folding screens, which influenced
Western modern art and architecture.

After Japan was opened to the West, Western culture influenced the Japanese tradition
both socially and economically, and architecture was no exception. Japanese architects were
trained in Western modernism and these influences coursed through Japanese thinking about
architecture. During the modern period, there were a few Western architects who were especially
influential in the context of Japanese architecture. In particular, Frank Lloyd Wright, Bruno Taut,
Le Corbusier, Ludwig Mies van der Rohe, and Walter Gropius played significant roles in
constructing Japanese modern architecture.²

The German architect Bruno Taut was a significant figure related to Japanese modern
architecture. Taut was exiled from Germany for political reasons because he was one of the few
eminent architects in Germany who was a Jew, so he moved to Japan for three years from 1933

¹ Esra Akcan, "Toward a Cosmopolitan Ethics in Architecture: Bruno Taut's Translations out of Germany," New
German Critique 99 (Fall, 2006): 7.
² Ki-soo Kim, "Ilbongeochukeseo jeontonge gwanhan damrondeul 일본건축에서 전통에 관한 담론들" (The
Consciousness of Tradition in Japan Architecture), Geonchuk 건축 (Review of Architecture and Building Science
to 1935. Taut's political asylum in 1933 was not irrelevant to the consciousness of tradition in Japanese architecture. When he arrived in Japan, he was received by the Japan International Architectural Association and had a chance to visit Katsura Rikyū 桂離宮 (Katsura Imperial Retreat Garden) in Kyoto, Japan. Taut praised Japanese traditional architecture highly based on his perspective as a western modern architect. He argued that "it is worthy to call Katsura Rikyū a significant example of functionalistic architecture."  

Bruno Taut's opinions received an overwhelmingly positive response from Japanese architects. At that time, rationalist architects in Japan considered Katsura Rikyū and Ise Jingū 伊勢神宮 (Ise Grand Shrine) as the most significant buildings representing Japan's modern nationality. Katsura Rikyū was a masterpiece of functionalistic architecture, and Ise Jingū was evaluated and compared to Greece's Acropolis. In this transitional environment between tradition and modernity in architecture, Japanese architects adapted these buildings into International Style architecture, which was represented by rationalistic and functionalistic architecture.

Bruno Taut's interests and passion for Japanese architecture were seen in his book, *Houses and People of Japan*, which was published in 1937. In his book, he stated that "I wished to show to the best of my knowledge general tendencies and developments in Japanese architecture." This book is pragmatic and realistic in its approach to his thoughts about Japanese architecture. In this book, Taut drew several sketches not only about Japanese architecture, but also about Japanese landscapes, based on the field trips he took in Japan. Through these drawings, he expressed his impressions of Japanese architecture and landscapes (Figure 5-1).

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4 Ki-soo Kim, 14-15.
5 Taut, 1.
When he was in Japan, he put all of his efforts into writing and describing Japanese architecture and tried to compare cultural differences between Japan and Germany. Even though this book is not exactly accurate in its description of Japanese architecture due to Taut's limited observation, his passion for learning about Japanese culture is worthy of respect.

Beginning in the Shōwa period (1925-1989), Frank Lloyd Wright was also an early influence on Japanese architecture. As architectural historian John E. Burchard said, "We must not forget that the modern movement had an early start in Japan. Frank Lloyd Wright cannot be overlooked; the Imperial Hotel is still one of his magnificent works." However, Le Corbusier's influence was beyond compare greater than that of any other western architects. Burchard wrote, "Though the present fine pieces by Japanese architects owe their origin most directly to Le Corbusier (or less frequently to Mies), we must not forget that they could see, in their capital city, an important example of what was to influence European thinking, and that when they were very young." Burchard also commented that "the present work [of architecture] owes only a remote and ancestral bow to Wright, Raymond and Horiguchi; two men who have never built in Japan have been the principal sources of current Japanese inspiration—Mies the less, Le Corbusier the more." In this sense, Le Corbusier played a significant role in constructing Japanese architectural modernity in the early 20th century.

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8 Burchard, 130.

9 Ibid., 134.
In 1932, before Taut stayed in Japan, he wrote about Japanese architectural trends in a French magazine. In this article, Taut mentioned Japan's enthusiastic reaction to Le Corbusier, emphasizing Le Corbusier's position and influences in Japanese architecture.¹⁰ Le Corbusier began to be known in Japanese architecture through his urban planning proposal, *The City for 3 Million Inhabitants* (1922) and his book *Toward a New Architecture* (1923). From 1928 to 1929, parts of his books *Urbanisme* (Urbanism) and *Vers une Architecture* (Toward a New Architecture) were translated into Japanese through the magazine *Gugjegonechug* 國際建築 (Global Architecture). A complete translation of *Toward a New Architecture* was published by Miyazaki Kenzo in December 1929. After 1930, many magazines recognized Le Corbusier as an important figure. In particular, the Japanese journal *Shinkenchiku* 新建築 (New Architecture) published a story about Le Corbusier as a feature article in August 1939. Corbusier's masterpiece, *Precisions: On the Present State of Architecture and City Planning*, was translated into Japanese in 1942. Through these translation and publications, Le Corbusier was acclaimed in Japan as a genius and a master architect.

In the meantime, there were a few architects who were disciples of Frank Lloyd Wright and followed his practices in Japan, such as Antonin Raymond (1888-1976) and Tsuchiura Kameki 土浦亀城 (1897-1996). Raymond worked with Frank Lloyd Wright at Taliesin East in Spring Green, Wisconsin, in the mid-to-late 1910s, and Kameki worked for Frank Lloyd Wright's office in the early-to-mid 1920s. They also imitated Le Corbusier's architectural features and details, such as horizontal windows and roof garden (Figure 5-2).

Kunio Maekawa 前川國男 (1905-1986), Junzō Sakakura 坂倉準三 (1901-1969), and Takamasa Yosizaka 吉阪隆正 (1917-1980), who were Le Corbusier's disciples, and Kenzō

Tange 丹下健三 (1913-2005), who was strongly influenced by Le Corbusier, constituted the most significant Japanese early modern architects. Kunio Maekawa worked in Le Corbusier's office in Paris for three years, and he was an important influence on Kenzō Tange; both architects tended to interpret Japanese modern architecture through the modernist vision represented by Le Corbusier. Tange, in particular, acknowledged that he was strongly influenced by Le Corbusier.¹¹ He said that "I often visited him [Junzō Sakakura, who was a disciple of Le Corbusier] to hear about Le Corbusier."¹² In his article "Eulogy for Michelangelo as an Introduction to a Study of Le Corbusier"¹³ in The Japan Architect, Tange intended to illustrate Le Corbusier's principles through research on Michelangelo. Architectural historian Sigfried Giedion pointed out that "In 1953, I wrote a foreword for the Japanese translation of Space, Time and Architecture. I feel it in some way a duty to point out that we of the West no longer adhere to a creed of production for production's sake and that the civilization which is now in the making may lead to a cross fertilization of West and East."¹⁴ It is clear that the power of modern Japanese architecture has originated from Le Corbusier and other Western architects' influences.

Le Corbusier thus impacted most of leading Japanese architects in the early 20th century, and his architecture was regarded as the whole picture of modern architecture. As architect Odaka Masato said, Japanese modern architects considered Le Corbusier's architecture as a "religion."¹⁵ The reason Le Corbusier was so favored in Japanese modern architecture was that

¹³ Ibid., 9.
his work reached a highly artistic stage, embodying both "rationality" and "functionality," which were the most significant topics in those days in Japan. However, in order to understand the relationship between Japanese architecture and Le Corbusier, one must know that consciousness of tradition was one of the most important cultural factors seen in Japan during the Meiji Reform (1853-1877). At that time, Japanese architects thought about two important matters: preservation of Japanese traditional architecture and the acceptance of Western modern architecture. In this context, even if Le Corbusier was a representative Western modern architect, his architectural form and plan were understood and could be accepted in the context of Japanese architectural tradition. There are some concrete reasons why Le Corbusier pervaded or was assimilated into Japanese modern architecture so naturally.

Le Corbusier's architectural design favored the use of axonometric drawing, which resembles Japanese Yamato-e (a painting genre which thrived in the Heian period (平安時代 between 794-1185) projection drawing style. In addition, a few of Le Corbusier's projects were very similar to the building forms of Katsura Rikyū (Katsura Imperial Retreat Garden) or Sukiya-zukuri (a traditional Japanese architectural style of tea houses) style. In this sense, Japanese modern architects in the early 20th century believed that Japanese traditional architecture had something in common with Le Corbusier's architecture.

In a discussion about tradition in architecture, Kenzō Tange and Noboru Kawazoe (川添登 (1926-2015)) argued that Le Corbusier's "Five Points of Architecture" were very similar to the traditional Japanese Shoin (書院) (literally, "academy") style (Figure 5-3). As Tange and Kawazoe noted, Le Corbusier's open floor plan and curtain wall were very similar to plans in the

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16 Kwon and Lee, 167.

17 Noboru Kawazoe (川添登), Metabolism II, no. 169 (January-February, 1970).
Shōji (障子) (literally "screen") style, which used a sliding door system. Le Corbusier's independent column system, in which walls were not a structural element, is comparable to the Japanese concept of flexible spaces. Japanese architects obtained flexibility through open floor plans and post-lintel systems. These columns supported the weight of the edifice without using walls for support. In the Japanese wooden architectural system, the basic structural support was not provided by walls but by columns. Therefore, walls might be positioned with more freedom and flexibility through post and lintel systems. This process is very similar to Le Corbusier's Dom-ino system (Figure 5-4).

The grid plan system used in modern architecture and Le Corbusier's Modulor system were similar to the tatami flooring system used in Japanese tradition architecture. For example, in 1963, architect Hozumi Kazuo 穂積和夫 (1930-) published a vignette in his article "An Unexpected History of Japanese Architecture" in the magazine Geonchukmunhwa 建築文化 (Architectural Culture). In this article, Kazuo superimposed modern architectural concepts on the understanding of Japanese traditional architectural design: he collaged Le Corbusier's Modular man into his sketch of Nijō Castle's reception room in Kyoto, which was a typical 17th century Japanese tea house (Figure 5-5). Kazuo argued that there was a similarity between the traditional Japanese module system and Le Corbusier's Modular concept (Figure 5-6). Kazuo collaged the rational body scale of Corbusier's modular system into the traditional landscape painting in Nijo Castle's reception room. For Japanese architects, this Corbusier's modular system was the symbol of modern pioneering works. Kazuo’s imposed collage of Le Corbusier’s modular diagram into Japanese traditional landscape representation demonstrates how the

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18 Hozumi Kazuo (穂積和夫), "Ilbon geonchugui oesa 日本建築意外史" (Un-expected History of Japanese Architecture), Geonchukmunhwa 建築文化 (Architectural Culture) 200 (June, 1963): 81-84.
Japanese typically recognized and applied Western ideas in their traditions. This drawing is expressive because the reception room is the most symbolic space in Japanese tradition for respectful and ritual living.

Japanese architects in the early 20th century saw the characteristics of Japanese modern architecture through Le Corbusier's architecture. In other words, they saw elements of Japanese traditional character, which is similar to Eastern symbolic traditions, in Le Corbusier's architecture. They could thus readily accept Le Corbusier's architectural philosophy to construct Japanese modernity in the early 20th century. Untimely, Japanese architects in the early 20th century wanted to legitimate Japanese architecture by comparing it to western modern architecture. This desire became possible by accepting Le Corbusier's architecture.

**Mutual Enlightenment between Frank Lloyd Wright and Eastern Cultures**

It is generally known that Frank Lloyd Wright admired Japanese culture and that he incorporated Japanese influences in many of his projects. There has been research on the question of Japanese influences on Wright’s works; it is generally known that Wright admired traditional Japanese arts and culture, including architecture. Wright’s first encounter with Japanese architecture was at the World’s Columbian Exposition in 1893 in Chicago, where he saw the Japanese pavilion, the Hō-ō-den 凰凰殿 (Phoenix Hall) (Figure 5-7). At that time, the Japanese pavilion was regarded as the fair’s most unusual building, and it drew many visitors. Frederick L. Olmsted, who was the principal landscape designer of this Exposition, commented that "they [Japan] propose to do the most exquisitely beautiful things [Ho-o-den] … and desire to leave the buildings as a gift to the city of Chicago."19 This played a significant role in forming a lasting influence of Japanese architecture in Wright’s mind. Wright was strongly impressed by

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this building and later adapted some Japanese architectural elements into his designs, such as *tokonoma* 床の間 (an alcove designed as an accessory space for the use of pottery making, painting, and other art forms), which he observed in this building.\(^\text{20}\) Although Korea participated in the exposition,\(^\text{21}\) it is not clear how Wright reacted to it.

In addition to this experience, he travelled eight times to Japan starting in 1905, and even spent three full years in Japan between 1916 and 1922. His Japanese preference was clearly displayed in his 1912 book *The Japanese Print: An Interpretation*, which was about Japanese aesthetics of the woodblock print. Although he had not mentioned Japan before he visited there, he referred to Japanese culture in most of his lectures and writings for the rest of his life after his voyage to Japan. Furthermore, he rewrote his previous writings in order to include Japan. For example, before he wrote his book, Wright wrote an essay, "A Philosophy of Fine Art," in *The Japanese Print*. Originally, this essay was written in 1900. So the original essay didn't contain anything about Japan, but the revision for the 1912 book did. He rewrote this essay and included Japanese references in the book version. In 1932, Wright gave a lecture titled "The Art and Craft of the Machine" based on a manuscript written in 1901. Japan was not mentioned in the 1901 lecture but it was added in the 1932 lecture.\(^\text{22}\) He stated:

If Japanese prints were to be deducted from my education I don’t know what direction the whole might have taken. The gospel of elimination preached by the print came home to me in architecture as it came home to the French painters who

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developed "Cubism" and "Futurism." Intrinsically it lies at the bottom of all this so-called "modernism." Strangely unnoticed, unaccredited.\textsuperscript{23}

Wright not only admired Japanese prints, but also had an open mind toward traditional Japanese architecture. He praised Japanese houses very highly: "[the Japanese house is] a supreme study in elimination—not only of dirt, but the elimination, too, of the insignificant."\textsuperscript{24} Wright conducted eleven projects in Japan. The New Imperial Hotel in Tokyo was his representative project in Japan; it was built in 1923 and demolished in 1968. This building is considered a "transition building" between West and East, and Wright clearly represented his cross-cultural approach in this building. Wright often used natural materials (which are in line with his "organic architecture"), the gabled roof, and cantilevered roof in his Usonian houses. These characteristics are similar to traditional Japanese architecture.

Not only did Wright admire Japanese culture, he was also interested in Korean and Chinese arts and cultures. Wright collected Korean and Chinese craftworks such as folding screens and ceramics. According to architectural historian Julia Meech, Wright liked the clean lines and colorful, decorative designs of Korean painting.\textsuperscript{25} Wright displayed a Korean traditional 19th-century eight-panel screen at the Malcolm Willey House, which he designed in Minneapolis in the 1930s (Figure 5-8). There is a story that has been passed on orally from his family that he bought the Korean screens in Seoul, possibly in 1913, and gave them to his children.\textsuperscript{26} His son David Samuel Wright received this traditional Korean folding screen from his father in the 1930s. Furthermore, Wright decorated his room at the Plaza Hotel with a Korean jar;


\textsuperscript{24} Giedion, \textit{Space}, 405.


\textsuperscript{26} Ibid., 193, 255.
this is where he spent most of his time in his later years. Though his son said that his father visited Korea in 1913, there is no clear evidence that Wright ever made the trip. Nevertheless, this shows indirectly that Wright was interested in Korean arts and culture and had a positive view of Eastern arts in general. In later periods, Wright started purchasing Chinese art works such as paintings, ceramics, and sculptures.

Wright was especially interested in the traditional Korean heating system, ondol. There is a similar system in northern China, kang (炕), which is slightly different from the Korean system. The Chinese kang is limited to a bed heated from underneath. When Wright went to Japan for the New Imperial Hotel project, he encountered the ondol, which was being used in a "Korean room." When he was invited for a dinner at Baron Ōkura Kihachirō (大倉喜八郎)’s Tokyo house, which was a house for one of his patrons, it was an extremely cold winter day. Okura took him to a different place in the house which was called the "Korean room" because it was equipped with the ondol system. After he realized that ondol was an efficient heating system in cold weather, he tried to use it as the floor heating system in his Usonian houses, for example, in the Jacobs Houses in 1936. He described in his autobiography in 1943 that over thirty Usonian houses had floor heating installed.27

After dinner the Baron led the way below to the "Korean room," as it was called…The climate seemed to have changed. No, it wasn’t the coffee; it was spring. We were soon warm and happy again – kneeling there on the floor, an indescribable warmth. No heating was visible nor was it felt directly as such…I immediately arranged for electric heating elements beneath the bathrooms in the Imperial Hotel….The tile floor and built-in tile baths were thus always warm.28

Wright emphasized the "natural" feeling of spring-like warmth created by the ondol system in the harsh winter. Although his relationship with Korean and Chinese arts has rarely been researched in scholarship, he was indeed influenced by East Asian cultures in general.

Wright’s experiences reinforce that fact that the influences between the East and West were not in just one direction. As architectural historian Giedion stated, "Before this moment traditional China and Japan had provided incentives for the West during the eighteenth century-Rococo—and, more profoundly, during the nineteenth century when Japanese woodcuts helped to release the imagination of the Impressionists."\(^{29}\) Giedion certainly had in mind the so-called chinoiserie (literally, "Chinese-like") style, the Eastern Asian folies in 18th-century European gardens and palace interiors.

The Influence of Western Architecture on Gil-ryong Park and Dong-jin Park

Dong-Jin Park’s recognition of Western architecture is clearly seen in the newspaper *The Dong-A Ilbo*. From March 14, 1931 to April 5, 1931, Dong-Jin Park contributed his thoughts in *The Dong-A Ilbo* through a series of 16 articles entitled "Uli jutaegge daehaya 우리 住宅에 对하야" (About Our Housing). Park believed that adapting Western architecture was essential in the early modern period of Korea: "As animals adapt to the environment, we have to adapt to the international life for our survival."\(^{30}\) Park believed that Koreans should adopt Western architecture in order to keep abreast of rapidly changing global society. In order to support his argument, Park used the "Renaissance-style" architecture or so-called neo-classical architecture as an example of an architecture which did not meet the needs of its historical time:

\(^{29}\) Giedion, *Space*, xxxviii.

We should know that the Renaissance-style housing, which was focused on form in the 18th century, was replaced by functionalism and pragmatism in the late 19th century because the Renaissance style was lacking in satisfying the new life of the time.

Park's newspaper articles encouraged the Korean public to lead "a reasonable life," which was a modern concept occurring after the late 19th century. Park also emphasized "fitness (hygiene)" and "efficiency" in order to explore new housing.

As analyzed in the section "Emerging Scientific and Aesthetic Modernity" in Ch. 4, in the West, the modern concept of "hygiene" and "efficiency" can be traced back to the late 18th century, especially to the French neo-classical architects who began to take these ideas into consideration in their designs. At that time, Jacques-François Blondel began to discuss about the "efficiency" by his theoretical idea "distribution of space" in French hôtel. In this design, he intentionally made the compact plan of tightly clustered rooms and hierarchically distributed spaces in order to increase the efficiency not only for the people who visited, but also residents. Moreover, he explored the "hygiene" by providing the latest modern flushing toilet drawings in his design buildings. He was the pioneering architect who initiated the concept of hygiene in architectural representation. Étienne-Louis Boullée also tried to embody the efficiency in architecture a different way. He designed buildings with fundamental geometrical forms such as pyramids, cubes, cylinders, spheres, and truncated cones, and so on. Different from other

31 Dong-jin Park, "Uli jutaege daehaya sam 우리 住宅에 對하야 三" (About Our Houses 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 17, 1931): 4.

32 Dong-jin Park, "Uli jutaege daehaya sibil 우리 住宅에 對하야 十一" (About Our Houses 11), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 29, 1931): 4.
architects who were found of decorations, Boullée used shapes based on simple geometrical construction. His views on shape were representation of his thought on rationality.

Dong-jin Park's efforts to persuade the Korean public to reevaluate Western architecture are most evident in his article entitled "Hyeondae geonchugui chuse 現代建築의 趨勢" (Trends in Contemporary Architecture) for The Dong-A Ilbo (1931). In this article, Park introduced trends of Western architecture and architects to the public:

This essay is not to explore a technical detail of specialized architecture. In order to decide a trend of our houses, we need to know what other countries are doing, and what other countries are arguing about regarding architecture. Even if the contents of this essay might be disorganized, I will explore the trends of modern world architecture.

In modern society, the status of architecture in the arts is the most positive position. [So, the status is very high.] It is a great product of the late 19th century to get a new current of thought in architecture.

Park wanted to introduce modern world architecture to the public because he believed that Koreans could model new housing trends by looking to the architecture of other countries. To illustrate this, Park explained the Art Nouveau movement, which occurred in Paris, and the Secession movement, initiated in Vienna, because he believed that these two movements represented the most important architectural ideas for Korea—that these two movements would play a significant role in establishing the direction of early modern Korean architecture and life:

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33 Dong-jin Park, "Uli jutaege daehaya sam 우리 住宅에 對하야 三" (About Our Houses 3), 4.
The first representative movement was Art Nouveau in Paris, and the second was Secession in Vienna. These two movements defied old-fashioned architecture, which exemplified tradition and conventionality. These two movements attempted to expunge outdated habits, which constrainedly related to new forms of architecture [but, unfortunately these outdated habits are not related to new forms of architecture]. These movements looked for a creative artistic form through investigation of the architectural essence. The Art Nouveau movement investigated the natural materials, which were different to traditional ones. …

The Secession movement was an influential modern movement. This movement had a lot of potential to create modern movements in art and could develop a synthetic overall new life in the modern period. This movement will play a significant role in influencing other movements in the near future. It is necessary for us to appreciate a great master of the Secession movement, Otto Wagner, and his comment that "art does not need to consider the art itself."

Park believed that Art Nouveau and the Secession were two representative movements that could overcome and oppose traditional and conventional architecture. In particular, Park praised the figures behind these artistic movements who tried to find a different way instead of following conventional structure. By highlighting these two movements, which were actively happening in the West, Park wanted to emphasize trends in Western architecture and persuade Koreans to adopt Western trends in their own modern architecture.
In The Dong-A Ilbo, on March 18, 1931, Dong-jin Park investigated western countries (England, the Netherlands, Germany, and France) as examples of advanced Western architectures in order to explore future trends after the Secession movement. These countries' new attempts inspired Korean modernists in the early 20th century to adapt new technologies and skills from the West and apply them to modern Korean architecture. Park began with England by writing:

Magnificent (or sublime) and spectacular views of modern architecture.

A silver [the aged] and a countryside housing (England).

England has strength in suburban and rural architecture. Therefore, England affected the trend of developed housing in North America. Among these architectures, which were influenced by England, the most interesting thing was the development of housing in a provincial city, and there are some special characteristics specific to housing in rural areas.

Park believed that England's housing in rural areas had many advantages, and that Korea should adopt this architectural style because most Korean housing projects were located in rural areas. He believed that England had much experience in constructing houses in rural areas and "silver [the aged]" houses. In particular, Park thought that the strength of English architecture lay in developing country communities with suitable country buildings. For these reasons, Park

35 Ibid.

36 Dong-jin Park defined the aged as "silver," and the aged means the old generations or old people. For him, the aged and silver are interchangeable concept.
intended to integrate the strengths of England's housing in rural areas into Korean modern architecture, especially in suburban areas (Figure 5-9).

As analyzed before, the concept of "spectacular view" (qiguan 奇觀) was used by Chinese Qing emperor Qianlong for expressing his impression of the Western garden and fountains in the Yuanmingyuan. In his poem, Qianlong used this concept to describe the wonders of Western mechanical fountains, Baroque-like multi-storied buildings, and the Western linear perspective garden views. According to his poem, he was so proud of these spectacular garden views and really wanted to introduce such impressive jing (景, a Chinese traditional concept of "beautiful scene") to Western visitors. In this 18th-century Eastern case, the use of "spectacular view" means a strong pride and wonder towards exotic magic views.

Park praised the architectural knowledge and thought of the Netherlands as well as that country’s desire to create new architecture and their architects' passions for innovation. Park emphasized the motto of Dutch architect Hendrik Petrus Berlage (1856-1934), who was the country’s leading modern architect:

First, a new movement of Netherlands [:] The reason that Holland's architecture obtained a flamboyant (gorgeous or flowery) reputation was the result of their burning passion. Arts in each country have their own peculiarity in expression. The differences between the arts originate from their own characteristics; in order to understand the differences among each country’s arts, it is important to explore the initial forms of arts and then the modern situation [of arts]. After that, we can anticipate (forecast, predict) the arts in the future. In this sense, the Netherlands got out of the period of adoration totally [The Netherlands extricated a dark ages,], a new age [era, epoch] is the starting point of the Netherlands' new [advanced] architecture. …


38 Ibid.
Berlage played a significant role in nurturing Netherlands' young and fresh budding (blooming of) architecture and this blooming began to mature through [the work of] architect Berlage. …

As Berlage said, "Architecture is a combination of fine arts by means of its own purposes, structures, and different forms," and his architectural theories influenced not just architecture, but the broader world of arts as a whole.

In the Netherlands, there runs a modern energy in freedom, peace, clear sky, pure man and woman, innocent sympathy, beautiful dream, pastoral mood, and national passion. Whenever I see your [Netherlands'] art works, it is difficult for me to control my emotions, such as envy, effervescence and a throbbing heart.

In this new movement, Berlage stood as a vanguard.
his motto "Architecture is a composite of arts." Park believed that architecture influenced the entire territory of arts beyond its own borders. In order to support his argument, Park discussed the multi-family houses in Hoek, Netherlands, because this type of housing complexes embodied Holland's dynamic and creative architectural activities as one of the leading country of modern architecture at that time (Figure 5-10).

For Park, Germany was the primary architectural leader in the modern age. In particular, he was impressed by the International Style, which was created and developed by German architects in the early 20th century. The following day in the same newspaper, Park discussed German architecture, focusing on the International Style:

Second, Germany's taste in architecture [:] after passing through the time of chaos and World War I, we can see the furious entry of the Expressionists in architecture. The Expressionists started from making arts to be subjective. Strictly speaking, the Expressionists are the representation of expression on subjectivity. …

However, as the architectures of the Expressionists focused on an obsession with their own opinions, the Expressionists disregarded architectural structures and materials. As a result, they forgot to reveal the architectural essence. Now we cannot control the Expressionists and deny their existence. By this reaction [the Expressionists' efforts], there is a new architectural spirit which was an epoch-making effort not only by Germany, but also other developed countries like Germany. This is "International Style Architecture," which was mainly advocated by Germany. Architecture is composed of the efforts from society and social life. These efforts are found not only in all fundamental works of art [artistic creations], but they are also seen in public opinion in each country.

(二) 獨逸的建築趣味[:]: 混亂的時代をながして 大戦を 境界を
表現派建築の猛烈な 進出を 看け ん う こ ん に は 表現派 は た ん 色 に は 建築を 主観化する 推定を 本 本 質を 急速に 妥当に 本質を 忘却した こ ん に は 本質を 忘却した こ ん に は 本質を 忘却した こ ん に は

그러나 表現派의 建築은 刺戟的狂暴的 自己主観에만 執着하는 結果로 構造, 材料를 無視하여 建築으로서의 本質을 忘却하였습로 그만 이세는 準度할 수가 えげ 꼼이기 때문에 그 勢力이 衰落하여지고 말게 되었다. 이 反動으로 여긴 建築就是 建築精神은 獨逸及 其他  모든 나라에
이나가게 되어 划期的努力を 다토게 되었다. 이것이 獨逸의 擠唱인 國際建築이다. 그 社會와 그 社會生活에 基因한 構成意志로서 建築에 비롯
At that time, German architecture, which was represented by the International Style, was at the forefront of world architecture, and Park intended to make use of these trends to renovate Korean modern architecture in the early 20th century. He observed Hans Scharoun's project at the Weissenhof Settlement in Stuttgart (1927) as a good example of modern architecture, and encouraged Korean architects (and even the public) to know more about these modern trends (Figure 5-11).

Architectural historian Sigfried Gideon praised the Weissenhof Settlement: "The Weissenhof Settlement of 1927 is evidence of the group's steady efforts to bring the creative forces of the period to realization. Germany was impoverished, and there was a shortage of materials, when the magnificent gesture was made of inviting creative artists from every country to erect buildings at Stuttgart."41 There are a few more positive opinions about the Weissenhof Settlement of 1927 from other architectural historians, and in particular, Giedion wrote several articles about this building in different mediums. 42 Through Park's interpretation of the International Style, we can examine how Park understood world architecture, and how he wanted to adapt the advantages and strengths of these Western modern architectural models to Korean architecture.

Park also introduced many primary characteristics of French architecture and the most prominent modern French architect, Le Corbusier, in The Dong-A Ilbo on March 19, 1931. In this article, Park offered high praise for French culture and its role in architecture through its

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40 Ibid.
41 Giedion, 480.
revolutionary development, and he believed that French architecture represented the modern spirit:

[In the latest formation and artistic expression of architecture] there were no changes as dramatic as those in French architecture. …In French paintings, there are many changes in methodology that are distinct from naturalism, which was [represented by] the previous era of Raphael. These new changes include Impressionism, Cubism, Futurism, and Surrealism. Although painting is a two-dimensional representation, three-dimensional architecture provides a greater possibility of change in broad regions as compared to paintings. French architecture proved that possibility of change. In particular, the Eiffel Tower, which was erected at the Paris exhibition in 1900,\(^\text{43}\) played a significant role in showing the revelation of modern architecture in terms of materials and structure. In the general architecture community, progress and development go up a gentle slope. The appearance of Le Corbusier in the modern period influenced the environment of architecture significantly.

\(^{43}\) The Eiffel Tower was actually constructed in 1889 for the 1889 World's Fair in Paris.

\(^{44}\) Dong-jin Park, "Uli jutaege daehaya o 우리 住宅에 对하야 五" (About Our Houses 5), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 19, 1931): 4.
believed that, based on Le Corbusier's architectural practice and philosophy, Le Corbusier was the most outstanding and revolutionary architect in the modern age.

Park explored and examined the "rationalism" of Le Corbusier's architecture in detail and explained these ideas to the public, introducing Le Corbusier's famous metaphorical expression that "A house is a machine for living in."45 Park agreed to Le Corbusier's glorification of rationality, quoting Le Corbusier's words through interpretation:

Rococo architecture, which was crowded by the play of ornamentation, was obviously ugly and twisted. Extreme purity without decoration in [modern] architecture is amazing facts, similar to the invention of "arch" architecture in Rome. From now on, let us investigate briefly what a hero of world architecture, Le Corbusier, said about rationalism. His statement that "A house is a machine for living in" is a well-known architectural slogan of the modern day. Social lives are controlled by modern technology, for example, by flight records of distance and speed, the printing ability of a super high-speed rotary press, and the expansion of wireless range. Our space and time are controlled by these technologies. It is natural that Le Corbusier's motto "A house is a machine for living in" is a rule of the "record creating system." There is a saying that states "the more reasonable, the more beautiful." In the past, we believed that pursuing the reasonable was the arbitrariness [misunderstanding] of a scientist. However, these days we believe that rationalism is one of the standards of beauty. In this sense, in Le Corbusier's saying "A house is a machine for living in," he praised the rationality of planes and cars.

45 Ibid.
Park argued that it was important to pursue rationality to live in this modern society. As he stated above, Korean architecture needed this "rationalism." He mentioned several times in magazines and newspapers the "irrationality" of Korean traditional architecture, such as kitchen, layout, and hygienic issues. Park thought that the rationalism of French modern architecture was the most important and urgent matter for Koreans to learn. He thus strongly encouraged Koreans to incorporate rationalism, using the case of French architecture and architects as a model.

Moreover, Park claimed that contemporary people should follow modern concepts such as rationality, hygienic concerns, and efficiency; in particular, Korean people of the early 20th century should pursue modern international trends and concepts. He wrote:

In the modern period, "life"—which emphasizes individual and social consciousness and new standards such as hygiene, public order, mass production, and so on—decides the value and ideal of arts. Therefore, as Le Corbusier pointed out, in associating with the concept of rationality of ships, cars, and aircraft, he tried to move away from the unconventional, traditional forms in architecture.

We [Koreans] should know that French architecture outrivals other traditional European architecture.

Park emphasized some modern concepts such as hygiene, public order, mass production, and so on, and believed that Le Corbusier most fully embodied these concepts through designs and

46 Ibid.
47 Ibid.
publications. In Korean traditional culture, hygiene, public order, and mass production, which were related to the concept of "rationality," were not primary ideas and not considered in the Korean social and cultural context of that time. In the early 20th century, Korean social and cultural contexts were closer to premodern society, which had not yet considered such modern concepts. Park was impressed by Le Corbusier's ideas and recognized the significance of rationality. He argued for the adoption of the concept of rationality into Korean architecture through the implementation of hygiene, public order, and mass production.

In order to support his argument, Dong-jin Park focused on Le Corbusier's representative housing project, Villa at Garches (1927-1928), in The Dong-A Ilbo on March 19, 1931 (Figure 5-12). Park did not mention or explain this building in detail in his article, but rather simply showed a photographic image without saying much about it. However, after he explained the concept of rationality, he selected this building as an exemplar which embodied the idea of rationality in architecture. Villa at Garches was the representative building which comprehensively manifested the rationality in modern architecture. This building is composed of a grid system of 15 ft. 3 in. by 7 ft. 8 in. The grid system is not necessarily related to the interior plan. The façade was not designed to support the weight of this building, but rather its main purpose was to carry sunlight to the inside of the building. Only the columns serve to support the structure's weight. In terms of the interior, this building is not aesthetically focused on decorations of luxurious materials; rather, its interior emphasizes proportion and disposition in order to embody rationality. In Korean traditional architecture, the grid modular system

48 Le Corbusier, Oeuvre Complète De 1910-1929 (Zürich: H. Girsberger, 1956), 140.
50 Ibid.
existed in temple and palace buildings made of wood. However, the grid system did not exist and was not applied in *hanoks*, the Korean traditional wooden housing. Most *hanoks* were constructed by carpenters, who relied on their previous experience of the construction crafts. Using the grid system thus meant a transition from pre-modern to modern construction methods. Park believed the grid system was one of the ways to embody "rationalism" in constructing buildings. In the same article, Park praised planes and cars, associating these modern products to rationality. He thus intended to educate the Korean public which was unfamiliar with these modern concepts.

**Hwashin Department Store in Seoul and the Carson, Pirie, Scott Department Store in Chicago**

The Hwasin baeghwajeom 화신백화점 (Hwashin Department Store, 1937) is a significant empirical case which demonstrates Western influence on Korean modern architecture. Hwashin Department Store has a strong comparability to Louis Sullivan's architectural ideas and philosophy. It was built in 1937 and was Gil-ryong Park's representative project. In the early 20th century, international modernism and functionalism had been spreading all over the world, and these trends were also introduced into Korea. Like other modern buildings constructed at that time, the design of the Hwashin Department Store focused primarily on functionality rather than "eurhythmy," which, in Vitruvius’s theories, implied beauty and fitness. Given that Gil-ryong Park said that his favorite architect was Frank Lloyd Wright, it should not be unexpected that the Hwashin Department Store looked similar to the buildings created by Chicago School

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51 Dong-jin Park, "Uli jutaege daehaya o 우리 주택에 트하야 五" (About Our Houses 5), 4.
architects and was possibly influenced by Frank Lloyd Wright. For example, Gil-ryong Park designed the first and sixth floors using different heights depending on their purposes and functions, but other middle floors had the same height (Figure 5-13, Figure 5-14).\textsuperscript{54} His design method echoed Louis Sullivan's philosophy of "form follows function."

The modernist motto of the Chicago School, "form follows function," represented a practical attitude rather than an aesthetic approach. Although this motto became known by Louis Sullivan, the real philosophical idea originated from Carlo Lodoli (1690-1761), an 18\textsuperscript{th}-century Italian architectural theorist. Lodoli was the precursor who referred "form follows function" as the modern dictum. Lodoli emphasized the suitable use of natural materials in architecture, and recent research\textsuperscript{55} revealed that these practical ideas lead to the modernist motto, "form follows function."\textsuperscript{56} However, Sullivan's philosophy based on this motto was not just the result of a pragmatic approach, but rather to synthesize the modern struggles with the tradition through engineering and modern aesthetics. Sigfried Giedion defined the spirit of the Chicago School as "its impulsion toward the simplest and most self-evident solutions."\textsuperscript{57} The Chicago School pursued pure forms which could integrate architecture and construction as identical expressions.\textsuperscript{58}

It can be valuable to compare Louis Sullivan's Carson, Pirie, Scott Department Store (1906) (Figure 5-15, Figure 5-16) with Park's Hwashin Department Store in order to find the

\textsuperscript{54} Chung-dong Kim, "Hwasin bojoneul wihan jean 화신 보존을 위한 제안" (To Stop the HwaShin Department Store from Being Demolished), GGumim 47 (April, 1984): 21.


\textsuperscript{57} Giedion, Space, Time and Architecture, 374.

\textsuperscript{58} Ibid., 382.
mutual enlightenment between these two buildings. Even if the Carson, Pirie, Scott Department Store and the Hwashin Department Store were constructed in different countries and cultures, these two buildings share many architectural similarities. First of all, the structure of these two buildings is very similar. The height of the first floor in both buildings was greater than that of the other floors. Both architects intended to create more open areas for customers who visited these commercial spaces. In this sense, these two buildings exemplify rationality and an awareness of the economic requirements of spaces. Second, these two architects projected strong molding lines on the first floor top edge and the building's roof edge. Other floors' slabs were not protruding obviously. Both architects wanted to emphasize not only the shape of the overall building and of the first floor but also the commercial space which represented their main functions. Third, both buildings' entrances were located on a prominent corner where main city streets intersected. The siting of the entrances thus enabled these two buildings to create efficient customer flow. The Carson, Pirie, Scott Department Store was built in three blocks on the Madison and State Streets in Chicago, which was billed as the "World's Busiest Corner." The Hwashin Department Store was built in the Jongro area of Seoul, which contained the most crowded and prosperous urban section of the city at that time. Fourth, both of these two buildings used a column and beam structure instead of walls to support the building weight. Walls were not used for structural support. Retailers could thus lay out the inner spaces without being constrained by walls. Architects could thus design the façade freely since they used columns as support structures instead of using the external walls to support the building's weight. Finally, these two buildings repeated respectively the external feature patterns on their façades.

59 Ibid., 389.
Repeating the same pattern of forms or physical details is a modern paradigm, which is related to efficiency in modern architecture.

It is worthwhile to compare the Hwashin Department Store with another Chicago building, the Auditorium Building (Figure 5-17), which was designed by Dankmar Adler and Louis Sullivan in 1889. Both buildings emphasized the installation of a theater in the section drawings. The Auditorium Building integrates theaters, a hotel, and offices into an urban block complex in Chicago. As architectural historian Kenneth Frampton commented, this building is exemplary of the multi-use complex.\(^6^0\) In the Hwashin Department Store, Gil-ryong Park also designed a theater, kitchen, and offices. In his section drawings, Park emphasized the significance of the theater, which was very rare in Korea at that time, in the multiplex urban complex. From his section drawings, we can infer that Park attempted to introduce Western modern architectural trends, represented in Sullivan's buildings and other buildings in Chicago, to Korean urban life.

Moreover, the idea of a roof garden at the Hwashin Department Store can be compared to Frank Lloyd Wright's Midway Gardens (Figure 5-18), built in Chicago in 1914. The Midway Gardens were for public dining as a social institution. Wright’s design of Imperial Hotel in Tokyo was related to the plan and section of Midway Gardens,\(^6^1\) which was a lifetime project carried out by Wright and his design team. On the building roof, Wright installed a winter garden and restaurant to encourage common activities in modern Chicago life. The basic social concept of this building is very similar to the Hwashin Department Store. On the top floor of the Hwashin Department Store is a roof garden for common activities. Park's building is a multi-functional


\(^{61}\) Ibid., 62-63.
complex integrating retail, theater, and dining garden into a social complex for modern urban life. Park once said that his favorite architect was Frank Lloyd Wright, and his appreciation for Frank Lloyd Wright was shown through his adaptation of Wright's design ideas.

Although there is no clear evidence that Park directly imitated Louis Sullivan's buildings in Chicago, we can infer that this is the case, based on his interest in Sullivan's modern architecture and the theories of the Chicago School, along with the similarities of architectural features we described above. As Dong-jin Park emphasized functionalism and pragmatism in modern architecture, saying that "The Renaissance-style housing, which was focused on form in the 18th century, was replaced by functionalism and pragmatism in the late 19th century because the Renaissance style was lacking in satisfying the new life of the time [in the context of modern architecture]," Park's Hwashin Department Store demonstrated the "function" and "functionality" of Sullivan's construction theories in the Korean context of modernization. There is a strong relationship of design ideas between Park's Hwashin Department Store and Sullivan's Carson, Pirie, Scott Department Store. One might suggest that the Hwashin Department Store might have been modelled on Sullivan's building because Park was so interested in Sullivan's architecture at that time.

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Figure 5-1. Bruno Taut, A sketch of priest's house at Sendai, 1933. Bruno Taut, *Houses and People of Japan* (Tokyo: S anseido Co., 1937), 211.

Figure 5-3. Shoin 書院 (A type of audience hall or tea house in Japanese architecture). Photo collected by the East Asian Architectural History Lab at Hanyang University, Seoul

Figure 5-4. Le Corbusier's Dome Ino structural system, 1914. Foundation Le Corbusier, Paris
Figure 5-5. Nijō Castle's reception room in Kyoto. Photo collected by the East Asian Architectural History Lab at Hanyang University, Seoul

Figure 5-6. 床の間はル・コルビュジエ (Alcove of Le Corbusier). Hozumi Kazuo (穂積和夫), "Ilbongeonchugui oesa 日本建築意外史" (Un-expected History of Japanese Architecture)," Geonchukmunhwa 建築文化 (Architectural Culture) 200 (June 1963): 83.

Figure 5-9. "Hyeondaegeonchugui wigwangigwan (yug) (Magnificent and Spectacular Views of Modern Architecture, No. 6). Dong-jin Park, "Uli jutaegi daehaya sam (About Our Houses, no. 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 17, 1931): 4.

Figure 5-10. "Hwalan 『hoekeu』ui yeongyeoljutaeg (Jointed Houses in Hoek, Netherlands). Dong-jin Park, "Uli jutaegi daehaya sa (About Our Houses, no. 4), The Dong-A Ilbo 동아일보 (East Asia Daily) (March 18, 1931): 4.
Figure 5-11. "Dogil 「Syututeugaleupeu」 jutaegjeonui sojutaeg 독일『슈투트가르프』住宅展의 小住宅" (A small house at the Stuttgart housing exhibition, Germany). Dong-jin Park, "Uli jutaege daehaya sa 우리 住宅에 対하야 四" (About Our Houses, no. 4), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 18, 1931): 4.

Figure 5-12. "Bulgug『galeusie』ui jutaeg 불국『가르시에』의 住宅 (Villa Garches, France). Dong-jin Park, "Uli jutaege daehaya o 우리 住宅에 対하야 五" (About Our Houses, no. 5), *The Dong-A Ilbo* 동아일보 (East Asia Daily) (March 19, 1931): 4.
Figure 5-13. Gil-ryong Park, Hwashin Department Store, the 1940s. Photo collected by the East Asian Architectural History Lab at Hanyang University, Seoul

Figure 5-14. Gil-ryong Park, Section drawing of the Hwashin Department Store, 1937. Photo collected by the East Asian Architectural History Lab at Hanyang University, Seoul

Figure 5-16. Louis Sullivan, West elevation drawing of Carson, Pirie, Scott and Company, Department Store, Chicago, 1899-1904. Historic American Buildings Survey, image available online at: http://www.loc.gov/pictures/item/il0067.sheet.00004a/resource/.
Figure 5-17. Louis Sullivan and Dankmar Adler, Section of the Auditorium Building, 1889. United States Library of Congress, Washington, DC

Preserving the Origins of Modernity

Preserving the [art] work does not reduce people to their private experiences, but brings them into affiliation with the truth happening in the work.  

--Martin Heidegger

So far, this research has explored the history of Korean early modern architecture by focusing on two representative Korean architects' thoughts and their designed buildings. What is the status quo of these early modern buildings in Korea's current society? What are the possible historical meanings these buildings embody to the present life? In another sense, it is important to reflect on the topic of historic preservation in Korean modern architecture, especially those early modern works, because preservation is a means to reveal and return to the origins of Korean modernism. This section examines the historic preservation of significant modern architecture by applying and comparing Korean and Western theories of preservation. Such a comparative study helps reveal how cultural encounters in early architectural modernism can be sustained as a valuable part of contemporary urbanism in both Korea and the West.

Historic preservationist and economist Donovan D. Rypkema has argued that historic preservation is a social responsibility, and that we must act without failure. This thought is based on the balance between sustainable development in urban contexts and the preservation of a city’s architectural heritage. In the past, Korea has focused on physical preservation activities related to its cultural heritage, such as the excavation of monuments and retrieving their records as well as their maintenance. These activities focused on the preservation of original status and

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historical values. During the 21st century, Korea began to consider increasingly the sustainability of its cultural heritage in urban contexts, focusing on buildings which fulfilled the needs of our modern society, culture, and even economics. Korea should consider the preservation and utilization of modern architecture because, in the urban context, these buildings which bear historical meanings are continuously in communication with the present. This process of communication occurs not only physically, that is, through the buildings themselves, but also mentally because the preservation of modern architecture is strongly related to the memory of our lives.

The modern philosopher Martin Heidegger revealed the significance of the "preservation" of the four-folded world (sky, earth, divinity, and mortals) through the preservation of the work of art. The preservation of meaningful modern buildings is a critical way to enlighten our understanding of sustainable humanity. As philosopher Karsten Harries has argued about preserving the past: "What does history matter? Genuine community requires both a shared past and a hope-for future." Our community needs the connection between the past and future. It is important to preserve modern buildings in order to trace the origins of our lives and embody the public's memory.

The historic preservationist Daniel Blunstone said that the preservation of modern buildings has a stronger relationship with "stakeholders' memory." Modern buildings shape our lived environment, and thoughtful buildings occupy the memory of our lives. As revealed by historian Frances A. Yates’s pioneer work on the art of memory in Western traditions, the

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preservation of architecture is not only significant in terms of the historical and cultural identity of a modern building, but it also recalls the collective memory of its residents and visitors because it embodies their poetic lives through reflecting on the fundamental meaning of human existence. The sustainable horizon of historicity and culture can be revealed and maintained through preserving those modern buildings that can facilitate our critical understanding of the relationship between earth and sky, mortal and immortal.\

During the 21st century, Asian cities are facing serious challenges. They have undergone rapid changes due to the influx of Western culture since the 19th century and have encountered many crises that have resulted from natural disasters, urbanization caused by rapid economic growth, and increases in population. Under such circumstances, these cities are losing their traditional and unique urban morphologies, their architectural and social characteristics, and their sense of history. For example, Seoul, a world-renowned cultural city with a population of over ten million and 600 years of history, has mainly focused on development plans that overlook historic and regional features in favor of achieving quantity-oriented economic growth in a fast pace.

The current discourse on sustainable buildings focuses mostly on technological approaches that promote more efficient use of natural sources for environmentally friendly living. Scholars in philosophy and postmodern theories have consistently questioned the narrow-minded views regarding the role of technology in modern life. Most contemporary architects who pursue sustainable buildings have explored architectural design alongside environmental

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performance or energy savings. However, what is missing in this technical focus is Heidegger's understanding of "poetical dwelling" as the driving force for cultural sustainability, when the concept of sustainability refers to the human ability to maintain a healthy environment in order to promote a meaningful life.

Korea has begun to acknowledge the historical and cultural importance of the value of historic cities and has set in motion plans for development that would make Korea a world-level historic country in the 21st century. In Korea, there are two different lines of historic preservation movements: one is led by the government and the other is operated in the private sector. The Munhwajaechong 문화재청 (Cultural Heritage Administration) and the Munhwayusansintak 문화유산신탁 (National Trust for Cultural Heritage) are two representative historic preservation organizations lead by the government. The DOCOMOMO Korea (DOcumentation and COnservation of buildings, sites and neighborhoods of the MOdern MOvement), founded in 2005, and the National Trust of Korea, initiated in 2007, are the representative historic preservation movement organizations operated by non-governmental organizations.

In terms of historic preservation movements associated with Gil-ryong Park and Dong-Jin Park's modern buildings, most of the buildings designed by these two were demolished before the 1990s. Even Gil-ryong Park's representative building, Hwasin baeghwajeom 화신백화점 (Hwashin Department Store), which was considered as an iconic building in Korean early modern architecture, was demolished in the late 1980s. At the same time, many modern buildings

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buildings designed by Dong-jin Park were also demolished. After the 1990s, there have been two different lines to preserve their buildings from the Korean government and the private historic preservation organizations. The Korean government, led by the Cultural Heritage Administration, developed the system of the Deungnong munhwajae 登録文化財 (Registered Cultural Properties) in 2001, which was designed to supplement the previous registered system for cultural properties and to diversify the protection of cultural properties. The system of Registered Cultural Properties is focused on modern buildings that were built from 1910 to the 1950s. Compared to the Jijung munhwajae 指定文化財 (Designated Cultural Properties), which was the traditional way to preserve cultural heritage, the Registered Cultural Properties are more flexible and permit the property's owners to protect and develop their properties voluntarily. However, the Registered Cultural Properties also established some strict restrictions to prevent the demolition of modern buildings. For example, if a property was identified as a Registered Cultural Property, the owner could not demolish the building without the government's permission. This system has helped Korean historical modern buildings to survive, especially those were built in the early 20th century.

Regarding the buildings designed by Gil-ryong Park and Dong-jin Park, several private historic preservation organizations have helped preserve the remaining buildings. For example, No-soo Park (박노수)'s House, designed by Gil-ryong Park in 1938, was in danger of being demolished. The government co-operated with the Cultural Heritage Administration and decided to preserve this building. Ultimately, this house was reopened as a museum in September 2013. The Minbyeongog gaog 민병옥 가옥 (Minbyeongog's House) in Gyeongundong, Seoul, was also designed by Gil-ryong Park in the 1930s. This building was designated by the government as Minsokmunhwajae 民俗文化財 (Folk Cultural Assets) in 1977. Due to the early action by
government, this building is well preserved today. The Gan-Songmisulgwan 간송미술관 (Kansong Art Museum; Bohwagak 보화각 was the former name of the Kansong Art Museum, which was built in 1936) designed by Gil-ryong Park, was privately owned, and the owner voluntarily decided to preserve this building as a private museum. These existing buildings represent the best preserved cases designed by the two Mr. Parks. Unfortunately, most of their buildings were not well preserved because of either private ownership or not being registered as Registered Cultural Properties.

The major problems for the preservation of Korean early modern architecture not only relate to the system necessary for the preservation of such buildings, but also to public resistance towards the preservation of a certain type of buildings. This is particularly in the association of those buildings built during the colonial occupation. Korea recently began to consider the regulation of historical modern buildings by establishing legal requirements. In particular, in order to set these laws, the Korean government established the "50-year law", which states that the government could control the preservation of modern buildings if the buildings were constructed more than 50 years ago. However, the standards are still ambiguous, and many citizens do not support the preservation of some buildings in contrast to the scholars and government’s opinions. There are specific public objections about the preservation of modern buildings which were built during the Japanese colonial period. The Korean public still thinks that it is shameful to preserve these colonial buildings because they recall the memory of Japanese occupation. Many in the Korean public believe that such modern buildings should be destroyed as soon as possible. In such a complicated and debating social context, many Korean modern buildings have been or are in danger of being demolished.
Preserving the Memory

Historic preservation theories in Western society are helpful to Korean preservation because they provide a useful reference for identifying Korean modernity and revealing how Korean preservation of modern architecture can be regarded as a valuable part of contemporary urbanism. In particular, the concept of historic preservation originated in the West, and Eastern historic preservation movements and theories were constructed on the foundation of Western models. In such a context, this chapter examines two representative historical preservation models from 19th-century Europe: the models promoted by Eugène Emmanuel Viollet-le-Duc in France (1814-1879) and by John Ruskin (1819-1900) in England. These two models are considered as the foundation of Western theories for historic preservation. Knowing these Western fundamental theories help us analyze the reality and future of Korean historic preservation.

The idea of restoration and preservation has a long history. Eugène Emmanuel Viollet-le-Duc and John Ruskin were two representative pioneers and advocates of Gothic Revivalism. The Gothic Revival in France and England was later related to the Arts and Crafts Movement in England, and the primary goal in Viollet-le-Duc's theories of Gothic Revival was to seek a method of truthful construction and planning. In particular, their architectural theories and practices played a significant role in initiating historic preservation. They had, however, opposing thoughts on architectural restoration.

Le-Duc was an influential French architect and writer. He conducted many restoration projects on France's important architectural monuments, which had been erected in the Middle

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Ages. In his milestone book titled *Lectures on Architecture* (1863), he described his architectural philosophies and ideas in detail: his architectural approach was a rational analysis focusing on structure. He pursued a "new" architecture based on "Gothic" structural logic because Gothic architecture depicted structure honestly, making no attempt to hide its rudimentary structure, and was the "important method" form of 19th-century architecture. Moreover, he was considered a trailblazer for championing historic preservation as an academic discipline, making architectural restoration something of a science befitting the ideals of industrial progress.

Le-Duc conducted restoration projects and described them in detail in his book *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle* (Encyclopedia of French Architecture from the Eleventh to the Sixteenth Centuries, 1858-65). When he conducted restoration projects in the late 19th century, he expressed Gothic principles for the interiors of buildings: he emphasized the rib vault system, flying buttress, and the pointed arch derived from Gothic architecture. He also tried to apply modern engineering techniques to compensate for the difficulty Gothic structures had with supporting the weight of huge buildings. In other words, he embodied this Gothic structural principle in order to support heavy loads with modern materials, such as brick, stone, and cast iron, which were the result of the Industrial Revolution. Since he was an advocate of new scientific approaches and the Industrial Revolution, he made use of the products of these movements in his restoration projects.

Le-Duc believed that architectural restoration could increase the value of French architecture. His ideas for restoration were clearly described in the *Dictionnaire Raisonné*: "The

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11 Ibid., 291.
works of restoration undertaken in France … have rescued from ruin a number of works of undisputed value … These buildings, part of the glory of our country preserved from ruin, will remain standing for centuries as a testimony to the devotion of a few men motivated more by the perpetuation of that glory than by their private interests.”  

He strongly believed that the value of French architecture could be increased by such restoration projects. Also, the architects of the Ecole des Beaux-Arts supported Le-Duc’s ideas because his projects were seen as very meticulous and demonstrating ample expression in detail.

Le-Duc had a very radical and progressive approach to architectural restoration: "The word ["restoration"] and the thing are modern: to restore a building is not to maintain it, repair it, or rebuild it; it is to reestablish it in a complete state that might never have existed at any given moment.”  

He thought that the restoration process was to make a new edifice that had not been constructed before, the product of which could be a new style. He also proposed more active preservation methods when he conducted restoration projects. In his view, if architects believed that a building needed something as time passed, architects (or designers) could add new things through the new project.

One good example of Le-Duc's philosophical approach was his restoration of the Chapelle des Macchabées at the Centre d'iconographie Genevoise, Geneva, in 1875. The original building of the Chapelle des Macchabées was built in 1405 by Jean de Brogny. However, Le-Duc conducted his restoration project in the late 19th century. Le-Duc proposed several new elements in the process of restoring this building that were not in the original.  

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13 Ibid., 14.

14 Spurr, 292.
suggested adding rose windows to the front and side façades. Even if his alterations differed from the original building, he believed that such alterations restored the building based on the original architect's concept. Moreover, modifying the original building through restoration also helped the original building enhance the authenticity. In other words, the modifications helped enhance the building’s authenticity.

Representing a different approach, John Ruskin (1819-1900) was also an advocate of Gothic architecture and opposed classicism. In some ways, his attitude toward Gothic architecture was very similar to Le-Duc's. Ruskin was not an architect but an English architectural critic and social reformer. He was one of the originator and creator of the Arts and Crafts movement in the late 19th century, and abhorred technological progress. Instead of practicing architecture, he expressed his architectural ideas through his writings and lectures. In particular, he published two milestones: *The Seven Lamps of Architecture* in 1849 and *The Stones of Venice* in 1851.

Ruskin's differences from Le-Duc concern his approach to architectural restoration. He attacked architectural restoration in his book *The Seven Lamps of Architecture*: "Restoration, so called, is the worst manner of Destruction. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered … It is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture." For him, architectural restoration eradicates the sublime effects of authentic time, and restoring a building weakens the value of its authentic aesthetic in architecture.

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15 Murtagh, 3.


17 Spurr, 301.
Moreover, he believed that restoration was the process of deconstructing the building's original fabric.

Ruskin clearly and strongly expressed his attitude toward restoration in *The Seven Lamps of Architecture*: "[Restoration is] a lie from beginning to end … You may make a model of a building as you would of a corpse, and your model may have the shell of the old walls within it as your cast might have the skeleton, with what advantage I neither see nor care."

He vehemently opposed the restoration of buildings, using drastic arguments in his book *The Seven Lamps of Architecture*.

Ruskin's approach to architectural restoration is conservative and advocates keeping a historical building as it is. This approach does not provide judgment on whether the status quo of a building is authentic (or appropriate) or not, nor does he consider what advantages or disadvantages of preservation might be. Ruskin argued, "We have no right to touch them [the buildings]. They are not ours. They belong partly to those who built them, and partly to the generations of mankind who are to follow us. The dead still have their right in them."

For Ruskin, architectural restoration was not the right way to preserve a building properly. He believed that to "let it along" was the best way to preserve buildings. William Morris, Ruskin's Arts and Crafts movement fellow, shared the same voice of restoration: "These buildings do not belong to us only … they have belonged to our forefathers and they will belong to our descendants unless we play them false. They are not … our property, to do as we like with. We

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18 Ruskin, 196.
19 Ibid., 197.
20 Murtagh, 3.
are only trustees for those that come after us."\(^{21}\) This is very conservative and a totally different approach from Le-Duc's.

Le-Duc's radical idea of architectural restoration "to reestablish it in a complete state that might never have existed at any given moment"\(^{22}\) echoes French post-structuralist philosopher Jacques Derrida's concept of "ruin" in chapter "Force of Law" in *Acts of Religion*. In his book, Derrida wrote,

> Ruin is not a negative thing. First, it is obviously not a thing. One could write, maybe with or following Benjamin, maybe against Benjamin, a short treatise on the love of ruins. What else is there to love, anyway? One cannot love a monument, a work of architecture, an institution as such except in an experience itself precarious in its fragility: it has not always been there, it will not always be there, it is finite.\(^{23}\)

Derrida's positive but fragile image of ruin hints at the special existence which is essentially related to human memory in architecture. Karsten Harries also analyzes the existence of "ruin" in *The Ethical Function of Architecture*. For him, the development of ruin architecture in Western modernity intertwines with that of the landscape garden. "Both express a desire to rediscover in organic nature lost divinity and humanity's true home. Architectural ruins speak of a desire to return to nature, to become part of it, not to master it."\(^{24}\) Both Derrida and Harries enlighten us that preservation of the memory of critical modern architecture is a way to return to the origin, the home, of nature and humanity.

Le-Duc had a radical attitude toward architectural restoration; Ruskin had a conservative attitude. Le-Duc's impact is on architectural modernism, which is different from Ruskin's, whose impact is on literary modernism. Le-Duc was an advocate of industrial progress while Ruskin


\(^{22}\) Viollet-le-Duc, 14.


\(^{24}\) Harries, Ch. 16 "Mold and Ruins," 243.
was an advocate of Arts and Crafts ideals. Le-Duc influenced architectural modernism as an architect. Ruskin impacted literary modernism as a critic or writer. For Ruskin and Le-Duc, preservation was basically a humanistic endeavor. On the other hand, the current preservation movements are not humanistic approaches, but are instead closer to economics and politics. In other words, the current preservation movements lack the consideration of the collective memory, as emphasized by Frances A. Yates, and the poetical dwelling as the fundamental meaning of our vividly life, as described by Heidegger.

**Preserving the Cultural Identity**

Based on Viollet-le-Duc and John Ruskin's pioneering theories in historic preservation, modern historic preservationists and theorists have discussed and expanded their theories and practice approaches. It is important to explore the impacts of the Western historic preservation movement in the modern ages before examining the Korean preservation movement and its activities. These comparative and cross-cultural perspectives will help analyze the situation of Korean historic preservation in modernity.

As eminent historic preservationist Theodore H. M. Prudon wrote, "Modern architecture defines design in the twentieth century and continues to influence that which has followed, and its preservation is as crucial as that of the architecture of any previous period deemed historically significant." The preservation of meaningful modern buildings is a critical way to enlighten our humanity because preservation is something more than just the physical or social context or significance of the building and space, which is related to memories, and modern architecture is closely related to our vivid experiences of life. Even if many scholars are beginning to discuss

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25 Spurr, 304.

26 Murtagh, 4.

the importance of preserving modern buildings, there are several challenging issues to the preservation of modern architecture compared to earlier periods.

To begin with, Prudon mentioned several challenges, including "the anti-modern bias."\(^{28}\) As Richard Longstreth also noted, the advocates of urban renewal had negative viewpoints regarding the preservation of modern architecture,\(^{29}\) given that the preservation of modern buildings is in conflict with the issue of urban renewal. Modern architecture's increased temporariness is also a challenge. Compared to traditional practice, modern buildings were built in a short period due to the necessity of satisfying practical needs. "Functionality, obsolescence, and life span"\(^{30}\) are distinctly challenging issues in modern architecture. As modern architecture is often related to mass production, architectural modernism produced its own side effects, such as the absence of philosophy. In this sense, many modern buildings cannot hold their significant meanings. As a result, not every modern building should be preserved or is worth preserving.

Moreover, as stated by the historic preservationist Daniel Blunstone, the preservation of modern buildings has a stronger relationship with "stakeholders' memory"\(^{31}\) than in earlier periods. Modern buildings are at the center of our active life, which means that they have a strong recent memory because the modern building is still strongly related to the people who live and visit there. Frances A. Yates's research on architectural memory in the Medieval and Renaissance traditions has demonstrated the importance of memory and its essential interaction with a meaningfully built environment.\(^{32}\) The preservation of architecture is thus not only

\(^{28}\) Ibid., viii.


\(^{30}\) Prudon, 30.

\(^{31}\) Daniel Blunstone, qtd. in Worthing and Bond, 131.

significant in terms of the historical and cultural identity of a modern building, but it also recalls the collective memory of its residents and visitors because it embodies their poetic lives by reflecting on the fundamental meaning of human existence.

It is more difficult to preserve modern buildings compared to old buildings which were constructed before the early 20th century. Derek Worthing and Stephen Bond have observed that "[v]ery old places [and architecture] with multiple layers of development may still be relatively easy to analyse, whereas some more modern places may represent more complex and perhaps competing values that are challenging to measure and analyse."33 Although the preservation of resources from earlier periods bears more layers of history, their historical resources demonstrate clear values shared by the society. However, modern architecture remains obscure and contradictory from the perspective of postmodern philosophies, and this theoretical situation makes difficult to identify and interpret historical values.

The difficulty of measuring and analyzing modern architecture results from the fact that "modern places may represent more complex and perhaps competing values that are challenging to measure and analyses."34 In such a situation, "cultural significance" emerges as an important criterion for preservation judgement. The concept of "cultural significance" is now commonly used to refer to the collection of various values associated with a historical place. In this sense, the "values-based approach" is a good way to assess the preservation of modern architecture.

There are several good examples of how the values-based approach might be applied to works of Korean modern architecture. Gil-ryong Park and Dong-jin Park's modern buildings should be preserved because their buildings represent culturally significant values. Their

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33 Worthing and Bond, 113.
34 Ibid.
buildings not only have strong architectural, historical, and symbolic values, which are related to representative buildings by modern architects, but they also are associated with social and cultural values, especially in their ability to explore a cross-cultural approach in Korean early modernity. The cross-cultural values embodied by these buildings are different from monocentric architectural approaches and exemplify the memorable transition from tradition to modernity in Kore and East Asia.

The most controversial case of historic preservation in Korean modern architecture was the Joseon chongdokbu 朝鮮總督府 (Japanese Government-General of Korea) (Figure 6-1). The Japanese Government-General of Korea was built in 1926, and it was constructed in the Neo-Renaissance style, which was combination of the Renaissance and Baroque styles. Plans originally began in 1912, when the German architect Georg de Lalande (1872-1914) was commissioned to design this building. He developed a general plan from 1912 to 1914. However, Lalande suddenly passed away due to pneumonia. After that, Japanese architects Nomura Ichro 野村一郎 (1868-1942) and Kunieda Hiroshi 國枝博 (1879-1943) took over the design of this building and finalized it. However, the Japanese Government-General of Korea was not only designed by German and Japanese architects, but also by Korean architects: Gil-ryong Park and Hun-u Lee were engineers at the professional level of Gisu 技手 (the title of a middle-class official level for a technical positon). Moreover, Dong-rin Park, Kyu-sang Lee, Deuk-rin Kim, and Hyeong-sun Son participated in this project as the Gowon 顧怨 (a lower class of public

35 Saehan, Gu joseonchongdogbu geonmul silcheug mich cheolgeo bogoseo (sang) 구 조선총독부 건물 실측 및 철거 보고서 (상) (Old Joseon Governor-General’s Office Building, the Actual Measurement and Removal Report) (The National Museum by the Ministry of Culture and Sports: Seoul, 1997), 36.

Although Korean architects’ participation in this project was minimal, this building was nevertheless designed and constructed in collaboration with Korean architects and engineers.

The plan of the Japanese Government-General of Korea is rigorously symmetrical, in the form of the character of "日" with two courtyards enclosed. The similarity between the plan form and the character, which can imply the country name "Japan," indicates the memory of the colonial history. This building was made of a reinforced concrete structure and bricks, which filled spaces between columns. The outside ended in granite stones and a dome was laid on the top. The form of the buildings is very similar to buildings constructed for the United Kingdom Government General of New Delhi in India and Singapore. The material of this building was wood and stones which came from the Korean peninsula: wood from the Amnok river (압록강), granite stones from Changsindong (창신동) in Seoul, and marbles from Hwanghae Province (황해도). After Korea's liberation from Japan on August 15, 1945, this building was used for the United States Army Military Government in Korea (在朝鮮美陸軍司令部軍政廳) from 1945 to 1948. The building was transferred to the Republic of Korea after the Korean government was elected in 1948. The interior of this building was burned in 1950 during the Korean War. Since November 1963, the building had been used as the congress building called Jungangcheong (中央廳) (the Capitol Building in Seoul) for the Korean government.

37 Jeong-dong Kim, SPACE (December, 1990).
39 Joseon to Geonchuk 朝鮮と建築 (Joseon and Architecture) (May, 1926).
40 Jeong-dong Kim, Namaissneun yeogsa, salajineun geonchugmul, 228.
The preservation and utilization of this building was a controversial and debating issue whenever the administration changed. The first president of the Republic of Korea, Syng-man Lee (이승만), who served from 1948-1960, wanted to tear it down. President Jeong-hui Park (박정희), who served from 1963-1979, had a different opinion; Park insisted on adding two more stories on the top of this building and he wanted to use it for other purposes. In the early 1980s, there were some heated disputes about the preservation and utilization of this building. On August 15, 1981, prominent historian Taeseop Byen (변태섭) and government officer Jongguk Lee (이종국) had a dialogue on the preservation of this building:

How long should we use the headquarters of colonization as the Capitol Building of Seoul?
[The Japanese government] exterminates the Koreans' spirit; [it is] the headquarters of predatory rule.
Having a long-term plan to tear down [this building] is desirable …, [or] it can be used as a museum for educational purposes.

식민본산을 언제까지 중앙청으로 써야 하나?
한민족 말살, 약탈 통치의 원부(怨府).
철거 위해 장기 이전계획 바람직 …, 박물관으로 역사 교육장 삼을 수도.41

In 1981, President Duhwan Jeon (전두환) decided to preserve this building as the National Museum of Korea. In 1982, the government announced that there was no reason to tear down this building. The building will be transformed to a museum, in which the first floor and central hall are to exhibit the invasion history of Japan to demonstrate their brutalities to Koreans; and this exhibit will alert the public of Korea to know the history of Japanese colonization.42 There

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42 "Jungangcheong minjogbalmulgwaneulo 中央廳 民族博物館으로" (Change the Capitol Building in Seoul to a national museum), The Dong-A Ilbo 동아일보 (East Asia Daily) (September 16, 1982): 1.

Gil-ryong Park, "Jue daehaya sam 廚에 대하여 三" (About the Kitchen 3), The Dong-A Ilbo 동아일보 (East Asia Daily) (August 11, 1932): 5.
are some positive opinions from the public regarding the proposal to use this building as a museum:

We welcome the change from the Capitol Building of Seoul to the National Museum. Cleaning of the skin of shame, which I feel is rather too late. Into the wisdom that encompasses the hall of fame of the nation.

Finally this building was returned to the public as a museum. However, there remained public pressures to tear down this building. On July 26, 1984, there was an article entitled "The dome of the Capitol building should be torn down. The symbol of Japanese imperialist rule should be torn down. 중앙청 건축 "돔"은 꼭 떼내야. 일제통치의 상징은 철거마땅." At the end of the 1980s, President Tae-u No (노태우) argued that "the symbol of Japanese imperialist rule should be moved to another place someday, and we should provide a historical lesson to our descendants." The debate between preservation and demolition keeps going. In the magazine Sisa Journal in November 1990, there was an interview for educated persons to ask about the pros and cons of preserving the Japanese Government-General of Korea. The scholar Yong-ha Shin (신용하), stated:

[Preserving the Capitol building] is a way for us to escape from a pediatric disease, chauvinism, and to show the high quality of the Korean cultural level and it is a way to demonstrate our confidence. I want to ask people who dismiss this building as a symbol of the colonial rule and argue for its removal to another place: Is there

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43 Byeong-ig Go, "Gobyoeongigui silon 고병익의 시론" (The Opinions of Byeong-ig Go), The Chosun Ilbo 조선일보 (Korea Daily) (March 17, 1982).

44 Yuneun Lee, "중앙청 건물 「돔」은 꼭 떼어내야" (The Capitol building, the dome should be removed) The Joongang Ilbo,중앙일보 (Central Daily) (July 26, 1984). This article can be found online at http://news.joins.com/article/1775696.

45 Jeon, 246.
any representative Western architecture, which was built from 1800 to 1900, which was not built for the purposes of political dominance and means of governing? Why do people only seriously consider the past humiliation history in these days? We should end the sentimental preservation debates [and just preserve the building].

Nevertheless, the argument in favor of tearing down this building later on dominated the public.

Finally, on August 9, 1993, President Yeong-sam Kim (김영삼) ordered the destruction of this building in order to clear away the remnants of Japanese colonialism, recover the national spirit, and build a new National Museum as a national project. After 1994, when the demolition was in earnest, there were several debates between "totally tearing down," "partial preservation," and "moved away and restored." In August 1995, the architectural magazine SPACE published opinions by architectural historians who disagreed to the demolition of this building. But on August 15, 1995, as part of the 50-year anniversary of Korean independence, the central dome was removed in a ceremony (Figure 6-2).

46 Yong-ha Shin, "Yes joseon chongdogbu cheongsa ijeon 엽 조선 총독부 청사 이전" (Relocation of the Japanese Government-General of Korea), Sisa Journal (November, 1990). This article can be found online at: https://www.sisapress.com:444/news/articleView.html?idxno=35912.

47 President Kim, Kimdaetonglyeong gujoseonchongdogbugeonmul haeche jisi 금대통령 조선총독부건물 해체 지시 (Disassemble instructions of Old Chosun Governor-General Building), Yonhap News Agency (August 9, 1993).


49 SPACE (August, 1995).
For a long time, this building was the center of the debates between preservation, re-utilization, and tearing down and, equally, it was at the center of political discussions. Italian architectural theorist Vittorio Magnago Lampugnani does not agree to the idea that a building should be torn down simply because the public does not like it. For example, even if we remove the Nazi buildings in Europe, we cannot clear up the mnemonic shadows of those buildings.\(^\text{50}\) Similarly, it does not necessarily mean that, by removing the colonial buildings in Korea, we will forget the history that promoted these buildings in the first place. The relationship between architecture and politics remain far more complicated than mere reorientation.

**Preservation of a Painter's House**

Historical criticism should be constructed rather than deleted by architecture. Critical regionalism shall be revealed and defined through the historical preservation of modern architecture. Kenneth Frampton pioneeringly advanced the concept of "critical regionalism" in modern architectural history. He presented the concept in his 1983 article "Towards a Critical Regionalism: Six Points for an Architecture of Resistance."\(^\text{51}\) In this article, he dealt with the identity of regional culture in the conflicting environment between "universal civilization" and "regional culture."\(^\text{52}\) As demonstrated in his book *A Critical History of Modern Architecture*, Frampton’s "regional criticism"\(^\text{53}\) concept was borrowed from French hermeneutic philosopher


\(^{52}\) Ibid.

Paul Ricoeur’s work "Universal Civilization and National Culture" (1961). Korean modern architecture, which was built during the Japanese colonial period, could be conceived of as a cross-cultural medium for critical regionalism insofar as it partook of Western modernism, Japanese modernity, and Korean tradition in East Asian context. Although Korean modern architecture endeavored to identify Korean modernity, it does so through the filter of overlapped interactions between tradition and modernity, Korea and its East Asian neighbors, and East Asia and the West.

Heidegger once wrote that "[truth happening in the work] does not at all mean that the work may also be a work without preservers." While many Western modern buildings have been preserved in their original states, a lot of significant modern buildings in Korea have been demolished. The Hwashin Department Store by Gil-ryong Park exemplifies this trend. It was demolished in 1987, although there was indeed a strong movement to preserve it. In 1984, Jung-dong Kim, a prominent architectural historian in Korea, wrote a poem in the magazine *GGumim* (Decoration) arguing in favor of preserving the Hwashin Department Store. The poem is translated as follows:

Hwashin Department Store, Hwashin Department Store!
Your life hangs by a thread.
A memory that you have lived in this world dies out.
What is the answer?
My mind is confused.
Time is approaching when a cold chisel and cold-hearted hammer begins to disassemble your body.
Thinking about this, many people’s hearts break.
But nobody can save you.
Unfortunately, people grieving for you are not the people who could save you.


화신이여, 화신이여!
너의 목숨이 이제 경각에 달려 있다.
내가 지난날 이 세상에 있었다는 기억이 차가운 망각 속에 과문히 버리려 하고 있다.
어쩌면 좋으랴?
나의 생각은 헛갈린다.
비정한 결과 매장스린 망치가 너의 몸을 조금씩 파괴하기 시작할 날이 가까이 오고 있다.
이것을 생각하여 가슴 아파하는 사람은 수없이 많은 것이다.
하지만 아무도 너를 구해낼 수는 없다.
불행히도 살려낼 수 있는 사람은 너를 슬퍼하고 있는 사람들이 아니다.\textsuperscript{56}

In a changing world, a building should not necessarily be preserved in its original form, nor is the best thing for a culture to preserve its architectural heritage in a glass box like some sort of antique. A considerable number of historical buildings could be hermeneutically interpreted and actively reused for today's urban life, and this approach is more constructive for the present life than conserving them as heritage objects. In that sense, my perspective on preservation is more identified with the thoughts of Viollet-le-Duc. Le-Duc defined the historic preservation process as the effort "to establish a completed state which may never have existed at any particular time."\textsuperscript{57} Thus, he recognized the change of architecture in accordance with a universal historicity.

French philosopher Paul Ricoeur analyzes the importance of memory, which makes our life more meaningful and narratively bounded.\textsuperscript{58} Life becomes a constructor and operator of memory in a historical context. Narrative is a messenger to connect to the other, and memory

\begin{itemize}
\item \textsuperscript{56} Chung-dong Kim, "Hwasin bojoneul wihan jean 화신 보존을 위한 제안" (To Stop the HwaShin Department Store from Being Demolished), \textit{GGumim} 꾸밈 (Decoration) 47 (April, 1984): 18.
\item \textsuperscript{57} Murtagh, 2.
\end{itemize}
plays a significant role in communities seeking the reconciliation. In this sense, historic preservation is a meaningful approach to embody the "mimesis" of memory and history. As Ricoeur states, [mimesis] is not the system itself, but it is to organize the events and operate them into a system. Historic preservation is an operator to construct narratives, and it helps people return to meaningful memories. Furthermore, a memory constructed by a narrative of historic preservation allows the community to reinforce its internal relations.

From the perspective that architectural preservation can act as re-presentation of memory through narratives, the No-soo Park (박노수, 1927-2013) house becomes a significant case of historic preservation of Gil-ryong Park's buildings. No-soo Park, a prestigious painter in Korea and the last owner of this house, and Deok-yeong Youn, the former owner of this building, asked architect Gil-ryong Park to design this house for Youn's daughter and daughter in-law. The house was built in 1937-38 on a site of 500 pyeong (approximately 1,652 m²) in Jongno, Seoul. No-soo Park purchased this house in 1973 and lived there for about 40 years until he passed away in 2013.

No-soo Park is considered a pioneer in the first generation of hangughwa 韓國畫 (modern Korean painting). He was awarded many prestigious painting awards, such as the Republic of Korea Prime Minister's Award in 1953, the President's Award in 1955, and so on. He served as a professor at Seoul National University from 1962 to 1982. After his retirement, he spent most of his later years in this house in painting. He is well known in Korea for unconventional compositions and colors in his paintings. On Park's works, art critic Gyeong-seong Lee commented: "These works are filled with lingering imagination and the artistic sense


60 Paul Ricoeur, "Memories and Images," Memory, History, Forgetting, 44-55.
of nobility (여운이 담긴 격조의 예술)\(^{61}\) (Figure 6-3). The typical theme of his paintings is nature including mountains, flowers, waters, and landscapes. Park especially presented the beauty of space or emptiness in his paintings, a concept that was one of the most important characteristics of Korean traditional paintings, which sought for the harmony between nature and human life. His painting method continued and developed Korean landscape painting tradition in which "Mountains were shown block-like against clouds….Mountains spring up from nowhere….The artist goes directly, rapidly and efficiently to the point, abstracting and seizing the totality of the scene."\(^{62}\)

As analyzed in Ch. 2 "Eastern Essence and Western Means," the Chinese Taoist philosopher Laozi defined the existential significance of "emptiness (wu)" in Tao Te Ching (道德经).\(^{63}\) The void, so-called Tao (Dao), is beyond nihilistic nothingness. It provides a primordial condition for creating shaped mass for use. Following this Eastern philosophy, the relationship between void and mass is significant in Korean traditional art because a shaped mass can have meaning only through its connection with void. In Korean traditional art, the dynamic balance between emptiness and mass on a painting canvas depends on the painter’s skills and poetic imagination.

The best architect of the day in the early 20\(^{\text{th}}\) century, Gil-ryeong Park, tried to embody the Korean cultural tradition of house design into this building through modernized features and methods in an eclectic style (절충식) (Figure 6-4, Figure 6-5, and Figure 6-6). Park synthesized both Korean traditional architecture and Western modern architecture in creating this house. In

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\(^{61}\) Cited from the brochure "Jongno Pak No-soo Art Museum."


\(^{63}\) Laozi (老子), Ch. 11, Tao Te Ching (道德经).
particular, he paid much attention to creating an *ondol* system for this house. The first floor is equipped with *ondol* and *maru* 마루 (wooden floor), the combination of which is a unique system in the traditional Korean house, *hanok*.64 The second floor is equipped with the *maru-bang* 마루방 (wooden floor-room structure) with fireplaces. The *maru-bang* is a typical Japanese housing style, using a fireplace originated from Western tradition. On the second floor, it is difficult to employ the *ondol* because it can be equipped only on the ground floor. At that time, modern houses tended to pursue Western-style heating system, such as fireplace, instead of using *ondol*.

The No-soo Park house's two-floor exteriors are made of bricks and Korean roof tiles. In particular, the gabled roof, with the triangular end showing the rafters to the outside, reproduces the atmosphere of Korean traditional houses. Although bricks were considered a Western material at that time, the architect tried to introduce a traditional Korean atmosphere through some physical details such as star-shaped windows, round wood rafters, and roof tiles. Such details demonstrate that Park tried to modernize Korean houses by incorporating some traditional symbols.65 Architectural historian Chang-bok Lim commented, "The most significant meaning is that this house demonstrates the ceaseless efforts of Korean architects, who sought to modernize houses in the early 20th century, and this building was the final success of their striving endeavors."66

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65 Ibid., 320.

In particular, Gil-ryong Park's modern ideas about housing were well embodied by this painter’s house. The structure of the building is Western like. Park designed modern facilities and installations in the kitchen and bathroom with a careful consideration of hygiene. He used a traditional *ondol* heating system for the first floor and a Western heating system on the second floor. He wanted to preserve traditional values not only through the traditional mechanical system like heating, but also through the created atmosphere of the building. The atmosphere is generated through the Korean-style gable roof, exposed wood rafter, and window patterns. He clearly differentiated the exterior wall texture between the first and second floors: the first floor was applied with bricks and the second, white-wash plaster. The textural contrast between rough bricks and smooth plaster reminds us of the interaction between massive mountains and expansive emptiness in the house owner No-soo Park’s modern landscape paintings. Meanwhile, the use of bricks and white plater certainly presents an influence from Western modernism architecture. The house is a masterpiece of Park’s integration of tradition and modernity during the early 20th century.

No-soo Park's paintings are strongly related to his house as well. As he stated, "Art goes beyond a canvas and can be realized through human life." In his paintings, he emphasized landscape and the beauty of space (void). Park cultivated a garden by collecting various Suiseki (水石, scenic stones or symbolic rocks) and orchids. Besides the small landscape in the front yard, he also put a great deal of effort into collecting antique furniture and ancient artworks to decorate the house interior. As he said, his art works are not just on a canvas, but also go beyond the canvas to encompass the domestic garden, furniture, and art collections. Therefore, the house is a correspondence to his paintings, and his painting style is embodied by his life in this house.

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67 Cited from the brochure "Jongno Pak No-soo Art Museum."
No-soo Park's house was registered and preserved as Seoulmunhwajaejalyo Je 1 ho (Cultural Heritage of Seoul No. 1) in 1993, the Korean government began to consider the preservation of this house. In November 2011, No-soo Park donated this house to the government of Jongno, Seoul, including his 500 paintings, antiques, and furniture. Finally, the Jongno Borough Office decided to preserve this building and reprogrammed it as the Jongno Park No-soo Art Museum, which opened to the public in September 2013. As the curator of the museum introduced, "The house, cultivated front-yard garden, ancient artworks, and antique furniture, let alone his paintings, are what the artist carefully preserved and cherished for almost 40 years." 68

In the course of the preservation process, there were controversial issues, as demonstrated by theoretical differences between Le-Duc and Ruskin, about the degree of preservation, whether we should preserve the authentic building or reflect the changes of the house over time. As historic preservationist Nicholas Stanley-Price emphasizes, the significance of historical value is the essence of truth, which is beyond any superficial changes that might have been made to the building. 69 It is important for us to respect the historical value of the art work yet, at the same time, Heidegger argues in his essay "Origin of the Work of Art" that "The work of art is the artist’s existence and the source of his or her life." 70 The truth of the art work is the truth of our lives because artists' works reflect our lives, and the art works and the lives of the artists become a part of cultural history. According to Heidegger, truth emerges into the unconcealment of

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68 No-soo Park's House brochure.


70 Heidegger, 140.
beings, which Greeks called the *aletheia*, the shining forth of poetic light.\(^1\) Like the Greek Temple in Heidegger's analysis, architecture is the comprehensive artwork, it is important to reveal the origins of architectural artwork and preserve its origins in order to find the "true essence" embodied by architectural works.

Italian historic preservationist and theorist Cesare Brandi describes the meaning of architectural origins in his book *Theory of Restoration*:

> From a historical point of view, an addition to a work of art is nothing more than new testimony to human activity and, thus, is part of history. In this context, an addition is not different from the original stock and has the same right to conservation. On the other hand, removal, although also the result of human action and thus also part of history, in reality destroys a document and does not document itself.\(^2\)

Preserving the authentic origins of art works is the basic theory behind art restoration. However, architecture is the one exception. Architecture should be allowed to change with time.\(^3\) Therefore, in architecture it is significant to add new structures, and these new structures, as time goes on, should be respected, and these changing elements should be historically preserved.

Park's house has changed, and the contemporary historic preservationists and the architect of the current museum respected the changes to this building, and this philosophy was reflected in its preservation. Therefore, accepting the changes in historic buildings was reflected in the process of restoring this particular building. In this sense, the No-soo Park house is a faithful preservation project, reflecting Heidegger and Brandi’s theories of art origins and their historic preservation philosophies.

\(^1\) Ibid., 161.

\(^2\) Nicholas Stanley-Price et al., 234.

No-soo Park’s art works and Gil-ryong Park’s design of No-soo Park’s house demonstrate an interweaving of modern paintings and modern architecture as the interpretation and representation of Korean early modernity. The interwoven unity thus forms a preserved origin of Korean modernity. Historic preservation represents a return to the origins in architecture. Gil-ryong Park and Dong-jin Park are representative modern Korean architects, and the preservation of their buildings demonstrates their historical significance. Karsten Harries has argued for the importance of preserving modern buildings in order to trace the origins of our lives and embody the public’s memory.\textsuperscript{74} Preservation retrieves and returns to the origins through which architectural creativity and the present life are circumscribed by the horizon of historicity. In this sense, preserving the buildings created by Gil-ryong Park and Dong-jin Park in Korean early modern age represents the consistent dialogue between the tradition and the modern or postmodern. It is a path by which one can reveal the truth of history in Korean modernity.

\textsuperscript{74} Harries, \textit{The Ethical Function of Architecture}, 267.
Figure 6-1. Joseon chongdokbu 朝鮮總督府 (Japanese Government-General of Korea), 1926, photo of 1986. Guglib jungang bagmulgwan 國立中央博物館 (National Museum of Korea), Seoul

Figure 6-2. A photo of the tearing down of the Joseon chongdokbu 朝鮮總督府 (Japanese Government-General of Korea), November 1996. Guglib jungang bagmulgwan 國立中央博物館 (National Museum of Korea), Seoul
Figure 6-3. No-soo Park's painting, "San 산" (Mountains), 1988. Brochure of Jongno Pak No-soo Art Museum, Seoul

Figure 6-4. No-soo Park's house in Ogin-dong, Jongno, Seoul. Built in 1937. Photo by author, 2015
Figure 6-5. Elevations of No-soo Park's House. Drawn by author
Figure 6-6. Plans of No-soo Park's House. Drawn by author
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BIOGRAPHICAL SKETCH

Myengsoo Seo is originally from South Korea. Prior to the doctoral program at the University of Florida, he obtained his Master degree from the Seoul National University majoring in architectural history and the Bachelor degree of architecture from Hanyang University in Korea. He also worked as an architect for the SAMOO Architects and Engineers design company during 2007 to 2010 (http:www.samoo.com).

In addition to his training as an architectural historian at the University of Florida, he has developed his research interest in historic preservation. In 2012, he completed the graduate Interdisciplinary Concentration and Certificate in Historic Preservation (ICCHP) at the University of Florida. In the summer of 2012, he participated as research assistant in the University of Florida-Bandung Institute of Technology (ITB) joint historic preservation and design studio for a city revitalization project in a closed mine area in Sawahlunto, Indonesia. In the process of being trained in the field of historic preservation, he was selected as one of the sixteen young scholars attending the Annual International Conference of the Association for Preservation Technology International for Charleston 2012. At that conference, he won the 2012 Martin Weaver scholarship given by the Association for Preservation of Technology International (APT). He was the first Asian-background researcher to win the Martin Weaver Scholarship since the award was established.

During his Ph.D. study at the University of Florida, he was working consistently as a Graduate Teaching Assistant for the undergraduate history and theory courses, presenting lectures on Korean and East Asian architecture, and independently teaching seminar sections for each architectural theory course. He won the Graduate Teaching Award of the University of Florida’s School of Architecture in 2013, 2014 and 2015 three years in a row.
For his dissertation research, in the spring 2014 semester, he stayed at McGill University in Montreal to work as a doctoral research intern under the supervision of architectural historian Dr. Alberto Pérez-Gómez. He was also selected as a scholar for the Harvard-Yenching Library’s Travel Grant Program for 2014-2015 in Korean studies, the Stanford East Asian Library Travel Grant, Asian Library Travel Grant at the University of Michigan, and the Kyujanggak Archive Travel Grant from the Seoul National University.