



This is to certify that the

thesis entitled

**A STUDY ON THE HISTORIC PRESERVATION OF
KOREAN MODERN ARCHITECTURE: FOCUSED ON THE
INTERIORS OF THE SEOUL ANGLICAN CATHEDRAL**

presented by

Yun Jung Chang

has been accepted towards fulfillment
of the requirements for

M.A. degree in Human Environment
& Design

Major professor

Date 9.23.96

**PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.**

| DATE DUE | DATE DUE | DATE DUE |
|-------------|----------|----------|
| SEP 23 1997 | | |
| FEB 02 1998 | | |
| MAY 5 1998 | | |
| | | |
| | | |
| | | |
| | | |

MSU is An Affirmative Action/Equal Opportunity Institution

c:\olrd\datedue.pm3-p.1

**A STUDY ON THE HISTORIC PRESERVATION OF
KOREAN MODERN ARCHITECTURE: FOCUSED ON
THE INTERIORS OF THE SEOUL ANGLICAN CATHEDRAL**

By

Yun Jung Chang

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Human Environment and Design

1996

ABSTRACT

A STUDY ON THE HISTORIC PRESERVATION OF KOREAN MODERN ARCHITECTURE: FOCUSED ON THE INTERIORS OF THE SEOUL ANGLICAN CATHEDRAL

By

Yun Jung Chang

This study was developed to clarify the historical and architectural significance of the Seoul Anglican Cathedral (1926), the first Romanesque style church in Korea, by tracing its history and analyzing its exteriors and interiors. Historical research of the Cathedral indicates that it is historically significant for its long association with the development of Christianity, Anglicanism, and the Chung-Dong district. Architectural analysis focuses on the character-defining features that have architectural significance and should be preserved. They include the crypt, altar and mosaics, sedilia and bishop's throne, columns, timber truss frames and vaulting of the ceiling, and traditional Korean features. From a historic preservation perspective, this study provides some guidance to architects and developers planning historic preservation projects of Korean Modern Architecture by investigation and evaluation of the on-going Cathedral preservation project, and includes recommendations for the development of the historic preservation movement in Korea.

**Copyright by
Yun Jung Chang
1996**

To my parents,
Woogon Chang & Pyunghwa Joo Chang
whose respect, trust, constant support, and unending patience
enabled me to complete this work

ACKNOWLEDGMENTS

My sincere thanks to Mr. Richard L. Graham, chairman of my committee, for his untiring help, and for making the writing of this thesis a rewarding experience. His interest gave me the courage to reach new ground within the realm of historic preservation and interior design. My deep appreciation also goes to my committee members, Dr. Ann C. Slocum and Ms. Susan Reedy, for their probing questions and insightful views, and their constructive advice and encouraging manner.

I owe a special debt to the staff of the Seoul Anglican Cathedral construction team, Junghak Lee, director, and Dongwon Kim, architectural engineer, whose gift of materials which they had collected on the Seoul Anglican Cathedral saved me a great deal of time, energy, and expense at the start of my research. Further gratitude is extended to a number of individuals for their valuable assistance: Rev. Paul K. Kim, Anglican Church of Korea, for his enthusiastic response to my inquiry about the Cathedral; Susan DeChant, my editor, for her time, efforts, and advice; Pilhoon Jin, for his willingness to share his knowledge of photography with me; and Soochan Choi and Eugin Kim, my good friends, who volunteered their own time to help me with great encouragement.

TABLE OF CONTENTS

| | |
|---|------|
| LIST OF TABLES..... | viii |
| LIST OF FIGURES..... | ix |
| CHAPTER | |
| I. INTRODUCTION..... | 1 |
| Background..... | 1 |
| Justification..... | 11 |
| Objectives and Research Questions..... | 16 |
| Methodology..... | 18 |
| II. HISTORIC PRESERVATION MOVEMENT..... | 22 |
| The Language of Preservation..... | 23 |
| Historic Preservation in the United States..... | 25 |
| Historic Preservation in South Korea..... | 39 |
| Recommendation..... | 48 |
| III. HISTORICAL AND ARCHITECTURAL CONTEXT OF THE SEOUL ANGLICAN CATHEDRAL..... | 51 |
| The History of Christianity in Korea: Introduction and Development..... | 52 |
| The History of Anglicanism in Korea and the Seoul Anglican Cathedral..... | 56 |
| Comparison of Architectural Characteristics of Korean Modern Churches... | 65 |
| Environmental Aspects of Chung-Dong District..... | 78 |
| IV. ANALYSIS OF THE SEOUL ANGLICAN CATHEDRAL'S EXTERIORS AND INTERIORS..... | 88 |
| General Characteristics of Romanesque Architecture..... | 89 |
| Analysis of the Seoul Anglican Cathedral Architecture..... | 91 |
| Analysis of the Seoul Anglican Cathedral's Interiors..... | 106 |
| The Architectural Character Checklist/ Questionnaire..... | 139 |

| | |
|---|------------|
| V. THE ON-GOING PROCESS OF THE SEOUL ANGLICAN CATHEDRAL PRESERVATION PROJECT: PRESERVATION CONCERNS..... | 149 |
| Detailed History and Development of the Seoul Anglican Cathedral Project..... | 150 |
| The Evaluation of the Seoul Anglican Cathedral Preservation Project..... | 173 |
| VI. SUMMARY AND CONCLUSIONS..... | 179 |
| APPENDIX..... | 192 |
| BIBLIOGRAPHY..... | 194 |

LIST OF TABLES

Table

**1. Designated and Registered Korean Modern Architecture
Buildings in Seoul.....45-46**

**2. Designated and Registered Korean Modern Architecture
Buildings outside of Seoul.....46**

3. Comparison of Korean Modern Architecture Churches.....68

4. Korean Modern Architecture Buildings in the Chung-Dong District.....86

**5. Construction Data of the Seoul Anglican Cathedral Preservation
Project.....154**

LIST OF FIGURES

| | |
|--|----|
| 1. Demolition of Korean Modern Architecture buildings prior to 1987..... | 4 |
| 2. Bishop Trollope laying the foundation of the Seoul Anglican Cathedral, 1922. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 25)..... | 62 |
| 3. Blessing of the Crypt Chapel (Bishop Turner Memorial Sanctuary), 1926. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 26)..... | 63 |
| 4. Exterior of the Seoul Anglican Cathedral, 1926. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 26)..... | 64 |
| 5. Classification of Korean Modern Architecture (1876-1945) in Seoul, based on building type..... | 66 |
| 6. Yak-Hyun Cathedral in simplified Gothic style, 1995. Photo by author..... | 73 |
| 7. Interior of Yak-Hyun Cathedral showing stained glass windows, 1995. Photo by author..... | 73 |
| 8. Vaulted ceiling and arcades of pillars, Yak-Hyun Cathedral, 1995. Photo by author..... | 74 |
| 9. Exterior of Myung-Dong Cathedral with a steeple, 1995. Reprinted from <u>Myung-Doing Cathedral</u> [Brochure] (p. 1)..... | 75 |
| 10. Interior of Myung-Dong Cathedral, 1995. Reprinted from <u>Myung-Doing Cathedral</u> [Brochure] (p. 3)..... | 76 |
| 11. Exterior of Chung-Dong Methodist Church, 1995. Photo by author..... | 77 |

| | |
|--|-----|
| 12. Map of Chung-Dong District, Jung-Ku, Seoul. Reprinted from <u>Tourist map of Seoul</u> | 82 |
| 13. Chung-Dong district, Seoul Anglican Cathedral seen in the upper left, c1930. Reprinted from <u>Old days of Korea through pictures</u> (p. 12)..... | 83 |
| 14. Russian Legation, 1995. Photo by author..... | 84 |
| 15. Sukcho-Jun (Stone-Hall) in the Toksu Palace, 1995. Photo by author..... | 85 |
| 16. Sukcho-Jun, housing the Royal Museum of Korea, 1995. Photo by author..... | 85 |
| 17. Seoul Anglican Cathedral, view from the northwest. Reprinted from <u>The centennial of the Anglican Cathedral Church in Korea: Seoul Anglican Cathedral</u> (p. 1). Photo by Ungbae Kim & Manhong Lee..... | 92 |
| 18. Seoul Anglican Cathedral, view from the southeast. Reprinted from <u>The centennial of the Anglican Cathedral Church in Korea: Seoul Anglican Cathedral</u> (p. 5). Photo by Ungbae Kim & Manhong Lee..... | 93 |
| 19. Site plan of the Seoul Anglican Cathedral..... | 94 |
| 20. Roofs which are visually important to the Cathedral's architectural character. Photo by Pilhoon Jin & author..... | 100 |
| 21. Korea's traditional roofing materials and eaves. Photo by Pilhoon Jin & author..... | 100 |
| 22. The beautiful balance of a traditional Korean tile-roofed house. Photo by Pilhoon Jin & author..... | 101 |
| 23. View from the east showing the towers. Photo by Pilhoon Jin & author..... | 101 |
| 24. Central tower. Photo by Pilhoon Jin & author..... | 102 |
| 25. Exterior walls, composite masonry, granite veneer, and brick. Photo by Pilhoon Jin & author..... | 103 |

| | |
|--|-----|
| 26. Windows with deep interior reveals for maximum natural light. Photo by Pilhoon Jin & author..... | 104 |
| 27. Blind arches and plain buttresses, transept walls. Photo by Pilhoon Jin & author..... | 104 |
| 28. Thin engaged corner columns and modillions on the cornice, apse. Photo by Pilhoon Jin & author..... | 105 |
| 29. Original floor plan, Seoul Anglican Cathedral, c1917. From a drawing made by Arthur Dixon..... | 108 |
| 30. West elevation, c1917. From a drawing made by Arthur Dixon..... | 109 |
| 31. East elevation, c1917. From a drawing made by Arthur Dixon..... | 109 |
| 32. South elevation, c1917. From a drawing made by Arthur Dixon..... | 110 |
| 33. East elevation, 1994. From a drawing made by Daewoo Construction Co..... | 111 |
| 34. North elevation, 1994. From a drawing made by Daewoo Construction Co..... | 111 |
| 35. Floor plan, main chapel, 1994. From a drawing made by Daewoo Construction Co..... | 112 |
| 36. Floor plan, crypt chapel, 1994. From a drawing made by Daewoo Construction Co..... | 113 |
| 37. Interior of the crypt showing the altar surrounded by columns and brass plate, 1991. Reprinted from <u>The centennial of the Anglican Cathedral Church in Korea: Seoul Anglican Cathedral</u> (p. 10). Photo by Ungbae Kim & Manhong Lee..... | 117 |
| 38. Original interior of the crypt chapel, c1930. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 43)..... | 118 |
| 39. Interior of the main chapel, 1995. Photo by Pilhoon Jin & author..... | 119 |
| 40. Original interior of the main chapel, 1926. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 27)..... | 120 |

| | |
|--|-----|
| 41. Beauty of the mosaics on the wall of the apse. Photo by Pilhoon Jin & author..... | 121 |
| 42. Excellent mosaic works, George Jack, 1938. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 29)..... | 122 |
| 43. Interior of the sanctuary with bishop's throne, sedilia, and choir. Photo by Pilhoon Jin & author..... | 124 |
| 44. The bishop's throne, inlaid with mother of pearl, is reminiscent of traditional Korean furniture. Photo by Pilhoon Jin & author..... | 125 |
| 45. Timberwork ceiling in the sanctuary. Photo by Pilhoon Jin & author..... | 126 |
| 46. Simple stained glass in the sanctuary. Photo by Pilhoon Jin & author..... | 126 |
| 47. Interior of the chancel with organ. Photo by Pilhoon Jin & author..... | 129 |
| 48. Lattice framework in the chancel ceiling. Photo by Pilhoon Jin & author..... | 130 |
| 49. Exposed rafter tails of a traditional Korean house. Photo by Pilhoon Jin & author..... | 131 |
| 50. Decorative rafter tails of a traditional Korean house. Photo by Pilhoon Jin & author..... | 131 |
| 51. Clerestory with ddisal window frame. Photo by Pilhoon Jin & author..... | 132 |
| 52. Ddisal window frame of a traditional Korean house. Photo by Pilhoon Jin & author..... | 132 |
| 53. Interior of nave and aisles . Photo by Pilhoon Jin & author..... | 135 |
| 54. Arcades of columns in the nave. Photo by Pilhoon Jin & author..... | 135 |
| 55. Granite capital in the nave. Photo by Pilhoon Jin & author..... | 136 |

| | |
|--|-----|
| 56. Detail of simple cushion capital. Photo by Pilhoon Jin & author..... | 136 |
| 57. Original interior of the main chapel with woven mats, c1938. Reprinted from <u>100 years of the Anglican Church in Korea: Photographic records</u> (p. 28)..... | 137 |
| 58. Simple groin-vaults in the aisle. Photo by Pilhoon Jin & author..... | 138 |
| 59. Artist's conception of proposed Seoul Anglican Cathedral. Reprinted from <u>Summary of the Seoul Anglican Cathedral completion work</u> [Brochure]..... | 156 |
| 60. Model of proposed Seoul Anglican Cathedral. Reprinted from <u>The centennial of the Anglican Cathedral Church in Korea: Seoul Anglican Cathedral</u> (p. 25). Photo by Ungbae Kim & Manhong Lee..... | 157 |
| 61. Details of altar and mosaics, Arthur Dixon, c1917. From a drawing made by Arthur Dixon..... | 162 |
| 62. Details of bishop's throne, c1917. From a drawing made by Arthur Dixon..... | 163 |
| 63. Details of sedilia, c1917. From a drawing made by Arthur Dixon..... | 163 |
| 64. Floor plan of proposed second floor. From a drawing made by Daewoo Construction Co..... | 164 |
| 65. Floor plan of proposed mezzanine floor. From a drawing made by Daewoo Construction Co..... | 165 |
| 66. Floor plan of proposed third floor. From a drawing made by Daewoo Construction Co..... | 166 |
| 67. Cross section of proposed Seoul Anglican Cathedral. From a drawing made by Daewoo Construction Co..... | 167 |
| 68. Longitudinal section of proposed Seoul Anglican Cathedral. From a drawing made by Daewoo Construction Co..... | 168 |
| 69. Granites imported from Chung-do, China. Photo by Daewoo Construction Co..... | 169 |

| | |
|---|-----|
| 70. Structural framework, Cathedral construction site. Photo by Daewoo Construction Co..... | 169 |
| 71. Columns in the nave, Cathedral construction site. Photo by Daewoo Construction Co..... | 170 |
| 72. Constructing a column, Cathedral construction site. Photo by Daewoo Construction Co..... | 170 |
| 73. Walls made of brick, Cathedral construction site. Photo by Daewoo Construction Co..... | 171 |
| 74. Wooden truss frames, Cathedral construction site. Photo by Daewoo Construction Co..... | 172 |
| 75. Main entrance and extended nave, Cathedral construction site. Photo by Daewoo Construction Co..... | 172 |
| 76. Seoul Anglican Cathedral after completion. From <u>Joong-Ang Ilbo</u> (1996, April 24)..... | 192 |
| 77. Seoul Anglican Cathedral after completion, view from the northeast, 1996. Photo by Daewoo Construction Co..... | 193 |

INTRODUCTION

Background

There are many aspects in the 4300-year-old history of Korea of which her people are proud and which are worthy of praise. One of these is that the Korean people have shown an ability to preserve much of their architectural heritage while enduring various calamities. Korea contains a wealth of historic and architectural structures which contribute to its unique visual appeal and which enrich the lives of Korean people. Historic buildings have architectural, aesthetic, historic, social and even spiritual or symbolic values, but the first impact is always emotional, for they are a symbol of our cultural identity and continuity.¹ These buildings give us a sense of wonder and they encourage us to learn more about the history, people and culture that produced them.

The Korean peninsula encountered new challenges in the 19th century as the world was shrinking and Western powers were encroaching in Asia. At that time, Korea's Confucian monarchy and aristocracy held modernity at bay through an isolationism so strict that the peninsula came to be called the

¹ Feilden, B. M. (1994). Conservation of historic buildings (p. 1). Oxford, England: Butterworth-Heinemann.

“Hermit Kingdom.” Korea’s government clung to its past, glorifying its four thousand years of culture and of special privileges for those who held power.² But, Korea could not remain a secluded nation, and eventually pressure was brought to bear upon Korea by Japan and the Western powers, which led to establishing modern relations with the rest of the world toward the end of the 19th century. With this, Korea encountered a variety of problems as the need for her to become modern while preserving her sovereignty and territorial integrity grew.³

In 1868 the Japanese proposed the establishment of normal relations between Korea and Japan. After a series of treaties with Japan and the United States, the Korean government sent missions to Japan in 1881, and to the United States in 1883, to learn more about these countries and to promote friendly relations. Western influence began to grow slowly in Korea with the arrival of western diplomats, advisers, and missionaries. Many members of Korean missions who were sent to Japan and the United States brought back startling information about them. The young scholars who went to these countries were impressed with the advanced systems and national strength of Japan and America. They became enlightened and felt an urgency for Korea to change and modernize her systems, and promote national strength. Known as the Progressives, their objectives were to

² Oliver, R. T. (1993). A history of the Korean people in modern times: 1800 to the present (p. 17). Newark: University of Delaware Press.

³ Nahm, A. C. (1987). A panorama of 5000 years: Korean history (2nd. ed., p. 73). Seoul, Korea: Hollym.

modernize the government, develop the economy, promote education and culture, and bring about social progress, including social equality.

Since the first treaty with Japan in 1876, modern western architecture began to appear in Korea. Exposure to the outside world caused a significant change in Korean architectural concepts with a new form, Korean Modern Architecture, a building style reflecting direct influences from western cultures.⁴ Structures reflecting this form were built in the modernization period ranging from 1876 to 1945. Korean Modern Architecture is often called Western Style Korean Architecture, because it is constructed with various western architectural styles, such as Gothic, Renaissance, Romanesque, or Neoclassical, and their accompanying techniques.⁵

During this period, western architecture was introduced by many foreign countries, rather than being developed and adapted to the culture on its own volition.⁶ During the modernization period (1876-1945), Korea was a battle ground of foreign invaders, finally losing her sovereignty and national independence in 1910 to Japan.

The argument that Korean Modern Architecture buildings should be demolished is often espoused by city planners and historians because these structures symbolize the Japanese colonization period. This attitude makes preservation attempts difficult to establish. However, the historic and

⁴ Yoon, Iljoo. (1966). The 80 year history of Korean Modern Architecture: A study on the adaptation and development of Modern Architecture. Seoul, Korea: Yajung.

⁵ Yoon, Iljoo. (1982, July). A historical study on the western style buildings in the early stage of westernization. Architecture, pp. 34-35.

cultural facts of Korean Modern Architecture are not sufficient reason to deny credence to preservation efforts. Unfortunately, Korean Modern Architecture structures have been steadily disappearing under the pressure of urban development and the rapid economic growth of the last 50 years. Many historic properties have been lost in the name of “progress,” without a full understanding of their significance. As a nation, Korea has been creating new buildings, rather than considering the options of restoration, rehabilitation, and adaptive use, perhaps because of the Korean attitude that newness symbolizes progress and is therefore better. A recent survey conducted by professor Chungdong Kim of Mookwon University, shows that Korean Modern Architecture is in a desperate state: Of 109 Korean Modern Architecture buildings in Seoul in the 1940’s, only 49 survive; 51 have been destroyed (Figure 1) and 9 hopelessly mutilated.⁷

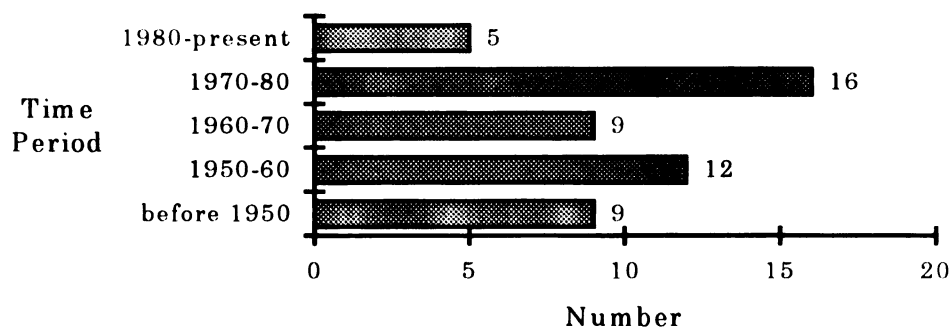


Figure 1. Demolition of Korean Modern Architecture buildings prior to 1987

⁶ Japan annexed Korea in 1910, and the defeat of Japan in 1945 at the end of World War II resulted in the liberation of Korea from Japan’s rule.

⁷ Kim, Chungdong. (1987, May). A study on Korean Modern Architecture in Seoul, *Architect*, pp. 40-49.

Recently, national interest in the preservation of Korean Modern Architecture has been growing. In the past 30 years, public awareness of Korean Modern Architecture in terms of heritage has increased with the establishment of the Law for Protection of Cultural Properties of 1962 by the Bureau of Cultural Properties Preservation. This new law was more comprehensive than previous laws in its list of cultural items to be protected. The “Cultural Properties” defined in the law include tangible cultural properties, monuments, intangible cultural properties, and folk materials. For the designation, only the value of the specific object viewed from an “artistic” or “historic” standpoint is taken into consideration. The designated cultural properties are classified into several groups, namely, “important tangible cultural properties,” “important intangible cultural properties,” “important folk culture,” “historic sites,” “places of scenic beauty,” or “natural monuments.”⁸ Currently, 25 Korean Modern Architecture structures in Seoul are designated and protected as “historic sites,” or “important tangible cultural properties,” however, many have been ignored or allowed to deteriorate because of a lack of knowledge about preservation work and its necessary techniques.⁹

Preservation is a rapidly developing field which, by its very nature, is a multidisciplinary activity with many experts. The knowledge and

⁸ Cultural and Social Center for the Asian and Pacific Region. (1972). Preservation of cultural heritage (p. 121). Seoul, Korea: Cultural and Social Center for the Asian and Pacific Region.

⁹ Bureau of Cultural Properties Preservation. (1984). Korean register of cultural properties (pp. 113-130). Seoul, Korea: Bureau of Cultural Properties Preservation.

techniques applied to preservation work borrow from a variety of fields: history, architecture, architectural history, landscape architecture, archeology, and construction. For example, the authentic restoration of an old building would, among other things, require knowledge of the types of materials in use at the time of original construction and the way in which they were made, the degree of skill of the craftsmen, and so forth. The preservation of historic buildings also demands wise management of resources and sound judgment. Perhaps, above all, it demands the desire and dedication to ensure that the structure's architectural heritage is preserved.¹⁰

Although the fundamental concepts of historic preservation are still widely unknown, and historic preservation is an unexplored field in Korea, many Korean researchers have spend a great deal of time studying, investigating, and preserving old palaces and temples. These efforts contributed to the discovery of the importance of traditional Korean architecture structures, particularly the palaces of the Chosun Dynasty (1392-1910), which are now protected as museums. It is apparent, however, that Korean Modern Architecture has not been actively researched, even though many Korean Modern Architecture structures, located in the center of Seoul, and used by many citizens as offices or churches, are in danger of

¹⁰ Hammond, T. C. (1969). Planning for preservation in Tennessee: Methods of identification, evaluation, and utilization of historical and architectural resources (p. 4). Unpublished master's thesis, University of Tennessee, Knoxville.

deterioration and in need of preservation. The first academic study on Korean Modern Architecture, The 80 year history of Korean Modern Architecture, was published in 1966 by Iljoo Yoon, professor of Sungkunkwan University. It awakened other researchers to the necessity of the study of Korean Modern Architecture. In recent decades research has involved a few surveys providing a directory of Korean Modern Architecture, classification based on building types and chronology, and architectural characteristics in general. There are many subjects, however, which have not been taken up, such as an individual building's history and significance, the interior design of Korean Modern Architecture structures, and historic preservation of Korean Modern Architecture.

In recent decades historic preservation in the United States has enjoyed greater popular support than any time in its history and has become a rewarding activity throughout the country.¹¹ There are approximately 2,000 to 3,000 preservation organizations actively engaged in public education, advocacy, preservation and restoration projects of various kinds. More than 35 university level graduate, professional, and technical courses directly related to historic preservation have been created during the last 20 years. The listings of the National Register of Historic Places grew from 873 in 1967 to 53,500 in 1989.¹² The United States is the only country with

¹¹ Murtagh, W. J. (1988). Keeping time: The history and theory of preservation in America (p. 7). Pittstown, NJ: The Main Street Press.

¹² National Trust for Historic Preservation. (1993). Landmark yellow pages: Where to find all the names, addresses, facts, and figures you need (2nd ed., pp. 44-45). Washington, DC: National Trust for Historic Preservation.

national standards and guidelines for the restoration and rehabilitation of historic properties--The Secretary of the Interior's Standards and Guidelines for Rehabilitation. They were developed in 1977 by W. Brown Morton, a professor at Mary Washington College in Fredericksburg, Virginia, and Gary Hume of the National Park Service.¹³ The standards and guidelines are intended to create a strong framework for responsible preservation practices, and with the underlying concern being the preservation of the significant historic and architectural characteristics of the structure that is being rehabilitated.¹⁴

Rehabilitation has social, cultural, and economic advantages. Social, in that people and cities keep their identity; cultural, in that artistic, architectural, archaeological and documentary values can be preserved both for their intrinsic value and for their contribution to the identity of the city; economic, in that energy and the total budget are minimized. When people understand the benefits of rehabilitation, city planners and architects can cooperate to reuse historic buildings, either by reviving their original use or by finding a new use, in the context of the needs of the community.¹⁵

Reference material dealing with the technical aspects of the preservation or rehabilitation of Korean Modern Architecture buildings is not

¹³ Murtagh, p. 118.

¹⁴ Morton, W. B., Hume, G. L., Weeks, K. D., & Jandl, H. W. (1992). The Secretary of the Interior's standards for rehabilitation & illustrated guidelines for rehabilitating historic buildings. National Park Service (pp. iv-v). Washington, DC: U.S. Department of Interior.

¹⁵ Feilden, p. 259.

extensive. On the other hand, large preservation organizations in the United States are extremely generous with publications covering history, plans, surveys, architectural details, and administration of preservation projects. Therefore, one concern of building preservation should be publication activities, for example, technical guidance reports for historic preservation projects, following various surveys and research projects.

Researching historic buildings is usually the first step toward preserving them. An important study which surveys numerous Korean Modern Architecture buildings, Changhun Woo's A Study on Characteristics of Western Style Korean Architecture (1989) focuses on the significance of the Chung-Dong district in Seoul. When the first Westerners came to Korea in the 19th century they were forbidden to live in the old city. Later, in the 1880s and 1890s, these diplomats, missionaries and businessmen were permitted to purchase land and settle in the Chung-Dong district. By 1896 there were delegations representing the United States, Russia, Germany, Great Britain, and France residing in Chung-Dong. Most of these people moved into existing houses in the area, slowly replacing them with western architectural style homes over the next few years. Near these areas churches and mission schools were built. Baejae School, Ehwa School, and Chung-Dong Methodist Church were constructed before 1900, and the Seoul Anglican Cathedral was built in 1926.¹⁶

¹⁶ Rees, D. (1988). A short history of modern Korea (p. 187). New York: Hippocrene Books.

The construction of many skyscrapers and roads have gradually changed the face of the city so that the Chung-Dong district is no longer the center of diplomacy, education, and religion. However, it is still one of the few districts where we can appreciate the excellence of Korean Modern Architecture. A few buildings are still left intact. Among these buildings, the architectural beauty of the Seoul Anglican Cathedral is a prime example of the virtues of Korean Modern Architecture.

The proposed building for this study, Seoul Anglican Cathedral, is the first church in Korea built in the traditional Romanesque style. The third bishop Trollope established this central church to show Christianity to the Korean people and to inspire them with faith. The Cathedral design is not unfamiliar to Koreans, even though it is built in the Romanesque style, because it harmonizes so well with Korea's traditional architecture. The architect included traditional Korean features by elevating the edge of the eaves, constructing the building with granite, installing traditional window frames, and by roofing with Korean tiles. These methods contributed to the designation of the church as Seoul Tangible Cultural Property No. 35. The present building was consecrated on May 2, 1926, but half of the original construction plan remained unfinished due to financial difficulty. Today, additions are under construction to complete the building as originally designed by British architect, Arthur Dixon. The new construction, begun in July, 1994, is expected to be completed by May, 1996. The completion of the

building will be achieved by construction of a new extension with three stories above and two stories below the ground.

Because of the circumstances and importance of this building, this study was developed to clarify the historic and architectural significance of the Seoul Anglican Cathedral. It will provide an initial step in historic preservation projects of Korean Modern Architecture by documenting and evaluating the Seoul Anglican Cathedral rehabilitation project.

Justification

Why is it important to preserve historic buildings? First, it is important to preserve our historic and architectural heritage simply because we have lived with it and it has become part of us. The presence of our physical past creates expectations that are important parts of our daily lives. Patriotism can be instilled and strengthened by gaining a better insight into who we are as a people and nation, whence we came, and where we are headed. Second, we preserve historic buildings because of their relations to past events, eras, movements and individuals that we feel are important to honor and understand. Preservation of historic buildings is an outgrowth of our respect for the past, which created our present. But the important point here is that the historic associations inherent in preserved structures and sites should encourage much more than mere nostalgia and patriotism. They are potential sources of imagination and creativity in our attempt to understand and appreciate the past. Third, we seek to save historic

buildings because of their intrinsic value as art. Some buildings were designed by great artists. They are as important to our artistic heritage as painting, sculpture, and decorative arts. According to the philosophy of architect Walter Gropius, "architecture is a synthesis and culmination of artistic endeavor and the supreme medium of human expression."¹⁷ If we were to value historic structures as we honor our other works of art, serious destruction might be prevented. Finally, historically and architecturally valuable buildings have economically viable uses such as museums or libraries. Such uses are often different from the original function of the structure. This is perhaps the most important work and greatest challenge of the historic preservationist. It requires careful planning, creativity, extra effort and, most important, a state of mind that will seek alternatives to demolition.¹⁸

To be considered historic, a property normally must be at least 50 years of age and must retain its physical integrity. Beyond this, a historic property must meet the preservation value criteria for a designated heritage property. Individual countries have developed the basis for decisions as to what buildings should be preserved with varying degrees of emphasis. For example, historic preservation in the United States traditionally has been concerned with the historic association first, with artistic endeavor as a

¹⁷ Stripe, R. (1972). Why preserve historic resources? In N. Jr. Williams, E. H. Kellogg, & F. B. Gilbert (Eds.), Readings in historic preservation (pp. 59-60). New Brunswick, NJ: Center for Urban Policy Research.

¹⁸ Poinsett, David. (1973, July). What is historic preservation? In N. Jr. Williams et al., Readings in historic preservation (pp. 60-61).

secondary consideration, whereas, in England, decisions are based first on aesthetics and secondly, on historic association.¹⁹ However, it is important to keep in mind that a few countries' criteria for decisions on preservation concern "historically and architecturally significant structures."²⁰

In order to be listed in a National Register of Historic Buildings or Cultural Properties, a structure should have outstanding historical significance to the nation. It should be important in the broad political, economic, cultural, or social history or be identified with the lives of historic personages or with important events.²¹ According to the criteria of the U.S. Department of the Interior (National Park Service, 1991), "historic significance is the importance of a property to the history, architecture, archeology, engineering, or culture of a community, city, or the nation." Historic significance is achieved in several ways: association with events, activities, or patterns; association with important persons; or potential to yield important information.

"Architectural significance" is the importance of a property based on physical aspects of its design, materials, form, style, or workmanship, and recognized by distinctive physical characteristics of design, construction, or form.²² A Canadian researcher (Falkner, 1977) classified the criteria of

¹⁹ Murtagh, W. G., & Argan, G. C. (1975). Historic districts: Identification, social aspects and preservation. In N. Jr. Williams et al., Readings in historic preservation (p. 130).

²⁰ They include the United States, England, Japan, and Korea.

²¹ Hammond, p. 81.

²² Ibid.

architectural significance into six separate areas: example of particular style, example of unusual or atypical style, architect or builder of local importance, craftsmanship, group of structures from one period, and unique building or structural technique. To be eligible for the U.S. National Register as being architecturally significant, a building must meet at least one of the following requirements: embody distinctive characteristics of a type, period, or method of construction; represent the work of a master; and, possess high artistic value.²³

Research may reveal that the building has enough historical and architectural significance to qualify for the National Register. Just as important, researching a building teaches respect for its historic fabric. Unintended damage to its integrity during rehabilitation or remodeling is less likely to occur when its historic context is understood.²⁴ Rehabilitation should always be based on as much documentation as possible. The greater the amount of evidence, the higher the possibility for successful rehabilitation with the principle of minimum intervention applied.

The Secretary of the Interior's Standards and Guidelines for Rehabilitation has become the yardstick of acceptable rehabilitation in the United States. They embody two important goals: (a) the preservation of historic materials, and (b) the preservation of a building's distinguishing

²³ U.S. Department of the Interior. (1991). National register bulletin 15: How to apply the national register criteria for evaluation (pp. 17-20). Washington, DC: U.S. Dept. of the Interior.

²⁴ Brandywine Conservancy. (1984). Protecting historic properties: A guide to research and preservation (p. 37). Chadds Ford, PA: Brandywine Conservancy.

character. Every old building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that compose the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.²⁵ During any alterations in the process of rehabilitation, every effort should be made to effect changes without radically altering or destroying existing historic characteristics.

Keeping this in mind, the study of the Seoul Anglican Cathedral has been developed for several important reasons. First, this research will give credibility to the historic preservation of Korean Modern Architecture. The Cathedral serves as a remarkable example of a beautifully well-preserved Korean Modern Architecture structure. Tracing its history and analyzing its physical structure will clearly establish the historic and architectural value of Korean Modern Architecture. Second, the research will serve as reference material for the continuing preservation of the Cathedral. Documentary inquiry about the building's function, style, construction, and furnishings, as well as its original architect will provide a complete understanding about the building. Information gathered can help determine which parts of a building

²⁵ Nelson, L. H. (1988). Preservation briefs 17: Architectural character: Identifying the visual aspects of historic buildings as an aid to preserving their character (p. 1). Washington, DC: U.S. Department of the Interior.

have historical or architectural significance and should be preserved. Third, the research will be useful for other Korean Modern Architecture preservation projects. It will provide information to ensure that a building restoration or rehabilitation accurately reflects the building's history and will help to prevent unfortunate mistakes in a project. Documenting and investigating a successful rehabilitation process will provide guidelines for other preservation architects. Finally, the study will indicate the necessity of historic preservation research and publications in Korea. A review of other countries' legislation and programs related to historic preservation will be helpful for providing more standardized evaluation criteria for historic buildings, as well as technical standards and guidelines for preservation projects on a national scale. Since guidelines and documentation of this type are relatively unfamiliar in Korea, it is hoped that this research will encourage Koreans to become more conscious of their architectural heritage and of the necessity of the preservation of Korean Modern Architecture.

Objectives and Research Questions

In order to reach the desired goal, several specific objectives and research questions were developed to guide the research.

1. To suggest recommendations for the development of the historic preservation movement in Korea

(a) What legislation, organizations, and mechanisms support the historic preservation movement in Korea?

(b) What preservation techniques are needed to adequately preserve historic properties in Korea?

2. To analyze the historical and architectural contexts of the Seoul Anglican Cathedral

(a) What historical aspects influenced the construction of the Seoul Anglican Cathedral?

(b) What architectural characteristics of the Seoul Anglican Cathedral are different from other Korean Modern Architecture structures similar in building type?

3. To identify those aspects that give the Seoul Anglican Cathedral an architectural character that should be preserved

(a) What parts of the building have architectural significance and should be preserved?

(b) Which architectural character and design elements of the Cathedral were influenced by traditional Korean architecture and how?

4. To provide some guidance to architects and developers planning historic preservation projects of Korean Modern Architecture

- (a) What kind of processes have been employed for the Seoul Anglican Cathedral rehabilitation project in terms of planning and construction?
- (b) What efforts have been made for preservation of the Cathedral?

Methodology

In order to carry out the objectives and answer research questions most effectively, historical and qualitative research designs were employed. Data was collected through library research, archival research, field investigation, and photo documentation.

To suggest recommendations for the development of the historic preservation movement in Korea, the researcher has contacted the Bureau of Cultural Properties Preservation and consulted various sources. These include architectural and popular magazines, theses, dissertations, and books. Even though a few articles in the professional architectural journal, Korean Institute of Architects, and some research studies do include discussions of the preservation of Korean Modern Architecture, there have been no publications documenting the development and the present state of the historic preservation movement in Korea. Therefore, an overview of legislation, organizations, and mechanisms supporting the historic preservation movement will indicate the current state of historic preservation in Korea and the problems with which it is confronted. In order to suggest what preservation techniques are needed to adequately preserve historic properties in Korea, the history of the preservation movement in the United

States, including legislation, organizations, mechanisms, and programs will be briefly reviewed and compared with that of Korea.

In researching a building's history, comparative research involving structures similar in type or function broadens the perspective of the researcher and puts the structure into a historical framework.²⁶ To analyze the historical context of the Seoul Anglican Cathedral, it is necessary to examine the historic aspects which influenced the construction of the Cathedral, such as the history of Christianity in Korea, Anglicanism, and the environmental aspects of the Chung-Dong district. Through discovering historic events or activities associated with the Cathedral, its historic significance will be clarified. To analyze the architectural context of the Seoul Anglican Cathedral, its architectural characteristics will be compared with other Korean Modern Architecture structures similar in building type, function, and construction period through photo documentation and descriptive analysis. There are three in Seoul: Yak-Hyen Cathedral (1893), Myong-Dong Cathedral (1898), and Chung-Dong Methodist Church (1897).

The visual and tangible aspects of the Seoul Anglican Cathedral which give it an architectural character that should be preserved will be identified by using the Architectural Character Checklist/Questionnaire (developed by Lee H. Nelson, National Park Service, U.S.A.). The checklist consists of a

²⁶ Durko, C. (1993). Researching a building. In National Trust for Historic Preservation, Landmark yellow pages: Where to find all the names, addresses, facts, and figures you need (2nd ed., p.100). Washington, DC: National Trust for Historic Preservation.

series of questions that are designed to help in identifying the visual aspects of historic buildings and is intended as an aid in preserving their character and other distinguishing qualities. This checklist is organized on the assumption that historic significance is embodied in those tangible aspects that include the building's setting, form, and fabric. The use of this checklist involves a three-part program which examines: (a) the overall visual aspects, (b) the visual character at close range, and (c) the visual character of interior spaces, features and finishes. In the process, a descriptive analysis of architecture and interiors will be developed by using architectural records and drawings, specifications, catalogues, pamphlets, reports, journals, and a monthly newspaper, The Anglican Church of Korea. Primary visual sources, such as original photographs, floor plans, sections, elevations, and detail sketches by the Cathedral architect, Arthur Dixon, have been located. To identify which architectural characteristics and designs of the Cathedral were influenced by traditional Korean architecture and how, specific characteristics and features such as roof shape or windows will be analyzed by using comparative photo-documentation and description of some traditional Korean architectural features and design elements.

A project involving a new addition to a historic building should be considered carefully because it can damage or destroy significant materials and can change the building's character. The National Park Service's standards only accept additions within the following framework: preserves significant materials and features, preserves the historic character, and

protects the historical significance by making a visual distinction between old and new.²⁷ To investigate the process of the Seoul Anglican Cathedral preservation project and the efforts involved in the project, a review of planning documents, an on-site investigation, and informal discussions with priests, the director of the construction team, and architectural engineers have been conducted. The planning process and construction process including a feasibility analysis and decision-making procedure, preliminary preservation analysis, pre-construction preparations, and actual construction works will be documented. Evaluation of the project will be based on the National Park Service's Criteria.

²⁷ Weeks, K. D. (1986). Preservation briefs 14: New exterior additions to historic buildings (pp. 1-2). Washington, DC: U.S. Department of the Interior.

CHAPTER II

HISTORIC PRESERVATION MOVEMENT

This chapter contains an overview of historic preservation in Korea and a comparison with that in the United States. The United States has strong legislation, evaluation, and designation criteria, and standards for historic preservation projects. The main objective of the chapter is to suggest recommendations for the development of the historic preservation movement in Korea by describing how the United States identifies, evaluates, registers, and protects her historic resources.

There are few studies involving a review of legislation related to historic preservation and preservation activities from a national perspective in Korea. This chapter, therefore, will trace the development of historic preservation legislation and will summarize preservation organizations and existing mechanisms for promoting preservation in Korea. It will also discuss the definitions of the most basic terms of preservation in order to understand the philosophy of historic preservation.

The Language of Preservation

In 1839, A. N. Didron, a French archaeologist, originated the maxim, “it is better to preserve than to restore and better to restore than to reconstruct.” This dictum not only makes use of three basic terms in the preservation field, but neatly prioritizes, in order of desirability, those preservation-oriented actions one takes with entities to be saved. Out of these three basic words--preserve, restore, reconstruct--an ever-enlarging glossary of terms has evolved and, indeed, continues to evolve as the concepts of preservation change and broaden. Those definitions issued in the U.S. Secretary of the Interior’s preservation program are as follows:²⁸

Preservation is defined as “the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site.” It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Restoration is defined as “the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.”

Reconstruction is defined as “the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.”

The word reconstruction denotes new construction of once-extant buildings on their original sites. One occasionally hears two semantic

²⁸ Murtagh, pp. 18-20.

refinements relating to the reconstruction process. The first, Reconstitution, is a more radical version of the above, in which, the building can be saved only by piece-by piece reassembly, either on site or on a new site. Replication is the second variant of reconstruction. This rarely used procedure calls for duplicating an extant artifact on a site removed from the original, usually as a means of saving the original from inordinate wear by frequent use.²⁹

Since the growth of preservation as a planning process, other basic terms have entered the preservationists' lexicon: rehabilitation, renovation and adaptive reuse. Rehabilitation, a far more common activity than restoration, is defined by the office of the U.S. Secretary of the Interior as "the act or process of returning a building to a useful state through repair or alteration, making possible an efficient contemporary use." Buildings are repaired, parts are replaced, mechanical systems are upgraded, alterations are made, and additions are constructed in rehabilitation projects. The changes, however, must respect the historic character of the property if rehabilitation is to be considered preservation. Renovation, similar to rehabilitation, introduces a greater portion of new materials and/or elements into the building. It is the modernization of an old or historic building that may produce inappropriate alterations or eliminate important features.³⁰

²⁹ Murtagh, p. 22.

³⁰ Hill-Rowley, C. (1992). The preservation directory: A guide to Michigan business and organizations providing quality historic preservation products and services (p. 9). Lansing, MI: Heritage Resources.

Updated heating systems and modern kitchen and bathroom facilities are examples of renovation.

Adaptive reuse generally refers to the process of converting a building to a use other than that for which it was designed, for example, changing a factory into housing. Such conversions are accomplished with varying alterations to the building.³¹ The alterations may change room sizes and arrangements, replace mechanical and electrical systems, add new stairs or elevators, or make a host of other changes to meet the requirements of the new use.

Historic Preservation in the United States

In the past 25 years historic preservation has become a popular and rewarding activity throughout the United States. Merchants have brought traditional downtowns and neighborhood commercial centers back to life. Homeowners have reclaimed their neighborhoods by preserving their houses and open spaces. Communities have discovered the appeal their historic buildings hold for tourists and citizens. And local governments have supported preservation by creating historic districts and design review ordinances.³² These examples illustrate the philosophy of historic

³¹ National Trust for Historic Preservation. (1993). Landmark yellow pages: Where to find all the names, addresses, facts, and figures you need (2nd ed., p. 57). Washington, DC: National Trust for Historic Preservation.

³² Bureau of History (1994). Landmarks to landscapes: A report from the Michigan State Historic Preservation Office (p. 17). Lansing, MI: Bureau of History, Michigan Department of State.

preservation, that of maintaining and enhancing the existing character of a building or landscape.

Historic Preservation movements in the United States require the participation of federal, state, and local governments and the coordination of their activities. At the federal level, Congress enacts legislation, and the National Park Service in the United States Department of the Interior establishes standards, guidelines and regulations, with application involving cooperation between state and local agencies. In general, historical preservation in the United States can be illustrated by a framework of legislation, organizations, and programs.

Legislative Steps for Historic Preservation Movements

The following information on historic preservation legislation has been taken from various government documents. (See bibliography). Unlike many European countries, Japan, and South Korea, whose national governments operate preservation programs, the history of the preservation movement in the United States is almost entirely the story of independent groups or individuals. Other than the acquisition of Civil War battlefields and the establishment of national parks protecting natural phenomena and archeological ruins, the federal government's first entrance into the field was represented by the Antiquities Act of 1906 (Public Law 59-209), written to protect historic monuments on government property. It was the first major

federal preservation legislation, establishing regulations to protect archeological sites on public lands.

In 1916 the National Park Service (NPS) was established, designated by the National Historic Sites Act of 1935 (P. L. 74-292) as the agency to create a national policy to preserve for public use historic sites, buildings, and objects of national significance for the inspiration and benefit of the people of the United States. Authority was given to the National Park Service to collect data, make surveys and investigations of historic sites and buildings, acquire property, enter into contract agreements with individuals or groups for preservation purposes, restore historic buildings and sites, erect markers on historic places, generate and manage historic sites and buildings, and develop an educational program. It was the beginning of the National Register of Historic Places.

The National Historic Preservation Act (NHPA) of 1966 (P. L. 89-665) was passed for guiding and giving authority to the preservation movement throughout the country. The Act authorized expansion of the National Register of Historic Places to include districts, sites, buildings, structures, and objects of historical and cultural significance, and also authorized matching grants to State Historic Preservation Offices (SHPO) for the inventory and preservation of significant properties. The act also established the National Advisory Council on Historic Preservation to review reports about the effects of any federal project on any property listed on the National Register.

While the National Register remained the vehicle to distinguish cultural property, the government continued to be creative in the name of preservation. In 1969, Congress enacted the National Environmental Policy Act of 1969 (P. L. 91-190), which stressed federal responsibility for preservation, and required environmental impact studies to focus the attention of federal agencies on the effect their projects might have on surrounding areas. The Tax Reform Act of 1976 (P. L. 94-455) was passed by Congress for providing the first major preservation tax-incentive system for certified income-producing properties, and penalizing demolition. It made the existing stock of historic buildings economically attractive to developers and competitive with new construction.

The 1976 Tax Reform Act was replaced in 1981 by the Economic Recovery Tax Act of 1981 (P. L. 97-34), which provided significant new investment tax credits for rehabilitation. This offered developers allowable tax credits of 25% on certified historic structures (listed on the National Register), 20% on buildings 40 years old and older, and 15% on those 30 years old and older. The Tax Reform Act of 1986 (P. L. 99-514), however, lessened the economic incentives provided under the 1981 Economic Recovery Act by allowing a tax credit of 20% for certified historic structures and 10% for nonresidential buildings constructed before 1936.

Historic Preservation Organizations

Public historic preservation organizations.

There is a wide variety of organizations that work directly and indirectly in preservation. The National Park Service, U.S. Department of the Interior, is the federal agency responsible for administering the NHPA and the Historic Preservation Fund. The NPS develops programs and provides assistance to all SHPOs for carrying out the Act. The Advisory Council on Historic Preservation, an independent federal agency, is the primary policy adviser to the President and Congress on historic preservation. The council's main function is to review and comment on federal and federally assisted and licensed projects that affect properties listed in or eligible for the National Register of Historic Places, as provided under Section 106 of the NHPA of 1966.³³

The State Historic Preservation Office, receives federal funds for operation from the NPS. Each SHPO helps citizens and communities identify and protect their historic structures and districts. This assistance is provided through a number of programs including the National Register of Historic Places, the State Register of Historic Places, limited preservation grants-in-aid, historic markers, preservation planning, rehabilitation tax credits, review of federally funded projects for their impact on cultural resources, and technical assistance. The State Historic Preservation Review

³³ National Trust for Historic Preservation (1993), pp. 10-11.

Board is composed of nine individuals who are appointed by the State Historic Preservation Officer. Members represent such fields as history, archaeology, and architecture. Their main responsibility is to review nominations to the National Register.³⁴

A Certified Local Government (CLG) ensures that historic preservation issues are understood and addressed at the local level and are integrated into the local planning and decision-making process at the earliest possible opportunity. This creates and promotes a positive image for the community, and allows the CLG to become an active participant in the national preservation program. In 1980 the NHPA of 1966 was amended to provide for a new federal-state-local preservation partnership. The amendment expanded the national preservation program to include local units of government. Since then over 450 local governments across the country have become CLGs.³⁵

A Local Historic District Commission is composed of local citizens appointed by the mayor or other governing body to review proposed construction, alteration, repair, moving or demolition to take place within designated historic districts. Local ordinances creating commissions and districts vary from city to city in complexity and form.³⁶

³⁴ Hill-Rowley, p. 93.

³⁵ Hill-Rowley, p. 94.

³⁶ Bureau of History (1994), p. 18.

Private historic preservation organizations.

The National Trust for Historic Preservation (NTHP) is a national, private, nonprofit organization chartered by Congress in 1949. Organized to coordinate the growing interest in historic preservation, the NTHP remains the only national historic preservation organization representing private citizens. It is partially funded from the National Historic Preservation Fund and serves as an advocate of the ethic of property stewardship. It strives to foster preservation of the nation's diverse architectural and cultural heritage. It encourages public participation in the preservation of sites, buildings and objects significant in American history and culture. The NTHP acquires historic buildings and properties through donations and purchases and operates them through endowments, often donated in conjunction with the building or property. The NTHP also administers programs such as the rural preservation program, operates a grant program, and publishes bulletins, magazines, and books that offer technical assistance to preservationists.³⁷

Preservation Action is a national grassroots advocacy and lobbying organization headquartered in Washington DC. Preservation Action has been effective in monitoring historic preservation-related federal legislation and promoting the passage of new legislation. It is an open membership organization with advisors in each state.³⁸

³⁷ Bureau of History (1994), p. 22.

³⁸ Bureau of History (1994), p. 23.

The National Alliance of Preservation Commissions is comprised of local commissions, design review boards, and local planning agencies. The Alliance sponsors training for commissioners and promotes and supports statewide preservation organizations. The Association for Preservation Technology promotes the maintenance, conservation, and protection of historic properties. Through conferences, workshops, and publications, it provides the most up-to-date technological methods of preservation.³⁹

In addition to the above national organizations, there are a few private, nonprofit organizations that have been developed to promote preservation in local communities. Historical societies, neighborhood organizations, and history museums all work to promote preservation, and most are volunteer-run organizations without paid staff or adequate resources.

Historic Preservation Mechanisms and Programs

Identification.

The first effort by the U.S. government to gather drawings, photographs, and written data on historic architecture was initiated in 1933. The Historic American Building Survey was given by the National Historic Sites Act of 1935, which declared as national policy the preservation for

³⁹ Bureau of History, Michigan Department of State (1991). Michigan's comprehensive historic preservation plan (pp. 54-55). Lansing, MI: Bureau of History, Michigan Department of State.

public use of historic sites, buildings, and objects. The survey was a cooperative venture of the National Park Service, the American Institute of Architects, and the Library of the Congress. A large part of the work was done during the 1930's, and the survey collection is maintained by the Library of Congress.⁴⁰ According to the statistics by the NTHP (1987), 20,300 sites, 99,300 photographs, 44,100 measured drawings, and 48,500 pages of historical data were collected from 1933 to 1987.

Evaluation and registration.

National Historic Landmarks are recognized as the nation's most important historic and cultural resources. Authorized by the National Historic Sites Act of 1935, the National Historic Landmarks Program, through the NPS, identifies properties of national historical significance. The purpose of the program is to focus attention on historic properties of exceptional value to the nation as a whole rather than to a particular state or locality. Properties designated as National Historic Landmarks are automatically listed in the National Register of Historic Places.⁴¹

Authorized under the NHPA of 1966, the National Register of Historic Places is a program of the NPS. National register properties include all National Historic Landmarks, as well as other districts, sites, buildings, structures and objects significant in American history and architecture,

⁴⁰ Hammond, pp. 29-30.

⁴¹ Hill-Rowley, p. 86.

archaeology, engineering and culture at the national, state or local levels. A cumulative listing is published each February in the Federal Register. It is not only a list of resources that have been researched and documented as significant to the nation, state, or community, it is a tool for preserving historic properties. Properties listed in the National Register of Historic Places possess historic significance and integrity.⁴² Significance may be found in the following four aspects of American history recognized by the National Register Criteria: (a) association with historic events or activities; (b) association with important persons; (c) distinctive design or physical characteristics; or (d) potential to provide important information about prehistory or history. Generally, properties must be 50 years of age or more to be considered historic places and must meet at least one of the above criteria for listing.⁴³ A property on the National Register becomes eligible for federal tax incentives and other preservation assistance. Listed properties are given special consideration when the federal government is planning or giving aid to projects.

The State Register of Historic Places is a registration program at the state level. The state register criteria is similar to the National Register of Historic Places criteria. State Register designation, however, is purely honorary and does not at this time confer any financial or tax benefits.⁴⁴

⁴² Interagency Resources Division, National Park Service (1991). National register bulletin 16A (p. 1). Washington, DC: U.S. Dept. of the Interior.

⁴³ Interagency Resources Division, National Park Service, p. 3.

⁴⁴ Bureau of History (1994), p. 9.

Funding and financial incentives.

The NHPA of 1966 established the Historic Preservation Fund to facilitate the preservation of historic resources. Congress annually appropriates funds to the NPS, and, in turn, funds are allocated to SHPOs, based on appointment formulas, to aid in the identification, registration, and protection of historic resources. Federal funding from the Historic Preservation Fund is divided between the states according to a base amount and the state's size. Administered at the national, state, and local levels, the major incentives available are Grants, Low-Interest Loans, and various Tax Incentives.⁴⁵ Since 1976 the federal government has offered various forms of income tax deductions and credits for rehabilitating National Register income-producing buildings. The Tax Reform Act of 1986 established a two-tiered tax credit system for qualified rehabilitations of older or historic buildings: an investment tax credit of 10 % for non-residential buildings built before 1936 and 20% for certified historic structures, both rental residential and non-residential.⁴⁶

National standards and guidelines for rehabilitation.

The United States is the only country with national standards and guidelines for the restoration and rehabilitation of privately owned historic

⁴⁵ Shopsin, W. C. (1989). Restoring old buildings for contemporary uses: An American sourcebook for architects and preservationists. (p. 53). New York: Whitney Library of Design.

⁴⁶ Hill-Rowley, p. 93.

property, The Secretary of the Interior's Standards and Guidelines for Rehabilitation. The standards and guidelines must be followed by the owner of a National Register building who wishes to take the federal investment tax credit for rehabilitating historic income-producing buildings, or if federal money is used in the project. Many states also require compliance with the standards and guidelines if an owner wishes to use state financial incentives. The Secretary of the Interior's Standards and Guidelines are often used as the basis for local design guidelines.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, addresses the fact that the most prevalent preservation treatment today is rehabilitation. The Standards were originally published in 1977 and revised in 1990 as part of the Department of the Interior's regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction. The Standards, applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility are as follows (Revised in 1990):

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and space that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other building, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities, and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resource affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Design guidelines and review.

Design guidelines are criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.⁴⁷ If a building or site is located within a historic district zone, alterations or new construction work may be subject to some form of design review. Design guidelines and review processes are employed in one of the following three ways. Advisory Guidelines are used in communities that are not yet politically ready to legislate design. They offer advice and guidance to the property owner but are not legal requirements that must be followed. The design guidelines linked to certain financial or other types of incentives are Incentive Guidelines. If a property owner wishes to take advantage of the incentives, the building's design must comply with the guidelines. The Mandatory Guidelines for restoration and rehabilitation of historic buildings and districts include orientation, setback, spacing, and site coverage of buildings; height, width, and massing of buildings; size, shape, and proportion of building fenestration; and, materials, textures, colors, and details of facades. Like zoning and building codes, the requirements of the guidelines must be complied with before changes will be allowed.⁴⁸

⁴⁷ National Trust for Historic Preservation (1993), p. 57.

⁴⁸ Bureau of History (1991), p. 19.

Historic Preservation in South Korea

In South Korea, the preservation movement started later than in the United States. There have been no consistent attempts to restore or preserve the nation's antiquities from its long dynastic periods. Activities to preserve the cultural heritage of Korea were originally initiated, as in other Asian countries, mostly to meet religious requirements and by those who love fine arts. Although not stemming from an established idea to preserve cultural treasures, nor utilizing any systematic organization for the purpose, such initial activities have, nonetheless, contributed much to the current activity to secure the preservation of cultural properties. The current historic preservation movement and early efforts in South Korea can be reviewed by considering the following legislation, organizations, and preservation mechanisms and programs.

Legislation related to Historic Preservation

It was in 1902, in the last days of the Chosun Dynasty (1392-1910), that activities to secure the preservation of cultural assets developed into a national project in Korea. The Korean government invited Dr. Sadashi Sekiya, professor of Tokyo University, Japan, to conduct research on ancient architecture throughout the country. It was a basic research activity to secure the preservation of ancient architecture, and it was poorly done. This type of research continued during the days of Japanese rule, the objective being to demolish or degrade tangible representations of Korean

nationalism.⁴⁹ The first legislative step for the protection of cultural assets was the Statute for the Protection of Confucian Shrines and Schools (enacted on April 23, 1910). Subsequently, the Statute for the Protection of Buddhist Temples was established (September 1, 1911).⁵⁰

The Japanese military government, expanding the scope of protection to historic sites and ruins, promulgated the Regulations for the Protection of Historic Sites and Ruins of 1919, and a committee for research on historic sites and ruins was organized to conduct research and preserve historic ruins more systematically.⁵¹ The Japanese administration finally created the Decree for the Preservation of Treasures, Historic Ruins, Beauty Spots, and Natural Monuments of 1934, under which the conception of cultural properties became more specific, and designation and repair of important cultural properties began. This new decree greatly helped to set up a modern system in the field of preservation of cultural ruins, and to disseminate the idea of the need to conserve national relics.⁵²

In 1948 the new government of the Republic of South Korea was organized. Historic preservation was a low priority for some years after the war because of political, social, and financial confusion. Many invaluable buildings were left to deteriorate because of lack of proper attention. Within a few years, however, the republic's ministers recognized the importance of

⁴⁹ Cultural and Social Center for the Asian and Pacific Region, p. 130.

⁵⁰ Oh, Saetak. (1983). A study on the protection legislature of cultural properties (p. 45). Unpublished doctoral dissertation, Dankook University, Seoul, Korea.

⁵¹ Cultural and Social Center for the Asian and Pacific Region, p. 130.

⁵² Cultural and Social Center for the Asian and Pacific Region, p. 131.

creating nationalism through a public regard for its heritage. The new Law for Protection of the Cultural Properties of 1962 (January 10, 1962), replaced most of the pre-war laws for the protection of cultural sites. This new law was more comprehensive than the former laws in its list of the cultural items to be protected. The law covers not only architecture and works of art, but also such new items as intangible cultural properties and folk materials. The “Cultural Properties” defined in Article 2 of the law (revised in 1985) include the following four categories:

1. Tangible Cultural Properties

Buildings, paintings, sculptures, applied arts (ceramics, lacquers, textiles, etc.), calligraphic works, old books, and ancient documents, archaeological specimens, and other tangible cultural products which possess a high artistic or historical value.

2. Monuments

Ancient tombs, sites of old palaces, sites of castles, old dwelling houses and other historic sites which possess a high historical or scientific value; places of scenic beauty which possess a high value from the point of view of art or visual appreciation; and animals, plants and minerals which possess a high scientific value.

3. Intangible Cultural Properties

Art and skill employed in drama, dance, and applied arts and other intangible cultural products, which possess a high historical and artistic value.

4. Folk Materials

Manners and customs related to food, clothing and housing, to occupations, religious faiths, festivals, and so forth, and clothes, implements, houses and other objects used thereof, which are indispensable for the understanding of changes in the Korean people's mode of life.

The Bureau of Cultural Properties Preservation classified and designated only the important items selected out of innumerable cultural properties. The designated cultural properties are classified into several groups according to their kind, namely, “important tangible cultural properties,” “important intangible cultural properties,” “important folk materials,” “historic sites,” “places of scenic beauty,” or “natural monuments.” Of the important tangible cultural properties, those properties which are especially valuable from the viewpoint of world culture and which constitute the matchless treasures of the nation, are further designated as “national treasures.”⁵³

Historic Preservation Organizations

Upon the foundation of the Government of the Republic of Korea in 1948, the task of securing the preservation of cultural assets was transferred to the Social Education Section of the Ministry of Education, and the Decree for the Preservation of Treasures, Historic Ruins, Beauty Spots, and Natural Monuments of 1934, promulgated under the Japanese rule, was amended and made into a law to direct preservation activities toward the national interest. In 1961, the Bureau of Cultural Properties Preservation was set up as an independent agency of the Ministry of Education by merging the tasks of the General Control Office of the Former Royal Assets of the Chosun

⁵³ Cultural and Social Center for the Asian and Pacific Region, p. 121.

Dynasty with that of the Cultural Preservation Sub-section of the Social Education Section of the Ministry.⁵⁴ In July, 1968, the Ministry of Information was enlarged into the Ministry of Culture and Information, to which the administration of cultural affairs was transferred from the Ministry of Education. Accordingly, the Bureau of Cultural Properties Preservation was put under the new, enlarged ministry.⁵⁵ The current activities of the Bureau of Cultural Properties Preservation are policy formulation, planning, programming on collection, preservation, and appraisal of cultural properties, collection of materials and publication, scientific preservation of cultural properties, and enlightenment of the public on the topic of cultural heritage through educational activities.⁵⁶ There are other organizations for cultural properties preservation as well: the national museums in Seoul, Kyungju, Pueyo, and Kongju, and national universities.

Historic Preservation Mechanisms and Programs

Surveys and research.

Surveys and research on cultural properties have been carried out by the Bureau of Cultural Properties Preservation, and national museums and universities for the purpose of identifying historic resources. Important studies carried out by these organizations are as follows: a report on historic

⁵⁴ Oh, Saetak, p. 64.

⁵⁵ Cultural and Social Center for the Asian and Pacific Region, p. 132.

⁵⁶ Cultural and Social Center for the Asian and Pacific Region, p. 29.

districts in Seoul (December, 1976), a study on traditional Korean residences in Seoul (June, 1977), a report on provincial tangible cultural properties in Seoul (November, 1978), and a report on Korean Modern Architecture in Seoul (1987).

Evaluation and registration.

The Minister of Culture and Information designates and accordingly registers important examples of tangible cultural properties, intangible cultural properties, folk materials, and monuments as national treasures (the first rank), cultural treasures (the second rank), and important tangible cultural properties, intangible cultural properties, folk materials, or monuments (the third rank). The Korean Register of Cultural Properties is approved by the Director of the Bureau of Cultural Properties Preservation or by duly authorized persons.⁵⁷ The Register criteria for cultural properties is, “historic (cultural) and artistic significance.” To be considered historic, a property normally must be at least 50 years of age and must retain its physical integrity.⁵⁸

The first Korean Modern Architecture structure designated as a cultural property was the “Independence Gate,” on January 21, 1963.⁵⁹ The

⁵⁷ Mun, Myungdae.(1989). Art history and cultural properties. Art History: Journal of Korean Association of Art History Education, pp. 1-7.

⁵⁸ Kim, Hyungsoo. (1994). A study on architectural characteristics in the addition and renovation design of historic building (p. 5). Unpublished master's thesis, Hongik University, Seoul, Korea.

⁵⁹ This stone gate known as Independence Gate, similar in design to the Art de Triomphe in Paris, is now a symbol of Korea's freedom from foreign domination.

designation of Korean Modern Architecture structures as cultural properties was performed on a large scale in 1977 when 7 buildings were designated, and again in 1981, with 17 buildings registered (see Table 1 and Table 2).

Table 1. Designated and Registered Korean Modern Architecture Buildings in Seoul

| D. No. | Name of Building | Year of Built | Location | D. Date |
|--------|--|---------------|---------------------|------------|
| H. 32 | Independence Gate | 1897 | Doklibmoon | 01/21/1963 |
| H. 124 | Sukcho-Jun | 1910 | 5 Chung-Dong | 07/25/1963 |
| H. 248 | Dae-Han Hospital | 1908 | 18 Yongun-Dong | 11/16/1976 |
| H. 252 | Yak-Hyun Cathedral | 1893 | 149-2 Joonglim-Dong | 11/12/1977 |
| H. 253 | Russian Legation | 1885 | 15-1 Chung-Dong | 11/12/1977 |
| H. 254 | Belgian Consulate | 1902 | Namhyun-Dong | 11/12/1977 |
| H. 255 | Wonhyo-Ro Cathedral | 1907 | 1-1 Wonhyo-Ro | 11/12/1977 |
| H. 256 | Chung-Dong Methodist Church | 1897 | 34 Chung-Dong | 11/12/1977 |
| H. 257 | Woon-Hyun-Gwan | 1912 | 114 Woonni-Dong | 11/12/1977 |
| H. 258 | Jong-Hyun Cathedral | 1898 | 2-1 Myung-Dong | 11/12/1977 |
| H. 275 | Yonsei University (Stimson Building) | 1920 | 134 Shinchun-Dong | 09/25/1981 |
| H. 276 | Yonsei University (Underwood Building) | 1922 | 134 Shinchun-Dong | 09/25/1981 |
| H. 277 | Yonsei University (Appenzeller Hall) | 1925 | 134 Shinchun-Dong | 09/25/1981 |
| H. 278 | Kyungsung University (Main Building) | 1931 | 31 Dongsoong-Dong | 09/25/1981 |
| H. 279 | Kyungsung Technical School | 1908 | 199 Dongsoong-Dong | 09/25/1981 |
| H. 280 | Chosun Bank | 1912 | 3-1 Namdaemoon Ro. | 09/25/1981 |
| H. 281 | Jungang High School (Main Building) | 1937 | 1 Gae-Dong | 09/25/1981 |

Table 1 (cont'd).

| | | | | |
|--------|---|------|--------------------|------------|
| H. 282 | Jungang High School (Western Building) | 1923 | 1 Gae-Dong | 09/25/1981 |
| H. 283 | Jungang High School (Eastern Building) | 1923 | 1 Gae-Dong | 09/25/1981 |
| H. 284 | Kyungsung Train Station | 1925 | 2-122 Bonglae-Dong | 09/25/1981 |
| H. 285 | Bosung University (Main Building) | 1934 | 1 Anam-Dong | 09/25/1981 |
| H. 286 | Bosung University (Library) | 1937 | 1 Anam-Dong | 09/25/1981 |
| P. 35 | Seoul Anglican Cathedral | 1926 | 3 Chung-Dong | 12/18/1978 |
| P. 36 | Chun-Do-Kyo Building | 1921 | 88 Kyungwoon-Dong | 12/18/1978 |
| P. 71 | Chosun Savings Bank | 1935 | 1-53 Choongmoo-Ro | 12/17/1982 |

Note. D = Designation; H = Historic Site; P = Provincial Tangible Cultural Property. From Korean Register of Cultural Properties (pp. 113-130).

Table 2. Designated and Registered Korean Modern Architecture Buildings outside of Seoul

| D. No. | Name of Building | Year of Built | Location | D. Date |
|--------|------------------------|---------------|--------------------------|------------|
| H. 287 | Soo-Dong Cathedral | | 3-1 Soo-Dong, Inchun | 09/25/1981 |
| H. 288 | Jun-Dong Cathedral | 1914 | 200-1 Jun-Dong, Junju | 09/25/1981 |
| H. 289 | Mockpo City Library | 1900 | 15 Daeyeo-Dong, Mockpo | 09/25/1981 |
| H. 290 | Gaesang-Dong Cathedral | 1902 | 2-71 Gaesan-Dong, Daegoo | 09/25/1981 |
| H. 291 | Jinhae Post Office | | 1 Tongsin-Dong, Jinhae | 09/25/1981 |

Note. D = Designation; H = Historic Site. From Korean Register of Cultural Properties (pp. 113-130).

According to the Korean Register of Cultural Properties (1984), 30 Korean Modern Architecture structures are designated and registered as Historic Sites or Provincial Tangible Cultural Properties. Most of those buildings are schools, churches, banks, and government buildings. There are no residences.

Restrictive measures.

Measures for the preservation of Korea's cultural heritage are enforced in accordance with the Law for the Protection of Cultural Properties of 1962 (Revised in 1985). The essential points of this Law are described below.⁶⁰

(1) Anyone who wishes to alter the existing state of designated and registered cultural properties is required to obtain the permission of the Bureau of Cultural Properties: All restorations, reconstructions and preservation of government historical buildings, landmarks, monuments, and sites, which have been designated as cultural properties, should be undertaken with the advice and supervision of the Bureau. The repair work is usually carried out by cultural properties repair workers with required certification under a contract basis, and supervised by an officer commissioned by the Minister of Culture and Information.

(2) The demolition of historic structures without permission of the designated authority, the Ministry of Culture and Information, is prohibited. The revised law of 1982 expanded the demolition control which had formerly applied to only traditional buildings designated as national or cultural treasures, to include many Korean Modern Architecture structures under the name of historic sites and tangible cultural properties. The current law includes provisions for penalizing owners who demolish, despoil, or neglect buildings designated as cultural properties. Any violation of the

⁶⁰ Bureau of Cultural Properties Preservation. (1985). Collection of cultural properties-related laws and regulations related to cultural properties. Seoul, Korea: Ministry of Culture and Information.

provisions of the law, upon conviction, subject the offender to a fine or imprisonment or both upon the discretion of the court.

(3) Construction near historic buildings designated as cultural properties is restricted to heights that will preserve the visual impact of these structures.

Recommendation

Historic preservation benefits both the national pride and the economy, but it requires public and private participation. Historic preservation efforts expand and grow when people and communities realize the benefits offered by an investment in and commitment to the preservation of historic and architectural resources. In the United States there are numerous public and private organizations dedicated to the restoration and preservation of architecture, historic districts, whole communities, and historic monuments. The government of the United States makes grants available for the preservation of public and private properties. People realize that restoration or rehabilitation of historic buildings is a constructive approach which is acceptable to the general public because it works to improve an environment with a minimum amount of social disruption.

Korea can learn much from the United States regarding her experiences with historic buildings and the diverse methods for historic preservation. Korea must take steps to strengthen its nationwide program in a similar manner to methods employed by the United States. Although this review indicates a definite lack of strong preservation legislation in Korea, the Korean government has made some progress towards the preservation of

Korean antiquities and culture. There was also an attempt to establish a private organization, The Korean Trust for Cultural Properties Preservation, in 1972. Almost 100,000 members across the country joined the Trust, but it eventually failed because of lack of private participation and professional knowledge.⁶¹ Currently, there is no private organization for historic preservation in Korea. Government and public organizations need to encourage more private involvement and bring action and responsibility closer to the grass-roots level where it belongs.

One of the main problems facing the task of preserving Korea's architectural heritage is lack of funds. A historic preservation fund does not exist, nor does any tax assistance for preservation appropriated by Congress. More money is needed to establish private and nonprofit organizations and to provide adequate protection from human and natural damage and destruction to historic buildings.

A review of the legislation and organization shows that historic preservation of Korean Modern Architecture is not a major concern in Korea. Most researchers have spent a great deal of money and effort protecting such traditional buildings as palaces. As most of the buildings listed in the Korean Register are traditional buildings constructed of wood, the Bureau of Cultural Properties has concentrated on carrying out their repair and restoration. However, attention should also be paid to the preservation of

⁶¹ Oh, Saetak, p. 34.

Korean Modern Architecture, as well as to the training of restoration technicians. The Bureau of Cultural Properties Preservation should exercise a significant role in educating preservation professionals and publishing design guidelines for preservation projects, thus helping architects and developers better incorporate preservation concerns in such building activities as restoration and rehabilitation of Korean Modern Architecture structures.

CHAPTER III

HISTORICAL AND ARCHITECTURAL CONTEXT OF THE SEOUL ANGLICAN CATHEDRAL

An analysis of the historical and architectural contexts of the Seoul Anglican Cathedral would be instructive. In order to analyze the historical context of the Seoul Anglican Cathedral, it will be helpful to study aspects which influenced the construction of the Cathedral, such as the early history of Christianity and the Anglican Church in Korea, and the environmental aspects of the Chung-Dong district. Through the discovery of early events and activities associated with the Seoul Anglican Cathedral, its historic significance will be clarified. To analyze the architectural context of the Seoul Anglican Cathedral, its individual characteristics will be compared with other Korean Modern Architecture structures similar in building type, function, and construction period: Yak-Hyun Cathedral(1892), Myung-Dong Cathedral(1898), and Chung-Dong Methodist Church (1898). This comparison will broaden the perspective of the Seoul Anglican Cathedral and fit the structure into the wider historical framework of church architecture in Korea.

The History of Christianity in Korea: Introduction and Development

Christianity has enjoyed a unique success in Korea, becoming one of the largest religions, with over 9 million members in a variety of denominations. Presbyterians are the largest denomination, with 3 million members, while Roman Catholics number 1.6 million.⁶² Other denominations include Methodist, Holiness, Baptist, Seventh Day Adventist, Church of Christ, Salvation Army, and Anglican. Christianity today is one of many modern and international influences on Korea, but earlier in this century it was a very important conduit for knowledge of the new construction materials, such as glass or bricks, and the concepts of freedom, rights, and equality. American and European missionaries who came to Korea during the period known as the early modern times (1876-1945), contributed much to move Korea toward modernity⁶³

The Korean Church began with the introduction of the Roman Catholic Church in 1784. A small group of eighteenth-century Confucian scholars from the out-of-power political faction, Silhak (The School of Practical Learning), was a pioneer in Korean Christianity. This group sent a representative, Sunghoon Rhee, to Peking, China, and he studied the teachings of the Church with a Jesuit missionary there. He received baptism from Fr. Grammont in 1784, and was given the Christian name Peter.

⁶² Clark, D. N. (1986). Christianity in modern Korea (p. XI). Lanham, MD: University Press of America.

⁶³ Cho, Taehwan. (1994). A research study on the Chungjoo Anglican Church (pp. 9-10). Unpublished master's thesis, Chungjoo University, Seoul, Korea.

Shortly afterwards he brought doctrine books, crucifixes, pictures and other religious goods back to Korea. Then he joined with the Silhak scholar Pyok Rhee to found a small lay congregation of Catholics. This was Korea's first-known Christian church. Prior to the 1880s, however, the Confucian Korean government outlawed Christianity, carrying on persecutions which took the lives of thousands of early believers.⁶⁴ Despite the government actions against Catholicism, the new religion grew and finally resulted in the Korean government's approval of religious freedom by the treaty with France in 1886. This opened the way for legalization of all Catholic mission work which, in the early modern times, was carried on primarily under the auspices of the Paris Foreign Mission society (The Société des Missions-Étrangères de Paris).⁶⁵

One hundred years later, in 1884, Protestantism came to Korea. Protestant missions to Korea began when Dr. Horace N. Allen was transferred from the Presbyterian Mission in China. To gain access to Korea, he came, not as a missionary but as a physician, to the U.S. Embassy in Seoul. In 1885, missionary work began in earnest with Horace G. Underwood from the Board of Foreign Missions of the Presbyterian Church in the United States and Henry G. Appenzeller of the American Methodist Mission.⁶⁶ Although several other Protestant Missions also entered the

⁶⁴ Griffis, W. E. (1905). *Corea, the hermit nation* (pp. 347-349). London: Harper.

⁶⁵ Song, Chuleue. (1993). *A study on the evolution of Anglican church architecture in Korea* (p 28). Unpublished master's thesis, Hongik University, Seoul, Korea.

⁶⁶ Clark, D. N., pp. 10-11.

country in the 1880s and 1890s, these two groups, the Presbyterian and Methodist Missions, actively and successfully spread their beliefs. Their work took on three forms: church-founding, medical work, and education. Church-founding and the training of native pastorates were their primary concern, but medicine and education were vital to the modernization of Korea. Mission schools were the only modern schools prior to World War I, and a large number of Korea's postwar leaders had spent some time in mission schools.⁶⁷

Protestant missionaries not only taught their religion in Korea, but they also introduced new architectural styles and techniques from their countries by establishing churches, schools, and hospitals. H. G. Underwood established the first Presbyterian church, Saimoonan Church (West Gate Church), in 1910 (demolished in 1949), and Henry G. Appenzeller established the first Methodist church, Chung-Dong Methodist Church (1898). The Methodist Mission also opened a school to teach English, Baejae Haktang (1887) and the first girls' school, Ehwa Haktang (1887). Ehwa Haktang was the beginning of today's Ehwa High School and Ehwa University.⁶⁸

The next Christian group to begin work after the Presbyterian and Methodist Missions, was the Church of England, which arrived in 1890. The

⁶⁷ Clark, A. D. (1964). History of the Korean church (pp. 60-65). Seoul, Korea: The Christian Literature Society of Korea.

⁶⁸ Hong, Soonmyung & Hong, Daehyung. (1990, August). A comparative study on the architectural style of Christian Church in Korea, Korean Institute of Architects, p. 126.

early work of the Anglican Mission fell into three sections, corresponding with the episcopates of the three bishops, Charles John Corfe (first bishop, 1889-1904), Arthur Beresford Turner (second bishop, 1905-1910), and Mark Napier Trollope (third bishop, 1911-1930). Bishop Corfe erected churches in Seoul, Kanghwa, and Chemulpo (today Inchun) for providing regular services, and opened hospitals, dispensaries, and a printing press. Bishop Turner proposed to construct the central church of the Anglican Church in Korea, and started to raise a funding for the new cathedral. Bishop Trollope played a vital role in the rapid expansion of the Anglican mission in Korea. His deep respect for Korean language and culture is reflected in the Seoul Anglican Cathedral which he established in 1926.⁶⁹

While major missions were entering the country, lesser societies and independent missionaries were also beginning. Rev. J. Henry Davies and his sister, Miss M. T. Davies, arrived from Australia in 1889 as representatives of the Presbyterian Church of Victoria (Australia). The Canadian Presbyterian Church entered Korea in 1893 with Rev. William J. McKenzie. An independent worker from Canada, Malcom C. Fenwick, came to Korea in 1889. He developed the Korean Itinerant Mission [sic], a Baptist organization. In the first decade of the 20th century, the Seventh Day Adventist Mission, the Oriental Missionary Society, and the Salvation Army

⁶⁹ Trollope, M. N. (1915). The church in Corea (pp. 26-27). London: A. R. Nowbray.

began their work.⁷⁰ These were the groups which carried on Christian work in Korea until the end of the Korea War, in 1945.

The History of Anglicanism in Korea and the Seoul Anglican Cathedral

Anglicanism entered Korea late in 1890, when Methodists, Presbyterians, and Roman Catholics were already well established. At that time, the Society for the Propagation of the Gospel (SPG) in Foreign Parts, an enterprise of the Church of England, played an important role in the formation of new Anglican dioceses throughout the world. This society was designed in 1701 primarily for the welfare and religious care of Great Britain's colonists, but the interpretation of the purpose included "the conversion of natives."⁷¹ The work of the Society in Asia may be classified as a mission to convert non-Christians. By its constitution, the Society is as broad as the Church of England, but in practice it has mainly represented the high church or ritualistic party. The Society has carried on all its missions under the direct superintendency of the diocesan bishops. In its relationship with other Protestant mission agencies it is not particularly friendly, but inclines toward the Roman Catholics.⁷²

The idea of an Anglican Mission to Korea was originated in 1880 by

⁷⁰ Clark, A. D., pp. 81-82.

⁷¹ Pascoe, C. F. (1901). Two hundred years of the SPG: An historical account of the society for the propagation of the gospel in foreign parts, 1761-1900 (Vol. 1, p. 7). London: SPG.

⁷² Paik, L. G. (1929). The history of Protestant missions in Korea: 1832-1910 (p. 174). Pyeongyang, Korea: Union Christian College Press.

the Rev. A. C. Shaw, one of the pioneers and founders of the SPG's Mission in Japan. In view of the opening of Korea for foreign intercourse, Rev. Shaw felt that the SPG should be ready to take the lead in Missionary work in Korea by sending out a bishop with clergy. The idea was considered premature at that time, but he continued to urge it. In 1883, when a treaty was being negotiated between England and Korea, three Anglican Bishops in China--Burden, Moule, and Scott--sent proposals for the foundation of a Mission in Korea. A provision was included in the treaty that British subjects would be allowed the free exercise of their religion, no longer having to contend with Korea's traditional hostility to Christianity.⁷³

Another attempt for an Anglican Mission to Korea was undertaken by Archdeacon J. R. Wolfe, of the Church Missionary Society (CMS) in China. During his first trip to Korea in 1885, he felt the great need and opportunity for missionary work in Korea. The CMS Committee, however, neither undertook the work nor gave financial assistance. After two years' endeavor, he made a second visit to Korea, accompanied by Bishops Scott, of North China, and Bickersteth, of Japan. They appealed to the Archbishop of Canterbury to take steps to insure the sending of a mission from the Church of England without delay. The Archbishop in turn forwarded the appeal to

⁷³ Pascoe, C. F. (1901). Two hundred years of the SPG: An historical account of the Society for the Propagation of the Gospel in foreign parts, 1761-1900 (Vol. 2, pp. 713-714). London: SPG

the SPG, and the Committee expressed their desire to comply with the appeal.⁷⁴

The SPG offered the Bishop of North China 2,500 pounds for a mission in 1888. Under Royal Mandate the Rev. Charles John Corfe, whose service as a Naval Chaplain had received recognition in the highest quarters, was consecrated the first Missionary Bishop of Korea on November 1, 1889 at Westminster Abbey. The Mission was funded with an annual grant of 1,500 pounds from the SPG, but from the beginning, "the seal of Apostolic poverty" was stamped upon the mission; the Bishop and his companions, while making no professions and taking no vows of poverty, arranged to live a common life on a small common fund.⁷⁵ The other members of the Mission consisted of Drs. Wiles and Landis, the Revs. M. N. Trollope and L. O. Warner, and Messrs. J. H. Pownall and M. W. Davies. The Bishop arrived at Chemulpo on September 29, 1890, and Seoul on the next day. In 1891, ministrations to the English were inaugurated both at Chemulpo and Seoul.⁷⁶

The archbishop was very anxious that the Anglican Mission should proceed on the principle of trying to create "white-hot foci" rather than a "scattered pastorate." In pursuance of this ideal it was hoped that a small body of hand-picked clergy might be formed into a small community who would live together under a simple rule, while making a profound study of

⁷⁴ Trollope, pp. 28-29.

⁷⁵ Pascoe, Vol. 2, p. 714.

⁷⁶ Corfe, C. J. (1891, January). The bishop's letter, *Morning Calm*, 7, pp. 1-2.

the manners and customs, and the language of the people. It was also Bishop Corfe's wish that "for the first five or six years of the Korean Mission the missionaries should refrain from attempting any direct evangelistic work, and spend the time in quiet preparation, by study of the language, literature, habits, methods of thought, and so forth of the Korean people." During the period of preparation, hospitals were opened for the treatment of the English and Koreans, and a printing press was set up for the publication of the Anglican mission literature.⁷⁷

In Seoul, premises were acquired at two places, Nak-Dong and Chung-Dong. The chapel for the Koreans was first established in Nak-Dong in 1891, but was transferred to Chung-Dong in 1892. At Chung-Dong, adjoining the British Consulate, a small temporary church (approximately 50' by 25'), known as "The Church of the Advent," was opened where the Seoul Anglican Cathedral is located today. But, it was not large enough to provide regular services for the congregation in Seoul, thus the plans for erecting a more commodious "Central Church," in which Koreans, Japanese, and English brethren could worship God within the same four walls and under the same roof were developed.⁷⁸

In 1909, the second Bishop, Arthur Turner, proposed to construct the central church, and started to raise funding for the new cathedral since he considered it to be an integral part of spreading Christian truth effectively.

⁷⁷ Pascoe, Vol. 2, p.715.

⁷⁸ Trollope, pp. 39-40.

However, construction was delayed because of the outbreak of World War I and the death of Bishop Turner in October, 1910. The third Bishop, Mark Napier Trollope, continued the plan, gathering 10,000 pounds, 5,000 of which came from the Anglo-Catholic Congress in England and the remainder from contributions to the Bishop Turner Memorial Fund. This funding made it possible to start construction work.⁷⁹

The Anglican mission took clear shape under Bishop Trollope. He gave the young Korean church three great gifts: the most beautiful Anglican Cathedral in Seoul, a deep and abiding interest in Korean culture, and the sense that Anglicanism should serve as a link between, and a rallying point for, the various Christian forces that were striving for the soul of Korea. When he requested a design for the new cathedral to a member of the Royal Institute of British Architects (RIBA), Arthur Dixon, Trollope emphasized the perils of construction of a “national” church. Bishop Trollope stated that “It is quite possible to build up a native church, racy of the soil, without attempting to organize a national church; the surest way of stifling and perverting the healthy and legitimate development of a native church lies in clamping it to the wheels of a national chariot.”⁸⁰

The Cathedral architect selected the Romanesque style, an early architectural design popular in European churches from the dawn of

⁷⁹ Lee, Jaejung. (1990). One hundred years of the Anglican Church in Korea: 1890-1990 (pp. 134-136). Seoul, Korea: The Publishing Board of the Anglican Church in Korea.

⁸⁰ Neill, S. (1958). Anglicanism (pp. 348-349). Harmondsworth, England: Penguin Books.

Christianity to the 12th century, in order to ensure a separate identity for the Anglican Church in Korea. Since all the Catholic and Protestant churches were being constructed in Gothic style at that time, the Anglican Cathedral would be distinctive. Because of Bishop Trollope's concerns for the Korean people, the Cathedral design was not alien to the Korean people.⁸¹

The foundation stone of the building, carved with "Sanctuary's Cornerstone" in Chinese letters, was laid on September 24, 1922 (Figure 2). The area of the Cathedral was 11,680 sq. ft. with a Latin-cross floor plan. The main chapel was named "The Cathedral of SS. Mary and Nicolas" and crypt (Figure 3) "The Bishop Turner Memorial Sanctuary." All the Cathedral's interior design, equipment, and furnishings were decided in consideration of the architect's opinion. A young British architect was involved as a construction supervisor, and George Jack, an interior designer, designed and made a mosaic on the apse of the main chapel.⁸²

The Seoul Anglican Cathedral was consecrated on May 2, 1926 (Figure 4). From that time until the present day, it has withstood all the cataclysms that have rocked Korea. Throughout the thundering of the Korean War (1950-1953) and its suffocating oppression, the Seoul Anglican Cathedral led the liberation movement against the Japanese Occupation. Several priests and a nun were martyred during the Korean War, thus remaining a vital

⁸¹ Yoon, Iljoo. (1966). The 80 year history of Korean Modern Architecture: A study on the adaptation and development of Modern Architecture (pp. 113-117). Seoul, Korea: Yajung.

⁸² Lee, Jaejung, pp. 134-136.



Figure 2. Bishop Trollope laying the foundation of the Seoul Anglican Cathedral. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 25).



Figure 3. Blessing of the Crypt Chapel (Bishop Turner Memorial Sanctuary), 1926. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 26).

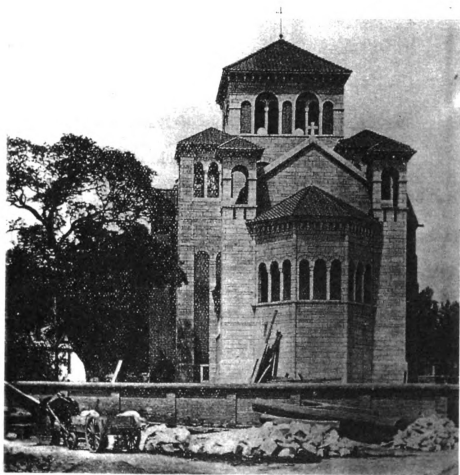


Figure 4. Exterior of the Seoul Anglican Cathedral, c1926. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 26).

symbol for Korean patriotism. Since the 1970's, the Cathedral has contributed to the realization of social justice, the recovery of human rights and the democratization and unification of Korea. Being located in midtown Seoul, it provides citizens with the space for meditation, relaxation and meetings, and is open for other educational and cultural events. Half of the original construction plan, however, remained unfinished due to financial difficulty.

Comparison of Architectural Characteristics of Korean Modern Architecture Churches

Through the turn of the century, Christianity contributed to the introduction and adaptation of western architectural styles by establishing churches in Korea. Today, these churches are historic landmarks that have not only witnessed, but also influenced, events in the history of Christianity, politics, society, and culture in Korea. They have been very important in the history of Korean Modern Architecture since they were the largest buildings in early modern times and were built in typical western architectural styles (Most other Korean Modern Architectural buildings were built by Japanese architects, showing a mixture of western and Japanese architectural styles). According to a study of Korean Modern Architecture in Seoul (Chungdong Kim, 1987), out of 109 buildings, 13 are churches, one of the dominant building types (see Figure 5).

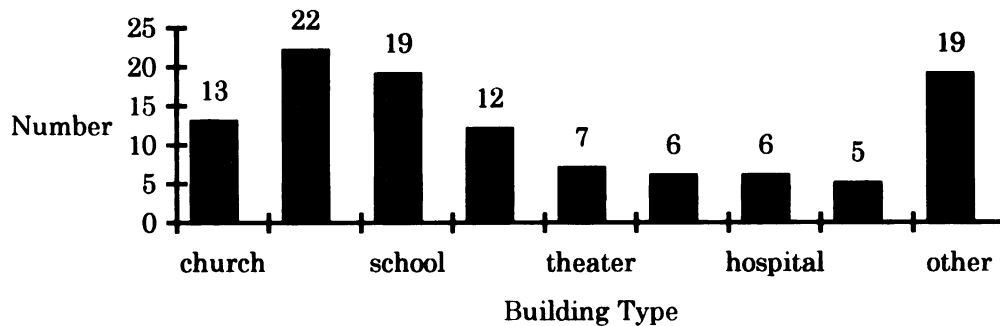


Figure 5. Classification of Korean Modern Architecture (1876-1945) in Seoul, based on building type

Most church construction was performed by the missionaries themselves since this was a new building type using techniques unfamiliar to Korean architects. Christian missionaries from European countries and the United States played an especially significant role in the history of Korean church architecture. According to Chungdong Kim (1989), out of 33 architects of Korean Modern Churches, 10 were Christian missionaries from the United States, England, or France.⁸³ Although the designs and constructions by Christian missionaries didn't equal those by professional architects, efforts and competitions for their own church-founding caused distinguishing architectural characteristics between Catholic churches (built by French priests) and Protestant Churches (by American missionaries).

⁸³ Kim, Chungdong. (1989, August). A study on the western architects' role in Korean Modern Architecture, Korean Institute of Architects, pp. 75-89.

In general, both types of churches, Catholic churches and Protestant churches, were built in the Gothic architectural style, the prevalent style for church architecture of the 19th century, and were constructed mainly of brick. However, Catholic churches emphasized the historical meaning and perception of their churches while Protestant churches focused on their social use and function. In floor plan, Catholic churches preferred the typical Gothic Latin-cross shape, while Protestant churches used various floor plans suitable for different functions. In elevation, while Catholic churches chose symmetric forms, Protestant churches used asymmetric forms.⁸⁴ The following three church buildings, two Catholic churches and a Protestant church, are representative of those differing architectural characteristics: Yak-Hyun Cathedral (1892), Myung-Dong Cathedral (1898), and Chung-Dong Methodist Church (1898). The architectural characteristics of these three churches are compared with those of the Seoul Anglican Cathedral in Table 3.

⁸⁴ Hong, Soonmyung & Hong, Daehyung, pp. 125-134.

Table 3. Comparison of Korean Modern Architecture Churches

| | Yak-Hyun Cathedral | Myung-Dong Cathedral | Chung-Dong Methodist Church | Seoul Anglican Cathedral |
|--------------------------------|---|---|---|---|
| Location | 149 Junglim- Dong | 2-1 Myung- Dong | 34 Chung- Dong | 3 Chung- Dong |
| Year of Built | 1892 | 1898 | 1898 | 1926 |
| Religion | Catholicism | Catholicism | Methodist | Anglicanism |
| Influence | France | France | America | England |
| Architect | Fr. Coste | Fr. Coste | T. Yosizawa | Arthur Dixon |
| Area | 4,444 sq. ft. | 15, 815 sq. ft. | 6,481 sq. ft. | 11, 680 sq. ft. |
| Architectural Style | Gothic | Gothic | Gothic | Romanesque |
| Structure | One-story brick structure | Three-story brick structure | One-story brick structure | Three-story brick and granite structure |
| Window | Round, Pointed arch | Pointed arch | Pointed arch | Round arch |
| Type of Floor Plan | Basilica | Latin-cross shape | Latin-cross shape | Latin-cross shape |
| Ceiling | Barrel vault | Cross-ribbed vault | Flat and undecorated | Groin vault |
| Registration | Historic Sites No. 252 | Historic Sites No. 258 | Historic Sites No. 256 | Provincial Cultural Properties No. 35 |
| Significance | The first Catholic Church in Korea | Current mother church of Catholicism in Korea | The first Protestant Church in Korea | Mother church of the Anglican Church in Korea |

Yak-Hyun Cathedral, also known as St. Joseph's Church, was the first Catholic church built in a western architectural style, as well as the first

building constructed of brick. It was erected in 1892 on a hill in the area called Yak-Hyun, a holy place stained with the blood of many martyrs during the persecutions of 1801, 1839, and 1866. The Korean Catholic Church chose the site of historic importance since its 19th century history was rooted in persecution growing out of the fundamental conflict between Korean tradition and Catholic doctrine. A French priest, Fr. Coste, was the architect who designed the Yak-Hyun Cathedral. He contributed much to the history of church architecture in Korea by designing additional Catholic buildings such as Myung-Dong Bishop's Residence (1889), Myung-Dong Convent (1890), the Divinity School of Yongsan (1891), and Myung-Dong Cathedral (1898).⁸⁵

The structure of Yak-Hyun Cathedral, built of red brick, is 40' in width and 107' in length with an area of approximately 4,444 sq. ft.. The frontal tower is 73' high.⁸⁶ The architecture is a simplified Gothic style with a broach spire, stained-glass windows, pointed arches, and buttresses (Figure 6). Since it is a one-story structure, it has no triforium or clerestory windows. The floor plan is the ancient Roman floor plan of the Basilica with a nave, apse, aisles, semi-circular arches, and arcades of pillars (Figure 7). The vaulting of the ceiling is done in wood instead of masonry, composed of barrel vaulting over the aisles and ribbed vaulting in the nave (Figure 8). The

⁸⁵ Kim, Jungshin. (1988, August). A study on the two foreign priest architects who had worked in Korea, Korean Institute of Architects, p. 117.

⁸⁶ Hong, Soonmyung & Hong, Daehyung, p. 130.

exterior windows, with round-arch or pointed-arch hood moldings, are decorated with geometric designs of stained glass.

The width of the nave is twice as long as an aisle, and the proportion of the nave (width: height: length) is 1: 1.3: 4.6. Today, Yak-Hyun Cathedral, while still an active congregation, is under the protection of the Cultural Properties Protection Law, designated as Historic Site No. 252.⁸⁷

Myung-Dong Cathedral (Figure 9), the Cathedral of the Immaculate Conception, is, indeed, an architectural landmark in the Myung-Dong area which is famous as a financial and commercial center. Myung-Dong Cathedral, today the Mother Church of Korean Catholicism, was built on the site of the first Catholic meeting place in Korea, the home of Pumu Kim, one of the earliest 18th century converts. When Sunghoon Rhee went back to Korea from China in 1784, he baptized a few Silhak scholars and gathered the first community of Catholics, which was then called the Myong-Nae-Bang Faith Community, in Pumu Kim's residence. It was the first Parish Church in Korea. After the signing of a treaty between Korea and the United States in 1882, Bishop Blanc bought land in the Chong-Hyen district and built the In-Hyen Study Center to promote educational activities. Eventually he hoped to build a church there. However, a dispute developed with

⁸⁷ Kim, Jungshin, p. 120.

government authorities regarding the location of the church and its building was delayed.⁸⁸

Some Korean authorities disliked the fact that the building plans called for a 153' steeple, a plan which violated conventions forbidding construction of anything which could overlook the royal palace; but the king let it stand because, in the volatile international atmosphere of Korea, he thought it best not to alienate the French. Fr. Coste thus began working on plans for the construction of the cathedral. He designed and supervised the construction process until his untimely death in 1896. Fr. Poinsel, who succeeded Fr. Coste, completed the construction which was consecrated on May 29, 1898.⁸⁹

The structure of Myung-Dong Cathedral, built of red and gray brick, is 93' in width, 230' in length, 77' in height, and 15, 815 sq. ft. in area. The bricks used were predominantly from the production of Yowang Kim, the first domestic producer of bricks in Korea.⁹⁰ The main features of Myung-Dong Cathedral are in typically Gothic style with a steeple, buttresses, clustered piers, pointed arches, rose windows, and stained-glass windows. The Cathedral shows a fondness for lines running straight up and down and for the frequent use of rectangular panels on walls and in windows. The floor plan is in the Latin-cross shape, with narthex, nave, transept, apse,

⁸⁸ Kim, Jungshin. (1990). The architectural history of Catholic churches in Korea (pp. 39-41). Seoul, Korea: Research Institute of Korean Church History

⁸⁹ Ibid.

⁹⁰ Kim, Jungshin. (1984, February). A Study on the changes and adaptations of Catholic architecture in Korea, Korean Institute of Architects, pp. 64-66.

ambulatory, altars, and aisles (Figure 10). The width of the nave is twice as long as an aisle, and the proportion of the nave (width: height: length) is 1: 1.8: 5.4, composed of three levels: an arcade of pillars, a triforium in the middle, and a clerestory.

On either side of the main altar stand statutes of the Sacred Heart of Jesus and of St. Benedict. The crypt is situated below the main altar as a place of worship and a depository for the relics of the martyrs. Although the crypt originally contained nine altars, only two remain today. The ceiling is composed of cross-ribbed vaulting, and pointed-arch windows with traceries repeat throughout the walls. Registered as Historic Site No. 258, the Cathedral has undergone several major renovations, but is still regarded as the prototype of Korea's cathedrals.⁹¹

The Chung-Dong First Methodist Church (Figure 11) was the first Methodist Church, as well as the first Protestant church to be constructed in Korea. The Chung-Dong First Methodist Church was built and dedicated on November 26, 1898 by the Rev. Henry G. Appenzeller, the first American Methodist missionary. The Chung-Dong Methodist Church, a one-story structure built of red brick, is in simplified Gothic style with three corridors. It was built by a Japanese architect, T. Yosizawa, but has the flavor of a North American Protestant Church. The Rectangular tower providing the main entrance for the church, located on the south side, is 13' in width, 13' in

⁹¹ Catholic Cathedral of the Seoul Archdiocese. (1995). Myung-Dong Cathedral [Brochure]. Seoul, Korea: Catholic Cathedral of the Seoul Archdiocese.

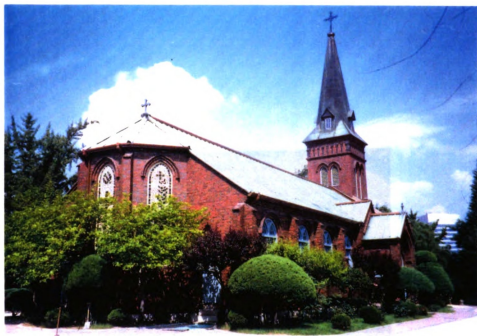


Figure 6. Yak-Hyun Cathedral in simplified Gothic style, 1995. Photo by author.

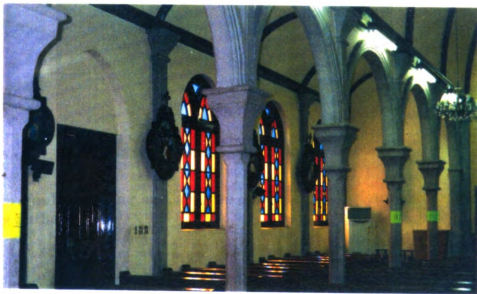


Figure 7. Interior of Yak-Hyun Cathedral, 1995. Photo by author.



Figure 8. Vaulted ceiling and arcades of pillars, Yak-Hyun Cathedral, 1995.
Photo by author.



Figure 9. Exterior of Myung-Dong Cathedral with a steeple. 1995. Reprinted from Myung-Dong Cathedral [Brochure] (p.1).

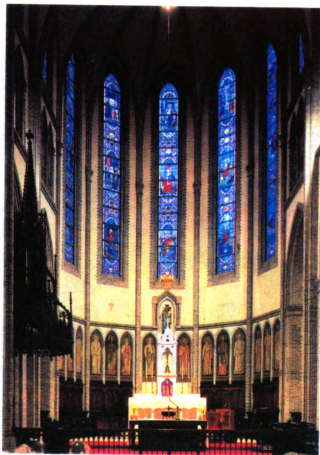


Figure 10. Interior of Myung-Dong Cathedral, 1995. Reprinted from Myung-Dong Cathedral [Brochure] (p.3).



Figure 11. Exterior of Chung-Dong Methodist Church, 1995. Photo by author.

length, and 43' in height. Pointed-arch windows are decorated with trceries, and the interior space and decoration also feature American tradition with a simplicity of style. The church was enlarged and renovated in 1917 and 1925, and underwent extensive repairs in 1953 because of destruction during the Korean War. Its original 4,259 sq. ft. area increased to 6,481 sq. ft. when two wings were added in 1925. Today, it is registered as Historic Site No. 256.⁹²

Environmental Aspects of Chung-Dong District

In preserving a building, it is necessary to have an impression of the early history of the community: the location of the building and how the area subsequently developed. The Chung-Dong district (Figure 12), where the Seoul Anglican Cathedral is located, is one of the historic districts of Seoul, known for its foreign connections in early modern times. It was the first foreign community where diplomatic competition among western countries was active, and the center of missionary work, including education.

Early in the Chosun Dynasty, the tomb of the first king's wife, Queen Kang, was located here, and it is from this tomb that the district takes its name (Chung-nung). Several palaces were built in Chung-Dong in the 16th century, but these have since disappeared. Sometime in the 17th century the area became a residential district for aristocrats. When Korea was opened in

⁹² Ministry of Culture and Information. (1987). 600 years of Seoul: Cultural properties and historic sites (p.665). Seoul, Korea: Ministry of Culture and Information.

1876, the policy was to keep foreigners living outside the city walls. In the 1880s and 1890s, however, King Kojong, the 26th king of the Chosun Dynasty, relaxed this rule and allowed much of the land in Chung-Dong to be sold to the foreign people who had begun arriving in growing numbers to staff legations, do missionary work, and begin commercial enterprises. Many new residents moved into Chung-Dong at this time, creating a foreign quarter having western architectural style buildings (Figure 13).⁹³

After treaties of friendship and commerce with foreign countries, such as the United States (1882), England (1883), Germany (1883), Russia (1884), and France (1886), legations and consulates representing those countries were constructed in the area. Initially, the American Consulate was built in 1884 by the first American Minister to Korea, Lucius Foote. It was a Korean-style, one-story structure, destroyed by fire in 1904. Other diplomatic buildings such as the British Consulate (1890), the Russian Legation (1890), the French Legation (1896), and the German Consulate (1901) were established nearby.⁹⁴

The British Consulate and a small portion of the Russian Legation still remain, though the others have been demolished and relocated. The Russian Legation (Figure 14), built in 1890 by a Russian architect, Sabatine, is known for an historic event associated with the building. It was to this building in 1896 that King Kojong came for safety after the brutal murder of

⁹³ Clark, A. D. (1969). Seoul: Past and present (pp. 175-177). Seoul, Korea: Hollym.

⁹⁴ Yoon, Iljoo (1966), pp. 38-39.

Queen Min by the Japanese, and he lived here for nearly a year. With its square tower decorated with pediments, church-like chancellery, and chamber in the Renaissance style, this early western building was a major landmark for the city until all but the tower and the basement of the original structure were destroyed during the Korean War. The present building was restored in 1973, and, in 1977, was designated as Historic Site No. 253.⁹⁵

The British Consulate, today the British Embassy, is the only example of 19th century diplomatic architecture left in Seoul. It has maintained its original features under the careful protection of England, but has not been registered in the Korean Register of Cultural Properties.

It is a two-story brick structure, in the Georgian style, built in 1890 by a British architect, Thomas James Waters. Its construction at Chung-Dong made this area a preferred site for British-related building construction. Nearby were built the Seoul Anglican Cathedral and numerous British residences.⁹⁶

Located on the west side of the British Embassy, Toksu Palace (The Palace of the Virtuous Longevity) influenced the location of diplomatic buildings and the significance of Chung-Dong. Foreign countries wanted to take full advantage of the proximity of the palace since King Kojong lived here at that time. Originally, it was built as a royal residence in 1593, so it had buildings and gardens in the traditional Korean style. After King

⁹⁵ Yoon, Iljoo (1966), pp. 41-42.

⁹⁶ Ibid.

Kojong's yearlong stay in the Russian Legation, he moved into Toksu Palace in 1897, continuing to live here until his death in 1919.⁹⁷

At the palace grounds, a Neoclassical style building called Sukcho-Jun (Stone Hall) was built in 1909 by a British architect, H. W. Davidson (Figure 15). King Kojong requested its construction for receptions for foreign envoys. It was the last major construction project of the Chosun period involving the cooperative work of a British architect, Korean and Russian engineers, and Japanese contractors. This three-story building, with an area of 42,500 sq. ft., is the first and largest stone building of Korean Modern Architecture, registered as Historic Site No. 124. It housed the meetings of the U.S.-U.S.S.R. Joint Commission on Korea Trusteeship, the National Museum of Korea, the Museum of Modern Art, and, currently, the Royal Museum of Korea (Figure 16).⁹⁸

Adjacent to Toksu Palace, churches and mission schools were built by the American Methodist Mission. Paejae Boys' School (College Hall) was built in 1887, Ehwa Girls' School (Main Hall) in 1900, and the Chung-Dong First Methodist Church in 1898. The Paejae Boys' School (named Paejae Haktang, "Hall for Rearing Useful Man," by King Kojong) was 76' x 52', a one story brick structure in the Gothic style. The king's bestowal of a name upon this mission school and its construction validated the Methodist Church's

⁹⁷ Ministry of Culture and Information. (1987). 600 years of Seoul: Cultural properties and historic sites (pp.612-613). Seoul, Korea: Ministry of Culture and Information.

⁹⁸ Ibid.

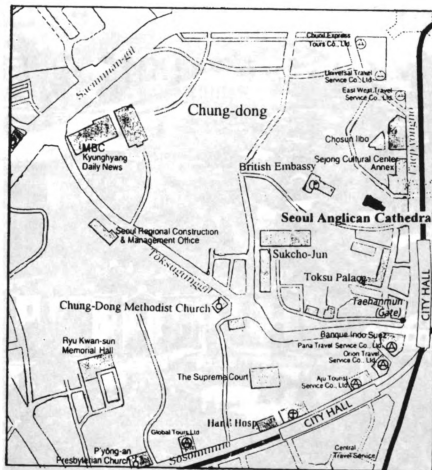


Figure 12. Map of Chung-Dong district, Jung-Ku, Seoul. Reprinted from Tourist map of Seoul.



Figure 13. Chung-Dong district, Seoul Anglican Cathedral seen in the upper left, c1930. Reprinted from Old days of Korea through pictures (p. 12).



Figure 14. Russian Legation, 1995. Photo by author.



Figure 15. Sukcho-Jun in the Toksu Palace, 1995. Photo by author.



Figure 16. Sukcho-Jun, housing the Royal Museum of Korea, 1995. Photo by author.

educational work, and represented a token of friendship between the United States and Korea. Ehwa Girls' School (whose name, Ehwa Haktang, "Pear Flower" was given by Queen Min), a two story brick structure, was demolished during the Korean War. The Chung-Dong Methodist Church still occupies its original location.⁹⁹

In sum, the Chung-Dong district is one of the few districts possessing invaluable, irreplaceable, and wonderful western style buildings (Table 4).

Table 4. Korean Modern Architecture Buildings in the Chung-Dong District

| Function | Building Name | Year of Built | Architectural Style | Current Condition |
|-----------|-----------------------------------|---------------|---------------------|--|
| Diplomacy | British Consulate | 1890 | Georgian | British Embassy only tower existing demolished |
| | Russian Legation | 1890 | Renaissance | |
| | French Legation | 1896 | French Renaissance | |
| Religion | German Consulate | 1901 | Renaissance | demolished |
| | Chung-Dong First Methodist Church | 1898 | Gothic | original function |
| | Seoul Anglican Cathedral | 1926 | Romanesque | original function |
| Education | Baejae Boys' School | 1887 | Gothic | demolished |
| | Ehwa Girls' School | 1900 | Gothic | demolished |
| Other | Sukcho-Jun | 1909 | Neoclassical | Art Museum |

⁹⁹ Davies, D. M. (1988). *The life and thought of Henry Gerhard Appenzeller (1858-1902): Missionary to Korea* (pp. 202-206). Lewiston, NY: The Edwin Mellen Press.

An understanding of the character of the Chung-Dong district is an important key to understanding the basic physical conditions under which the Seoul Anglican Cathedral was built and its relationship to surrounding features. The environmental aspects of the district were more influential in the architectural design characteristics of the Seoul Anglican Cathedral than for any other building since it was established later in the 1920s. Thus, the Cathedral designer's concepts of nature and aesthetic preferences were related to the overall aesthetics and technologies of the district. Nevertheless, the historic association and architectural value of the district has been ignored, without any activity dedicated to its preservation. Preservation concerns of the Chung-Dong district should be established not only to convey the sense of the historic environment but also to retain historic integrity of the Cathedral.

CHAPTER IV

ANALYSIS OF THE SEOUL ANGLICAN CATHEDRAL'S EXTERIORS AND INTERIORS

This chapter contains a descriptive analysis of the Seoul Anglican Cathedral's exteriors and interiors identifying those aspects that give the Cathedral an architectural character that should be preserved. It begins with a discussion of the general characteristics of Romanesque style churches in order to better understand the architectural style and character of the Cathedral. The analysis of the Cathedral consists of two sections: architectural aspects (site, roof and roof features, towers, the exterior walls and materials, windows, and external architectural details) and interior aspects (floor plan, crypt, altar and apse, mosaics, sanctuary, chancel and transepts, nave and aisles, and furnishing). Within the analysis, architectural characteristics and features of the Cathedral which were influenced by traditional Korean architecture will be explored. Important elements and features that contribute to the visual character of the Cathedral will be further clarified by using Lee H. Nelson's Architectural Character Checklist/Questionnaire. The analysis will also make it possible

to ascertain those things that should be preserved because their loss or alteration would diminish or destroy aspects of the historic character of the Cathedral.

General Characteristics of Romanesque Architecture

“Romanesque” is the name given to Christian architecture in Western Europe from the end of the Roman Empire until approximately the close of the twelfth century. Certain characteristics—the massive west facades crowned by a tower or twin towers, the complex eastern sections housing the sanctuary, the rhythmic alternation of piers and columns in the nave—represent advanced stages of a long evolution. Roman architecture was the main inspiration, but Byzantine and Eastern components were also incorporated. The rounded arch and massive stone followed Roman models, while painting and sculpture followed Byzantine models.¹⁰⁰ The general use of the basilica plan is a characteristic of Romanesque churches. They usually had an interior colonnade, with a fore-court entrance (narthex) at one end and a semicircular or polygonal projection (apse) at the other. The main rectangle was divided longitudinally into three areas, a central nave, with aisles on either side. The wide central aisle usually had a higher ceiling than the flanking aisles, so that light could penetrate through the clerestory

¹⁰⁰ Allsopp, B. (1971). Romanesque architecture: The Romanesque achievement (p. 9). New York: The John Day.

windows. Transepts were often incorporated into the floor plan so that it took on the form of a cross.¹⁰¹

The development of Romanesque architecture owes much to the primacy accorded to vaulting. Early Christian architects had confined masonry vaulting to small structures. Romanesque churches supported massive barrel vaults, which required the reinforcement of load-bearing walls. The presence of galleries above the aisles and the few wall openings were doubtless originally due to structural considerations. They, in turn, created a somberly impressive atmosphere. The facades of Romanesque churches are of great variety, though with one general characteristic: a functional expression of the section. This gave a high central portion, probably gabled to show the line of the roof, low side aisles expressed, large portal to the nave with window openings above, and side portals of lesser importance. The portals and windows were in some cases elaborated with sculpture and painting. The tower is an indispensable part of most Romanesque churches; sometimes it is positioned as an integral part at the back, sometimes toward the front, and sometimes entirely separate.¹⁰²

Romanesque art is marked by the revival of monumental forms, notably sculpture and fresco painting, developed in close association with architecture. Painting especially played a large part in the interior

¹⁰¹ Watson, Percy (1976). Building the Medieval Cathedrals (pp. 10-12). Cambridge: Cambridge University Press.

¹⁰² Hammett, R. W. (1927). The Romanesque architecture of western Europe (pp. 19-21). New York: The Architectural Book.

decoration of Romanesque churches. The large expanses of the walls encouraged polychromatic effects with fresco paintings or mosaics, with much of the color of Eastern origin. Ornamentation inspired by Roman and Byzantine art, much of which was copied from illuminated manuscripts of the Bible, was varied.¹⁰³

Analysis of the Seoul Anglican Cathedral Architecture

Site

The Seoul Anglican Cathedral (Figure 17 and 18) is located at 3 Chung-Dong, Jung-Ku, Seoul, Korea. The So-gong Revenue Office is situated to the east of the Cathedral, and the British Embassy to the west of it. So-gong Revenue Office is a contemporary style building, and the British Embassy, in Georgian style, is the only 19th century consulate building left intact in Korea. Within the district of the Cathedral, a Reception Hall, Convent, Bishop's Residence, and the Anglican Church of Korea Hall, which houses the Cecil Theater, are situated (Figure 19). The Anglican Church of Korea Hall and the Convent are built of red brick, in contemporary architectural style, while the Reception Hall and Bishop's Residence are in the traditional Korean style.

¹⁰³ Kubach, H. E. (1975). Romanesque architecture (pp. 9-12). New York: Harry N. Abrams.

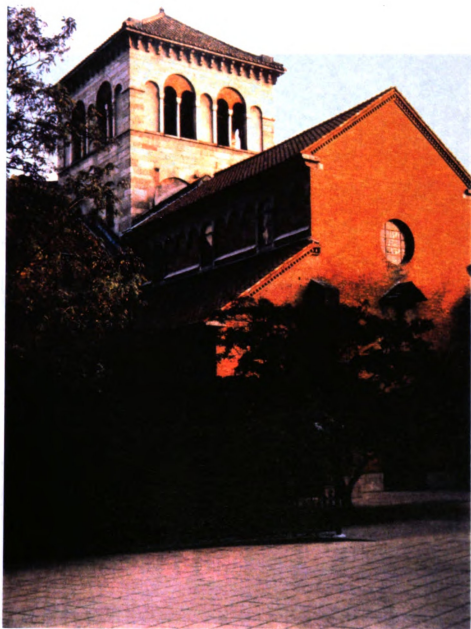


Figure 17. Seoul Anglican Cathedral, view from the northwest. Reprinted from The centennial of the Anglican Church in Korea: Seoul Anglican Cathedral (p. 1). Photo by Unghae Kim & Manhong Lee.

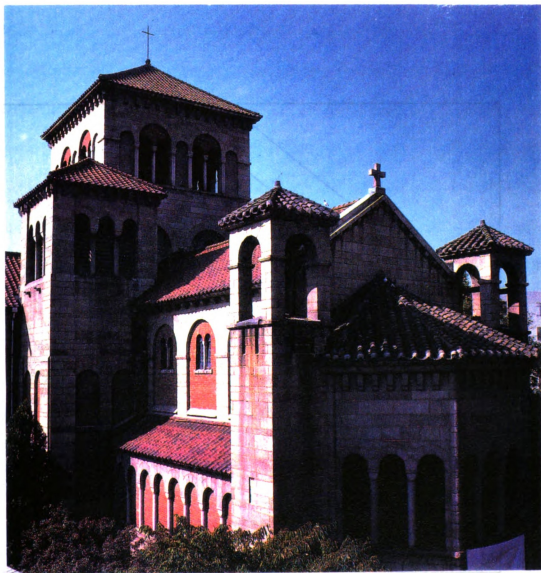


Figure 18. Seoul Anglican Cathedral, view from the southeast. Reprinted from The centennial of the Anglican Church in Korea: Seoul Anglican Cathedral (p. 5). Photo by Ungbae Kim & Manhong Lee.

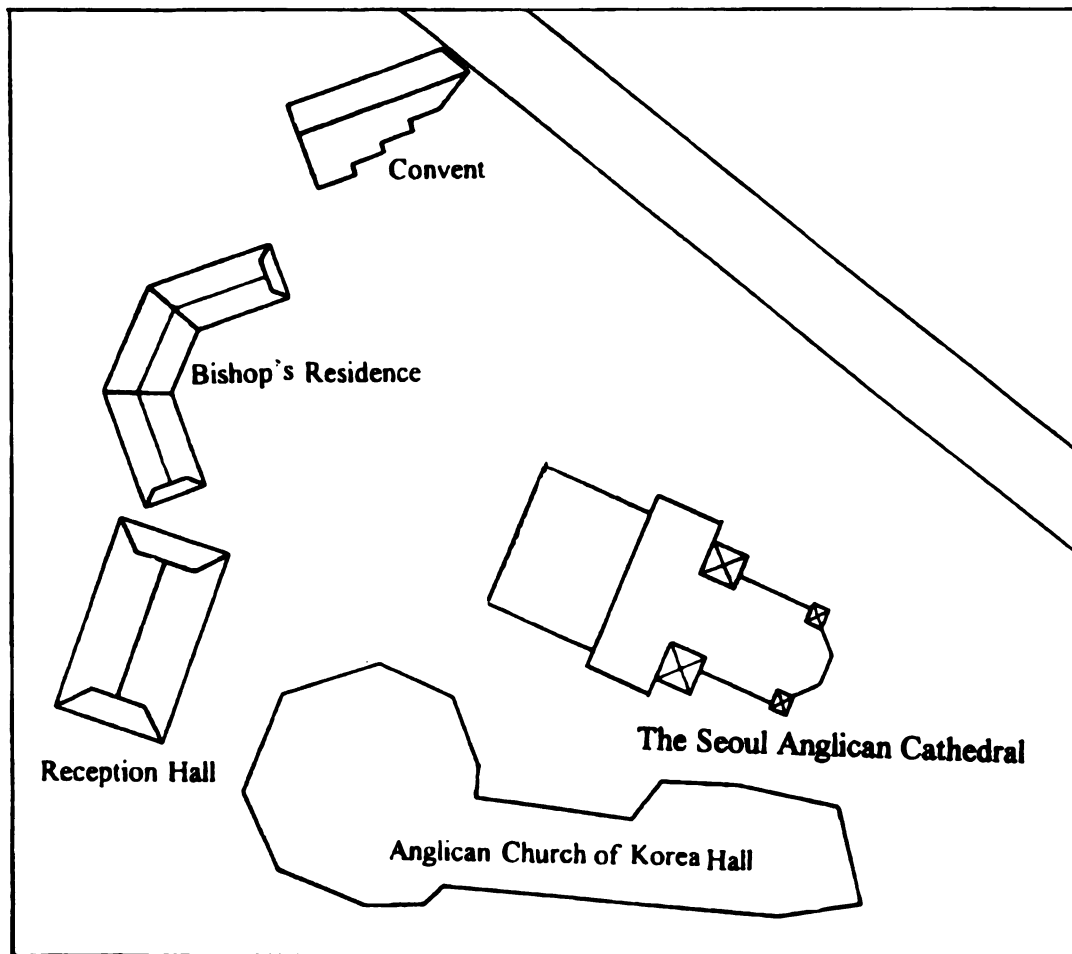


Figure 19. Site Plan of the Seoul Anglican Cathedral

Roof and Roof Features

The roof--with its shape and the size, color, and patterning of the roofing material--is an important design element of many historic buildings. The Seoul Anglican Cathedral has roofs which are highly visible, contributing to its architectural identity (Figure 20). The design is not unfamiliar to Koreans because it incorporates the characteristics of Korea's traditional architectural materials and eaves (Figure 21). Roofing with Korean tiles resting on a wooden truss frame and elevating the edge of the eaves is reminiscent of the traditional beautiful balance and well devised composition of traditional Korean tile-roofed houses (Figure 22). The concave tiles at the edges of the eaves, arranged row after row, create a marked relief. The original gray tiles on the two east towers and on an apse have survived, but those on the other roofs were replaced in 1972 by red tiles that are less curved than the original ones.¹⁰⁴ The main roofs are gabled, with two sloping planes supported at their ends by triangular, upward extensions of two walls known as gables, while the tower roofs are pyramid-style hipped, that is, four sloping surfaces form the roof which meets the walls in a single horizontal plane. The junctions of roofs and walls are crucial features of the Cathedral design, both esthetically and structurally, for they join differing roof and wall materials in a junction that must be watertight to protect the underlying structure from damaging moisture. The eaves slightly overhang the cornice

¹⁰⁴ Information was gathered from an informal interview with the Rev. Paul K. Kim, Secretary General of Diocese of Seoul, Anglican Church of Korea on July 10, 1995.

which is supported by modillions, enclosing this important junction. Raking cornices are used at the gable end of the nave in the west and the transepts.

Towers

The towers (Figure 23) create a sense of importance, allowing the Cathedral to physically dominate its surroundings. From a distance, the crossed tower in the center immediately lets one know that this is a church building. Large central towers were a very popular part of English cathedrals and this explains why the floor plan of an English cathedral is cross-shaped: The transepts act as buttresses to the nave and round arches in the chancel and help them to carry the weight of the tower.¹⁰⁵ As the main feature of a cruciform plan, the central tower (Figure 24) supported by pillars placed at the corners reflects the level of construction technology in the 1920s. Eleven towers were originally planned, but only five, including the central tower, were executed. The tower on the southern side serving as the only belfry, has a church bell weighing 2 tons. The bell was made by Loughborough company, known as the best in England.¹⁰⁶ The towers are built of massive granite with a square base plan.

¹⁰⁵ Watson, pp. 12-13.

¹⁰⁶ Sorik, E. A. (1969, April). House of God to house of God's people, The Priest, pp. 214-216.

The Exterior Walls and Materials

In many cases, Romanesque buildings are constructed of masonry and show at least some rough-faced, squared stonework. While masonry is among the most durable of historic building materials, it is also very susceptible to damage by improper maintenance or repair techniques and harsh or abrasive cleaning methods.¹⁰⁷ The Seoul Anglican Cathedral is built of composite masonry, granite veneer and brick, giving its exterior walls the qualities of thickness and solidity (Figure 25). Finely worked and well-preserved wall surfaces reveal masterly craftsmanship. Granite clads the brick structure of the wall foundations, towers, and an apse. Granite is the hardest and most durable natural stone used for building and, because of its time-defying characteristics, it can take the very roughest treatment without destruction, thus contributing to the Cathedral's good physical condition today. The walls of square-cut granite forming regular courses, and the finely fitted stones with the interspace filled in with cement mortar are similar to masonry walls of traditional Korean architecture, especially in bonding systems and techniques. The granite blocks average 4" to 6-3/4" in thickness though there are many variations. The blocks are pearl pink in color, with a tooled finish, quarried from Kanghwa island, Korea.¹⁰⁸

Structural red bricks are exposed on portions, such as the exterior

¹⁰⁷ Morton et al., p. 2.

¹⁰⁸ Daewoo Construction Company. (1994, August). The Seoul Anglican Cathedral extension work: Structural system analysis report [Unpublished paper].

walls of transepts, the main entrance, and blind windows. It assumes the possibility of extension work in the future.¹⁰⁹ The bricks, are generally in good condition, even though dirt and stains are apparent in some areas. The bonding system used here is English bond in which rows of headers alternate with rows of stretchers. Stretchers are bricks laid lengthwise across a wall; headers are bricks laid with the short end across a wall. Bricks laid with 1/2" thick struck joints average 9" in length (the stretcher face) by 4-1/4" in width (the header face) by 2-1/2" in thickness.

Windows

As one of the few parts of a building serving as both an interior and exterior feature, windows are nearly always an important part of the historic character of a building. In most buildings, windows also comprise a considerable amount of the historic fabric of the wall plane and thus are deserving of special consideration in a rehabilitation project.¹¹⁰ Windows are one of the most distinguishing features of the Cathedral, both in number and shape, and in proportion to the available wall. Stained glass was planned for most of the windows, however, the actual installation was limited because of lack of funds and construction techniques, and the absence of trained craftsmen in the early stages of construction. This fact led to the

¹⁰⁹ An, Bongsik (1992, December). The completion of the Seoul Anglican Cathedral. The Anglican Church of Korea: Seoul Anglican Cathedral, 11, pp. 21-22.

¹¹⁰ Morton et al., p. 30.

construction of many blind windows of red bricks. Windows (Figure 26) are set high and flush with the exterior wall surface, but have deep interior reveals for maximum natural light. The openings are moderately large and wide for the largely single lights, although groups of two are placed in the aisles and sanctuary. Current windows, some of which are cracked and broken and in need of repair are original to the building. Window frames are all original except those on the aisles, which were replaced by metal frames.

External Architectural Details

The external ornament of the Cathedral is of the simplest character, consisting of blind arches, engaged corner columns, and a series of small blind arches between the clerestory windows. Blind arches, a feature of the north and south towers, give the building a rich appearance (Figure 27). Thin engaged columns run the exterior corners of the apse (Figure 28), and a decorative band of small blind arches between the clerestory windows tops the exterior walls of the nave immediately below the cornice. Roof cornice lines accented by modillions in series give a more elaborate profile (A modillion is a projecting member supporting a weight, especially when carrying the upper members of a cornice). A thorough articulation of the exterior walls is fully realized in the Cathedral, with horizontal aspects emphasized through the use of blind arcading, and vertical aspects accented by the engaged columns and the height of towers. Buttresses, having both structural and decorative function, were built against the exterior wall of the



Figure 20. Roofs which are visually important to the Cathedral's architectural character. Photo by Pilhoon Jin & author.



Figure 21. Korea's traditional roofing materials and eaves. Photo by Pilhoon Jin & author.



Figure 22. The beautiful balance of a traditional Korean tile-roofed house. Photo by Pilhoon Jin & author.



Figure 23. View from the east showing the towers. Photo by Pilhoon Jin & author.



Figure 24. Central tower. Photo by Pilhoon Jin & author.

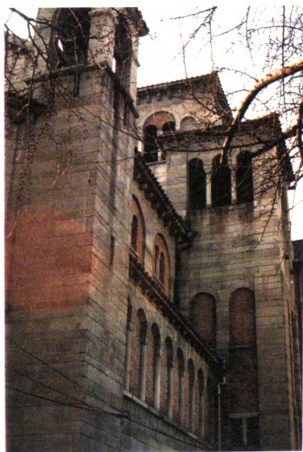


Figure 25. Exterior walls, composite masonry, granite veneer and brick.
Photo by Pilhoon Jin & author.

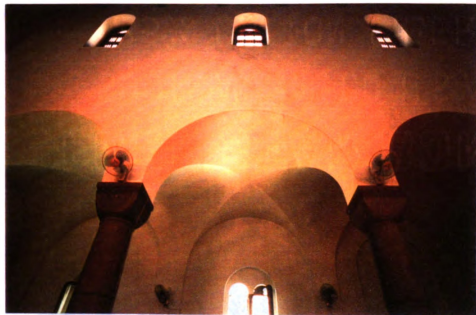


Figure 26. Windows with deep interior reveals for maximum natural light. Photo by Pilhoon Jin & author.



Figure 27. Blind arches and plain buttresses, transept walls. Photo by Pilhoon Jin & author.



Figure 28. Thin engaged corner columns and modillions on the cornice, apse.
Photo by Pilhoon Jin & author.

main entrance, and rise in three stages from the ground level, each stage inclining towards the narrower one above. Buttresses on the transept walls are plain, with their upper surfaces sloping towards the cornice or eaves of the roof, each extending an equal distance along the wall.

Analysis of the Seoul Anglican Cathedral's Interiors

Floor Plan of the Cathedral

The original floor plan of the Seoul Anglican Cathedral (Figure 29) followed the usual pattern of the Romanesque style. It was basically the Latin-Cross design, a cross with a shorter horizontal bar intersecting a longer vertical bar above the midpoint, divided longitudinally into a central nave, two side-aisles divided by columns, two transepts for side-chapels, and an apse (Figures 30 and 31). Transepts planned for the north and south were only partially executed in the original construction period. The Cathedral architect planned a seven-bay church (Figure 32) so that the structure would be massive, achieving an impressive effect by the length of the major axis, and the long march of cylindrical columns and round arches toward the altar (The word bay refers to the interval between major structural members, and also describes the width of a building according to the number of openings on the facade). Due to lack of funds, only three bays were built (Figures 33 and 34). Emphasized as the main feature of a cruciform plan, the central tower is above the point where the transepts cross the nave. Beyond the crossing is the sanctuary, the east end of which ended in an apse, consisting of an altar,

a bishop's throne, sedilia, and choir (Figure 35). The central archway in the chancel leads into the nave and aisles. These aisles open into the nave through a colonnade, whose columns, standing at intervals of 11 ft., support clerestory windows overhead. The width of the nave is 20 ft., and that of the side aisles is 11 ft.. The nave, thus, is roughly twice the width of the side aisles so that its semi-circular intersecting vaults are square in plan. There are two entrances to the main chapel, the main doorway in the west and a smaller entrance in the north. Related spaces to an entrance, such as a narthex or porch, which are common in other Romanesque churches, do not exist in the main entrance. Access to the nave and crypt is through a vestibule in the north, with a stairway leading to the main chapel and a balcony on the second floor.

The Hall-Crypt

A crypt, a room below the main altar as a place of worship and a depository for the relics of the martyrs, has its origin in ninth-century Italy. It is a vaulted, pillared room, usually with aisles, and is the product of a long transformation of the early Christian martyr's tomb.¹¹¹ The crypt in the Seoul Anglican Cathedral (Figure 36) is named "The Bishop Turner Memorial Sanctuary" to memorialize the second bishop, Arthur Turner. This chapel gives a sense of stability with the simple structure of its altar

¹¹¹ Busch, H. & Lohse, B. (1960). Romanesque Europe (p X). New York: Macmillan.

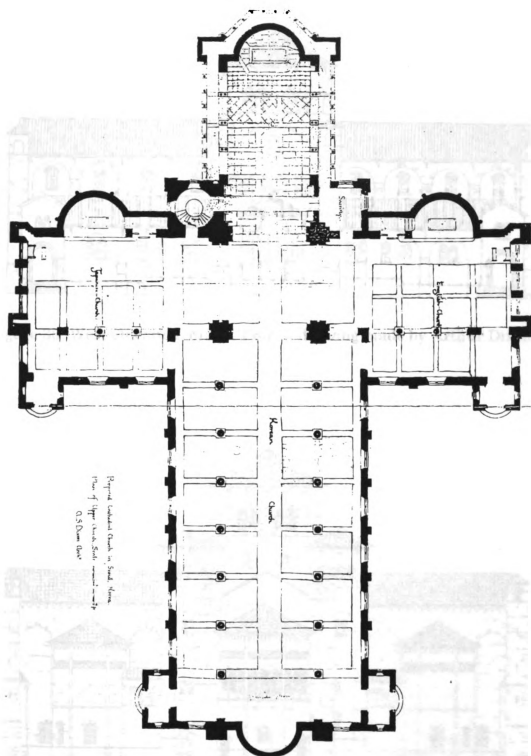


Figure 29. Original floor plan, Seoul Anglican Cathedral, c1917. From a drawing made by Arthur Dixon.

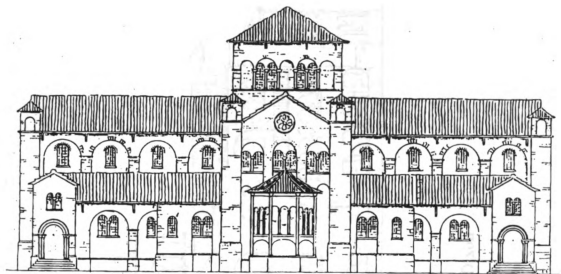


Figure 30. West elevation, c1917. From a drawing made by Arthur Dixon.

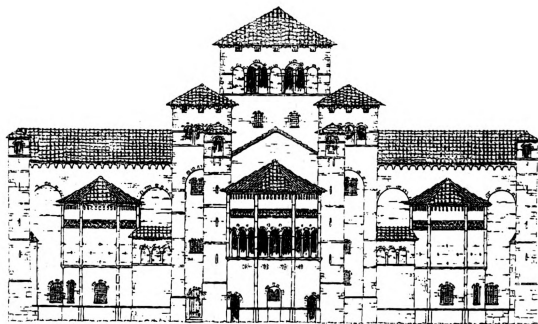


Figure 31. East elevation, c1917. From a drawing made by Arthur Dixon.

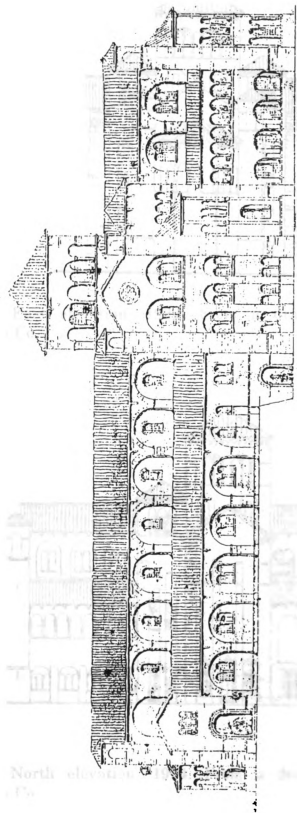


Figure 32. South elevation, c1917. From a drawing made by Arthur Dixon.

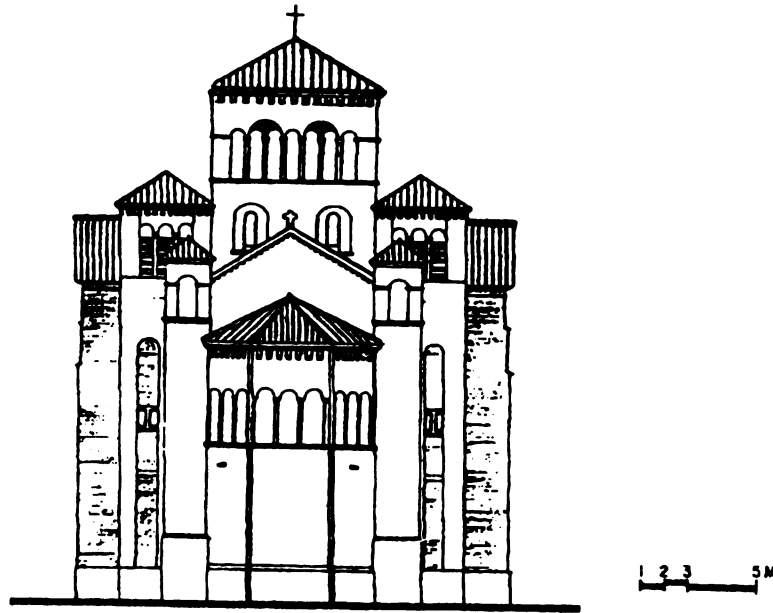


Figure 33. East elevation, 1994. From a drawing made by Daewoo Construction Co.

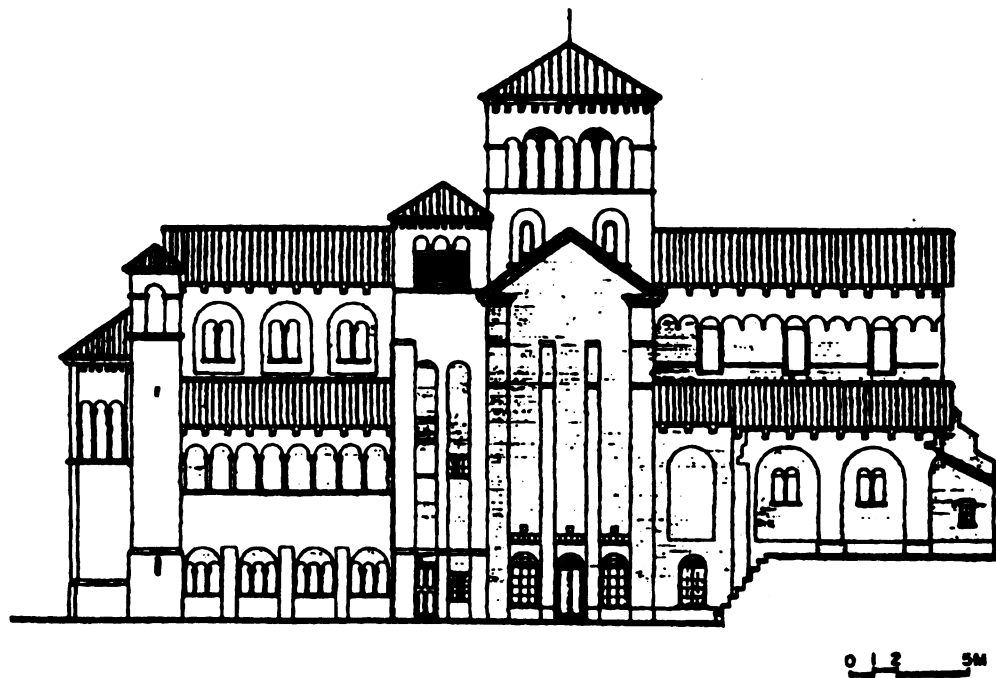


Figure 34. North elevation, 1994. From a drawing made by Daewoo Construction Co.

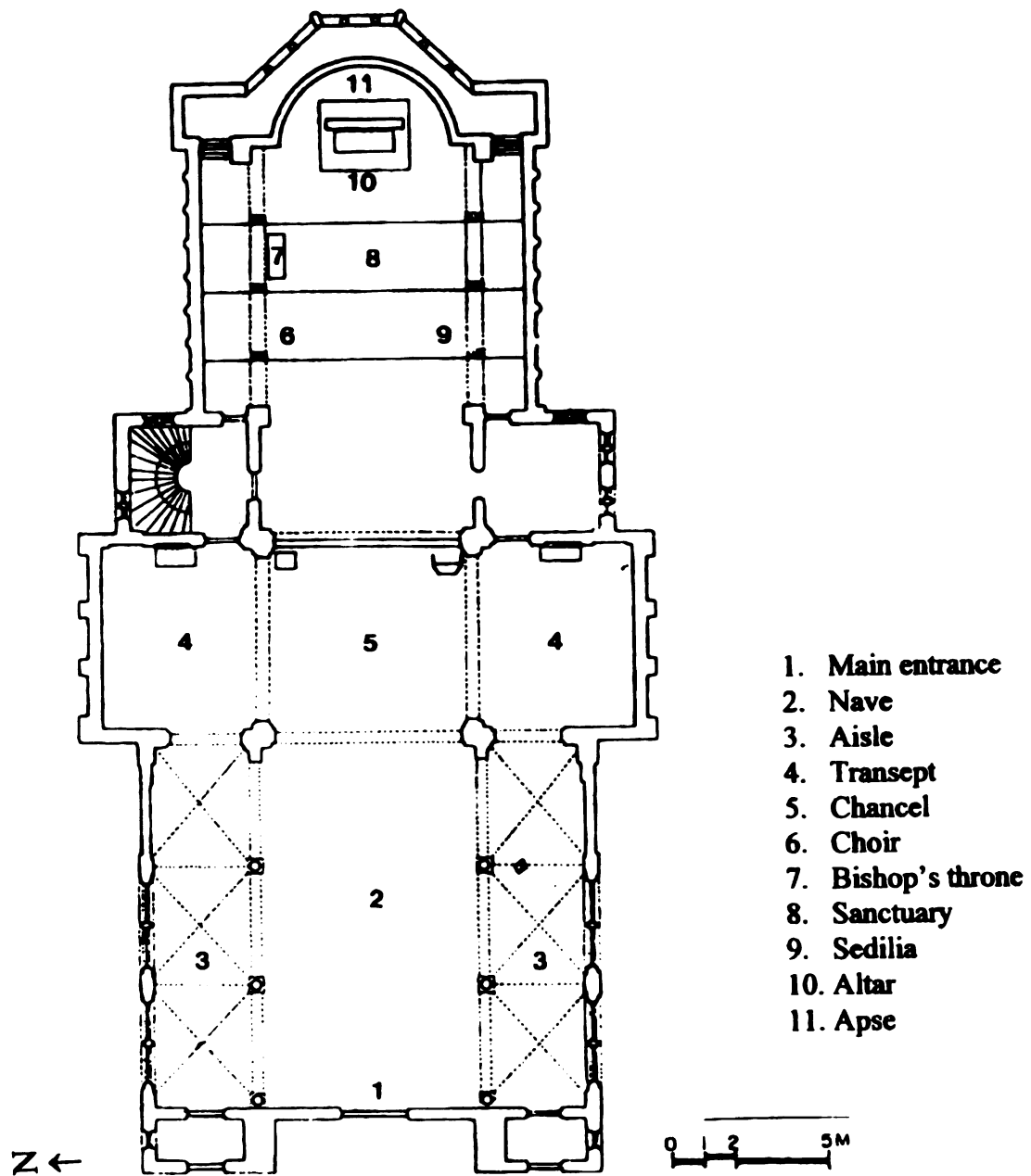


Figure 35. Floor plan, main chapel, 1994. From a drawing made by Daewoo Construction Co.

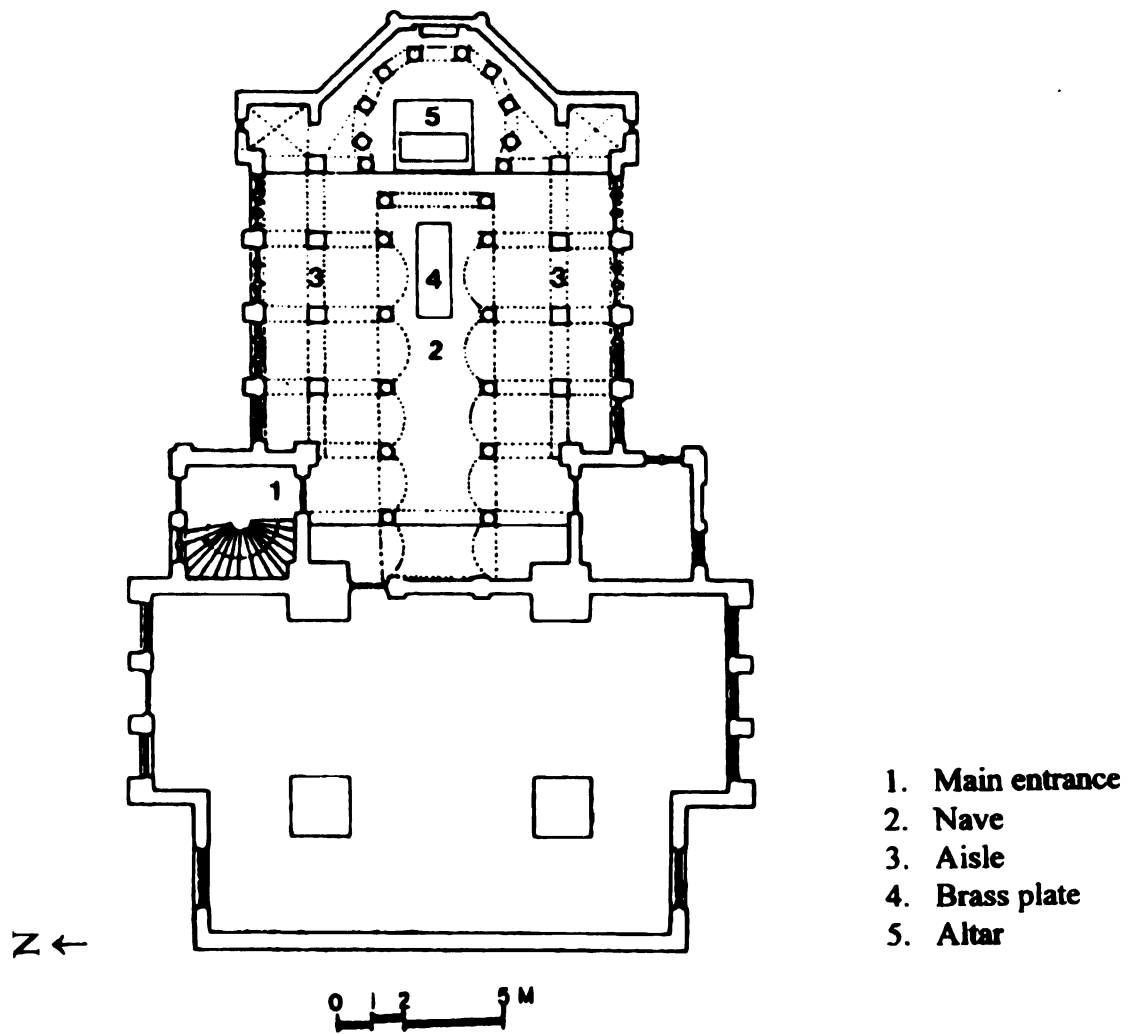


Figure 36. Floor plan, crypt chapel, 1994. From a drawing made by Daewoo Construction Co.

surrounded by 14 columns, the shadow of arched lines, and a sense of spiritual centrement (Figure 37). A vaulted interior ceiling and interior walls finished with white plaster contribute to the simplicity of the crypt. A charnel room and a confessional are also found in the crypt.

In the center of the floor is an engraved brass plate in commemoration of the third bishop, Mark Trollope. He is shown in ritual robes on the plate, holding a bishop's holy sign in his left hand and a miniature of the Cathedral in his right. The figures of the four Gospel writers are engraved in each corner of the rectangular plate, the crest of the top edge contains a lily as a symbol of the Virgin Mary, and a symbol of bishop St. Nicolas appears in the middle of the bottom edge. Francis Cooper exquisitely engraved the design in 1932, and it has become a work of artistic value with the passage of time (Figure 38).¹¹²

Altar and Apse

The origin and purpose of the Christian altar was to serve simply as a board for the purpose of Holy Communion. It represented, practically and symbolically, the table of the Last Supper, an historical event which has been celebrated ever since as the cardinal rite of the Christian Church. Therefore, the altar table in the east end of the church, known as the high altar, became the focus of worship, both by reason of its relationship to the

¹¹² The decoration and furnishing of the Cathedral (1925, July), Morning Calm, 36, pp. 41-43.

Sacrament of Holy Communion, and by the general fact that it was intended to convey the mystical presence of God. In the Church of England, it had been ordained that the high altar should be emphasized by building it of stone, in contrast to other altars set up in the nave, aisles, or, transepts and made of wood.¹¹³

The single most important feature of the Seoul Anglican Cathedral is the altar, standing away from the eastern, semi-circular end of the apse. The high altar, constructed with granite, was donated by 14 British and Scots bishops.¹¹⁴ Flooring is made of granite, currently covered with red carpeting. The altar, with its beautiful mosaics, draws the eye and focuses the attention of the congregation. For greater participation, visibility and accessibility of the altar is enhanced by elevating the altar and by providing greater illumination for the chancel and sanctuary than for the nave and aisles. The interior of the entire Cathedral (Figure 39 and 40) is designed to bring the eye to the altar. For example, the walls in the aisles are plain white with little decoration. It is around the altar where significant decoration is concentrated: on the altar itself and its complements such as the bishop's throne, choir stalls, hanging lamp, candlesticks, and crucifix.

¹¹³ Bonham-Carter, V. (1961). Exploring parish churches (pp. 184-185). London: Western Printing Services.

¹¹⁴ The bishop's letter (1926, October). Morning Calm, 37, p. 75.

Mosaics

The beauty of the altar is, above all things, in the structure of the mosaics on the domed wall of the apse (Figure 41). The mosaics, made up of small marble cubes (tesserae), are the architectural climax of the interior and are highly decorative. The design of these excellent mosaic works is based on the Italian mosaic style which was popular from the 5th to the 12th century. Constructed by George Jack (Figure 42), who was famous for the decoration of St. Andrew's Chapel in the Westminster Abbey, England, they are known as the only mosaic works in Korea.¹¹⁵ In the upper part of the apse is the lunette of Jesus Christ who holds a book opened to show a Latin reading, "EGO SUM LUX MUNDI" (I am the light of the world), in one hand and opens the other hand in blessing. The figure of the Virgin Mary holding the baby Jesus in her arms is shown below at the center of the remaining five mosaics. The figures of St. John, writer of the Gospel, and Stephen, the first martyr, are separately pictured in mosaic on Mary's left side, with Isaiah, the prophet, and Bishop St. Nicolas, true friend of the poor, on her right side.¹¹⁶ The background color of the altar piece is brilliant gold with the figures pictured as standing on green and brown slabs of earth. The width of the mosaics approximately comes to 36.7 ft. and its features in the lower part are 10 ft. high.

¹¹⁵ The Cathedral of SS. Mary and Nicolas, Seoul" (1925, April). Morning Calm, 36, pp. 24-25.

¹¹⁶ Lee, Yonho. (1992, December). The altar piece in the Seoul Anglican Cathedral, The Anglican Church of Korea: Seoul Anglican Cathedral, 11, pp. 12-14.

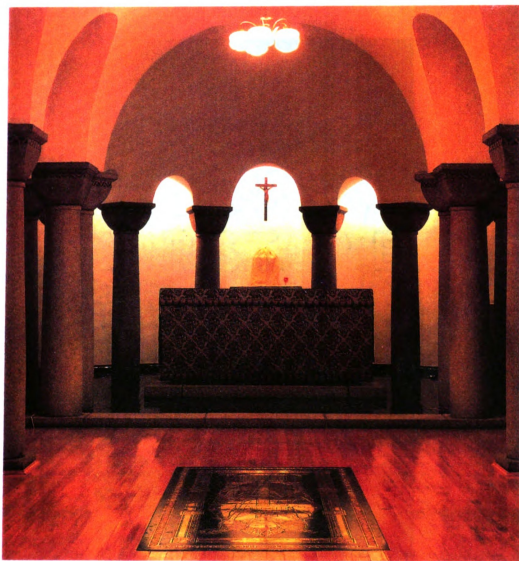


Figure 37. Interior of the crypt showing the altar surrounded by columns and brass plate. 1991. Reprinted from The centennial of the Anglican Church in Korea: Seoul Anglican Cathedral (p.10). Photo by Ungbae Kim & Manhong Lee.

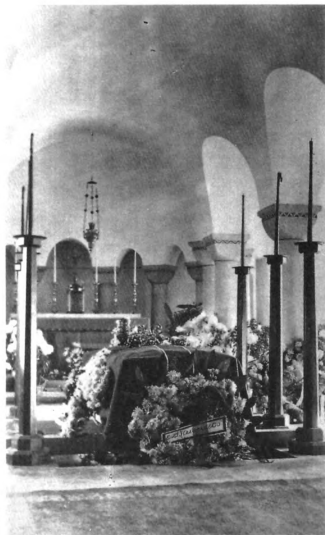


Figure 38. Original interior of the crypt chapel, c1930. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 43).



Figure 39. Interior of the main chapel, 1995. Photo by Pilhoon Jin & author.

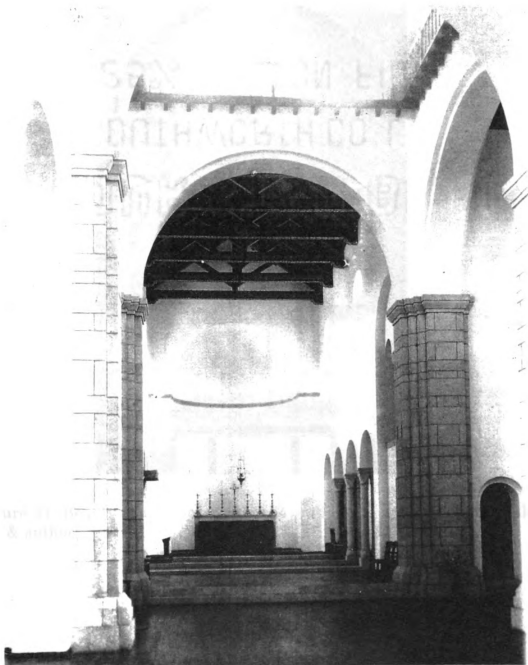


Figure 40. Original interior of the main chapel, 1926. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 27).



Figure 41. Beauty of the mosaics on the wall of the apse. Photo by Pilhoon Jin & author.



Figure 42. Excellent mosaic works, George Jack, 1938. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 29).

Other Features of the Sanctuary

The sanctuary is built of 4 bays with 12 columns (Figure 43).¹¹⁷ Its main feature is composed of a bishop's throne, sedilia, and choir. The bishop's throne (Figure 44) is a separate free-standing piece of furniture, standing to the left of the altar. It has a canopy covered with red fabrics and ornate decoration. Designed by the church architect and manufactured by an unknown furniture maker in 1927, it was donated by Bishop Scott of North China to commemorate Bishop Corfe.¹¹⁸ The throne's materials, wood inlaid with mother of pearl, are reminiscent of traditional Korean furniture.

In the sedilia, groups of seats are placed near the south wall of the sanctuary for the priests, deacon, and sub-deacon at certain stages of the mass. The wooden seats are set at different levels, the priest sitting in the uppermost. The choir that was planned for the west side of the Cathedral was not executed. Instead, choir stalls of wood are currently ranged in two rows along the north and south wall of the sanctuary. There is an open timberwork ceiling (Figure 45) in the sanctuary, with timber trusses beautifully patterned with red and green oblique lines. The flooring is wood, except for steps made of granite. The design of the six windows in the sanctuary, each of which is composed of two lights, gives an impression of geometric simplicity (Figure 46). They carry a high portion of white glass,

¹¹⁷ Seoul Anglican Cathedral. (1992). Seoul Anglican Cathedral: The house of God, sanctuary of people [Brochure]. Seoul, Korea: Anglican Church of Korea.

¹¹⁸ The central church in Seoul (1928, January), Morning Calm, 39, pp. 11-12.



Figure 43. Interior of the sanctuary with bishop's throne, sedilia, and choir.
Photo by Pilhoon Jin & author.



Figure 44. The bishop's throne, inlaid with mother of pearl, is reminiscent of traditional Korean furniture. Photo by Pilhoon Jin & author.

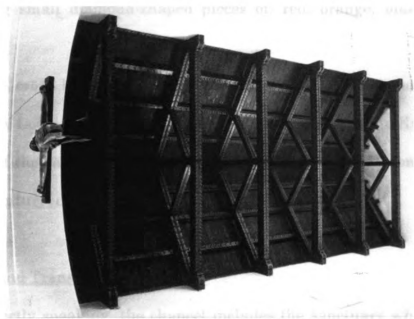


Figure 45. Timberwork ceiling in the sanctuary. Photo by Pilhoon Jin & author.

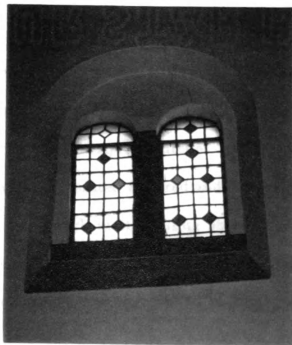


Figure 46. Simple stained glass in the sanctuary. Photo by Pilhoon Jin & author.

containing small diamond-shaped pieces of, red, orange, blue, and green glass.

The cross hanging high at the end of the sanctuary commemorates Humphrey Louis, who died while preparing for his mission to Korea. At the left end of the sanctuary is a lectern patterned on the Macedonian model of the 5th century, contributed by Mary Choi in 1978.¹¹⁹

Chancel and Transepts

Strictly speaking, the chancel includes the sanctuary where the altar stands. In the Seoul Anglican Cathedral, it refers to the square area between the rectangular nave and the apsidal sanctuary.¹²⁰ The chancel of the Cathedral consists of 4 large, square-shaped pillars supporting the central tower (Figure 47).

The uniqueness of this chancel is its ceiling (Figure 48). It is common that the intersection of a cruciform plan is provided with a dome or cupola in Byzantine-influenced Romanesque churches. However, a flat, wooden ceiling, in which joists are painted with red and green oblique lines, is shown here. The lattice framework in the ceiling shapes the Chinese letter, = , which often appeared on the ceiling of traditional Korean architecture. Decorative modillions above the round arches in the chancel are reminiscent

¹¹⁹ Seoul Anglican Cathedral. (1992). Seoul Anglican Cathedral: The house of God, sanctuary of people [Brochure]. Seoul, Korea: Anglican Church of Korea.

¹²⁰ Bonham-Carter, p. 40.

of decoratively exposed rafter tails which are common in traditional Korean houses (Figures 49 and 50). The Cathedral architect included another traditional Korean feature in the upper part of the chancel by installing traditional window frames into eight windows (Figure 51). Those window frames made of pine, called “ddisal,” made by fitting straight lattices into the window at equal spacing, can be easily seen in the windows or doors of traditional Korean houses (Figure 52). These features, representing the excellence of Korean craftsmanship, create a serene atmosphere inside the Cathedral, and, surprisingly, harmonize well with the western features.

The transept is the transverse part of a cruciform church, crossing the nave at right angles. Independent chapels, one for the English and the other for the Japanese, were originally designed to be built on both sides of the transept in the Seoul Anglican Cathedral, but remain unfinished.¹²¹ An altar named “The Holy Cross” stands in the southern transept and an altar named “The Virgin Mary” in the north. The plastered interior walls are decorated with formal and sacred subjects. On the right side of the Virgin Mary altar is a cross dated from 1641, with a 3 inch brass image of Jesus Christ inlaid with mother-of-pearl hanging and the image of the Holy Mother below.¹²² An etching showing “The Holy Mother and the Son” hangs on the left pillar at the center of the transept and a portrait of Bishop St. Nicolas hangs on the

¹²¹ Lee, Jaejung. (1990). One hundred years of the Anglican Church of Korea: 1890-1990 (p. 134). Seoul, Korea: Anglican Church of Korea.

¹²² Lee, Jaejung & Ju, Indon. (1992). Anglican Church of Korea : The centennial of Seoul Anglican Cathedral (p. 17). Seoul, Korea: Sung-In.



Figure 47. Interior of the chancel with organ. Photo by Pilhoon Jin & author.

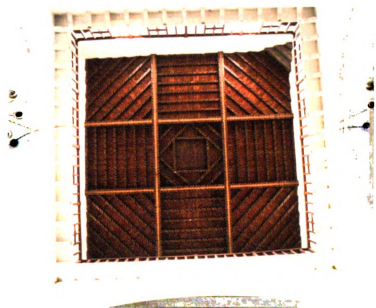


Figure 48. Lattice framework in the chancel ceiling. Photo by Pilhoon Jin & author.



Figure 49. Exposed rafter tails of a traditional Korean house. Photo by Pilhoon Jin & author.

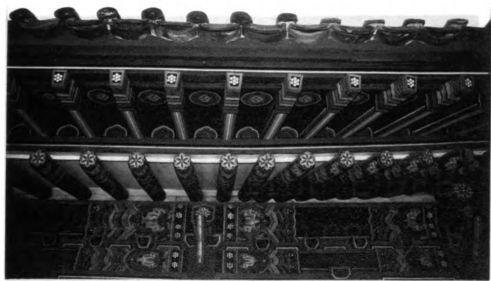


Figure 50. Decorative rafter tails of a traditional Korean house. Photo by Pilhoon Jin & author.

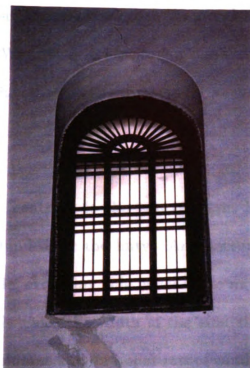


Figure 51. Clerestory with ddisal window frame. Photo by Pilhoon Jin & author.

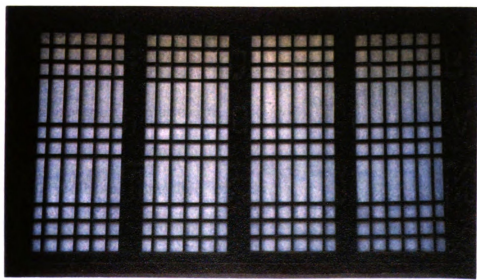


Figure 52. Ddisal window frame of a traditional Korean house. Photo by Pilhoon Jin & author.

south pillar. Other memorials displayed on the walls are portraits of nuns and priests martyred during the Korean War, and a plaque commemorating the British Korean-War dead. A pipe-organ containing 1,450 pipes, installed in 1985, stands in the center of the transept.

Nave and Aisles

The nave, in contrast to the sanctuary and altar, is the part of a church which is intended for the laity. Architecturally, the term indicates only the central aisle, excluding side aisles. The nave of the Seoul Anglican Cathedral is roughly twice the width of the side aisles, built in two levels, with an arcade of columns and an upper row of windows called the clerestory (Figure 53 and 54). Six massive granite columns in the nave have cushion, or block, capitals in the Romanesque style, cut from a cube with the lower angles rounded off to the circular shaft below (Figures 55 and 56). Each column, made up of a base, shaft, and capital, has a cylindrical shaft with a slight convex curve (entasis). The arches resting upon those columns are semi-circular, again Romanesque. The space above the arches is filled with clerestory windows, very much a part of the design of the church rather than simply an additional method of admitting natural light. Single light windows have “ddisal” Korean window frames as in the chancel. They are viewed as a whole and not as a number of individual windows. Three windows on each wall are set high and splayed internally to admit as much sunlight as possible, but the interior is gloomy from lack of sufficient

clerestory light. The interior and exterior doors are original to the building. The central door, used as the main entrance, is made of wood and finished with a dark stain. The stained glass rounded window above the central door was installed in 1972 to the memories of the British Korean -War dead.¹²³ The interior panel doors are made of wood, matching the door casing around each doorway. The white plaster interior walls articulate the simple features of the architecture, additionally allowing the exposed underside of the trussed roof to remain visible. The flooring is made of wood, covered with red carpet. The addition of carpet, chairs, and pews lessens the importance of the floor as part of the overall interior design (Figure 57). The aisles have simple lean-to roofs descending from the nave wall. Groin-vaults (or cross-vaults), consisting of two barrel vaults of identical shape intersecting each other at right angles, are seen above the aisles (Figure 58). They create a form which is structurally and visibly self-supporting, without additional ribs or color. The aisle walls are pierced by windows composed of two lights divided by a pier.

Furnishings

A parish chest in the southern transept is a stackable chest, or nong, of traditional Korean style. Nongs, used to store clothes in traditional Korean houses, are separate rectangular boxes of equal size, so that each box

¹²³ Seoul Anglican Cathedral. (1992). Seoul Anglican Cathedral: The house of God, sanctuary of people [Brochure]. Seoul, Korea: Anglican Church of Korea.



Figure 53. Interior of nave and aisles. Photo by Pilhoon Jin & author.



Figure 54. Arcades of columns in the nave. Photo by Pilhoon Jin & author.



Figure 55. Granite capital in the nave. Photo by Pilhoon Jin & author.



Figure 56. Detail of simple cushion capital. Photo by Pilhoon Jin & author.



Figure 57. Original interior of the main chapel with woven mats, c1938. Reprinted from 100 years of the Anglican Church in Korea: Photographic records (p. 28).

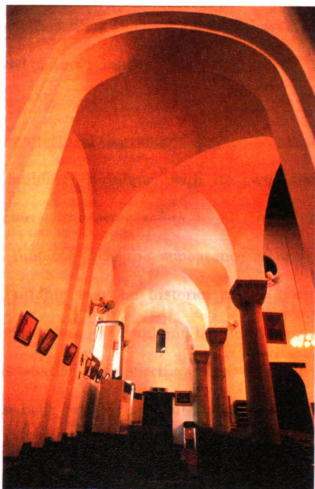


Figure 58. Simple groin-vaults in the aisle. Photo by Pilhoon Jin & author.

stackable. Bi-level and tri-level nongs are common. The parish chest in the Cathedral is a bi-level wooden nong with metal handles, quite simple in structure, containing the parish registers. A font, the basin of stone containing the water used for baptism, stands near the main entrance. This font was made by the First Bishop Corfe, with the support of the British Navy, and has been used since 1892. Figures of flowers and grapevines are beautifully engraved on this octagonal font.

The Architectural Character Checklist/Questionnaire

Every old building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of each historic building. Even though a building may be historic, rather than its architectural significance, it is more often its visual and tangible elements that embody its significance for association with specific events or persons, and it is those tangible elements, both exterior and interior, which should be preserved. Therefore, identifying those elements is an aid in preserving a building's unique character. If the various materials, interior spaces, and features that give a building its visual character are not recognized and preserved, essential aspects of its character may be damaged in the process of change.

The following approach was developed to identify those visual and tangible aspects of the Seoul Anglican Cathedral that give it an architectural character that should be preserved. Using The Architectural Character

Checklist/Questionnaire, developed by Lee H. Nelson to guide preservation decisionmaking, this checklist involves a three-step approach which examines: 1) the overall visual aspects, 2) the visual character at close range, and 3) the visual character of interior spaces, features, and finishes.

The Overall Visual Aspects

Shape.

Q1: What is there about the form or shape that gives the building its identity?

A: The shape that gives the Seoul Anglican Cathedral its identity is created by a Latin-cross floor plan, three stories, a symmetrical facade, varying relative proportions of roofs and walls, and its five towers.

Q2: Is the shape distinctive in relation to the neighboring buildings?

A: Yes. The Cathedral, built in the Romanesque style with some traditional Korean features, is distinctive in relation to neighboring buildings of contemporary style, such as So-gong Revenue Office and the Anglican Church of Korea Hall.

Q3: Is the shape so complicated because of wings, or ells, or differences of height, that its complexity is important to its character? Conversely, is the shape so simple or plain that adding a feature like a porch would change that character?

A: The shape of the Cathedral is so complicated that its complexity plays an important role here. Five towers of differing height and size, an apse in the

east, and transepts projecting beyond the outside walls of the main chapel demonstrate the importance of intricate features on an already rich and complex facade.

Roof and roof features.

Q1: Does the Roof shape or its steep (or shallow) slope contribute to the building's character?

A: Yes. The roof shape and its related features are visually important to the Cathedral's overall visual character. The roof is not only highly visible, it has two different shapes, gabled and pyramidal, with variant sizes. The roof is crucial to understanding the overall visual character of this building as seen from a distance.

Q2: Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building?

A: Yes. The roof contributes to the architectural identity of the Cathedral because its steepness makes it highly visible, and its prominence is reinforced by the decorative tilework.

Q3: Are the roofing materials or their colors or patterns more noticeable than the shape or slope of the roof?

A: Yes. The colors and patterns of the roofing materials are more noticeable than the shape or slope of the roof. This does not discount the importance of its shape or slope, but the red and gray Korean tiles of differing shapes, laid in patterns extending around the roof of this building, are quite distinctive.

Any changes to this patterned tilework, or to the other roofing details, would damage the visual character of the building.

Openings.

Q1: Is there a rhythm or pattern to the arrangement of windows or other openings in the walls?

A: Due to the small number of windows in the original structure--no wall has more than three--it is questionable as to whether it can be said that there is a rhythm or pattern. However, individual windows with single lights are arranged on the walls of the central tower and the nave, while groups of windows with two lights are positioned on the aisle and the sanctuary walls lending regularity and coherence.

Q2: Are there distinctive openings, like a large arched entranceway, or decorative window lintels that accentuate the importance of the window openings, or unusually shaped windows, or patterned window sashes, such as small panes of glass in the windows or doors, that are important to the character of the building?

A: The stained glass windows and their frames are very important to the visual character of the Cathedral. These windows give the impression of geometric simplicity in pattern, while window frames made of pine show the excellence of latticework. Any changes to these windows could affect the visual character of the building.

Q3: What about those walls where the absence of windows establishes its own character?

A: The exterior walls of the transepts, made of red brick, are without windows. One assumes that they are unfinished parts in need of future construction work.

Projections.

Q1: Are there parts of the building that are character-defining because they project from the walls of the building like porches, bay windows, or balconies?

A: A projecting apse because of its size and shape, and because it has an outdoor balcony, is an important contributor to the visual character of the Cathedral.

Q2: Are there turrets, or widely overhanging eaves, projecting pediments or chimneys?

A: No. There aren't projecting features such as turrets, widely overhanging eaves, pediments, or chimneys in this building.

Trim and secondary features.

Q1: Does the trim around the windows or doors contribute to the character of the building?

A: No. Although there are several windows with stone trim, the trim around the windows or doors does not contribute greatly to the visual exterior character of the Cathedral.

Q2: Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

A: No. There are no such distinctive secondary features.

Materials.

Q1: Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning?

A: Yes. The combination of materials, such as red bricks, red and gray tiles, and granite, contributes to the overall character of the building because the color, contrast, and variety of patterns are noticeable from a distance.

Setting.

Q1: What aspects of the setting are important to the visual character?

(for example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Or, conversely, is the essential character dependent upon the tree plantings or the out buildings which surround a farmhouse?)

A: There are iron fences along the sidewalk, beautiful yards, and many trees and shrubs which interrelate with each other to establish a park-like setting

that is essential to the overall visual character of the Cathedral. In an area where parking spaces are in great demand, such yards are sometimes converted to off-street parking. In this instance, a change of that sort would essentially destroy the Cathedral's setting and would drastically change the visual quality of this building.

Q2: Is there a special relationship to the adjoining streets and other buildings?

A: There is a relationship between the Cathedral and adjacent buildings because of their materials and shapes. The roof of the Cathedral harmonizes well with the Residence Hall and Reception Hall due to similar roof shapes and materials.

The Visual Character at Close Range

Materials at close range.

Q1: Are there one or more materials that have an inherent color that contributes to the close range character?

A: Yes. The Seoul Anglican Cathedral is a composite masonry structure of red-colored brick and pearl pink granite.

Q2: Are there combinations of materials, used in juxtaposition, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall?

A: Yes. Red bricks and granite are used in juxtaposition on the blind arches, belfry openings, the exterior walls around the clerestory windows, and foundation-wall junctions.

Q3: Has the choice of materials or the combinations of materials contributed to the character?

A: Yes. The original choice of materials, bricks and granite, plays a dominant role in establishing the character because of the color, shape, and arrangement of the materials. Rectangular granites which vary in size, but are uniform in color, form regular courses with cement mortar joints.

Craft details.

Q1: Is there high quality brickwork?

A: Yes. The brickwork on the blind windows and buttresses forms a deliberately contrived surface. Bricks laid with 1/2" struck joints average 9" x 4-1/4" x 2-1/2". English bonding is used here.

Q2: Is there hand-tooled or patterned stonework?

A: Yes. There is both hand-tooled and patterned work on the surfaces of the Cathedral. The craft details are especially noticeable here because the granites are all of a uniform color, and their surfaces are worked with similar tools and techniques to create a uniform texture.

The Visual Character of Interior Spaces, Features and Finishes

Individual spaces.

Q1: Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function?

A: Yes. The sanctuary can be an individually important space to the Cathedral. It is architecturally and artistically rich and dominant, in addition to its function and image for the Anglican Church. The character of the chancel is also important because of its size, height, ceiling, and large arches supported by four large square-shaped pillars.

Related spaces and sequences of spaces.

Q1: Are there adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms?

A: The sanctuary, nave, aisles, and transepts are visually and physically related spaces with large and small rounded archways.

Q2: Is there an important sequence of spaces that are related to each other?

A: The entrances to the nave and to the crypt, in the north of the Cathedral, are through a small vestibule. The vestibule visually relates to a stairway, providing continuing access to the main chapel on the upper floor. They are perceived not as separate spaces, but as a sequence of related spaces that are important in defining the interior character of the building.

Surface finishes and materials.

Q1: Are there materials and finishes or craft practices that contribute to the interior character?

A: Yes. When identifying the visual character of historic interior spaces in the Cathedral one should not overlook the importance of those materials and finishes that comprise the surface of walls, floors, and ceilings. The surface of the domed apse is important, including the mosaics using small marble tesserae in several different colors. Coral marble pilasters stand out both ends of the mosaics. The altar and steps in the sanctuary, made of granite with a tooled finish, are good examples of hand-craftsmanship in the early 20th century.

Q2: Are there surface finishes and materials that, because of their plainness, impart an essential character to the interior?

A: Yes. White plastered ceilings and interior walls are purposefully plain in order to draw the eye to the altar.

Exposed structure.

Q1: Are there spaces where the exposed structural elements define the interior character, such as exposed posts, beams, and trusses?

A: Yes. Open timberwork ceilings, decoratively painted with green and red oblique lines, are seen in the sanctuary and nave.

CHAPTER V

THE ON-GOING PROCESS OF THE SEOUL ANGLICAN CATHEDRAL PRESERVATION PROJECT: PRESERVATION CONCERNS

This chapter is intended to provide some guidance to architects and developers planning historic preservation projects of Korean Modern Architecture. It contains the on-going process of the Seoul Anglican Cathedral preservation project and the decisions made by the priests, architects, and construction company manager. The detailed history and development of the project consists of six parts: the initiation, the establishment of the Seoul Anglican Cathedral preservation committee, the feasibility analysis and decision-making process, the preliminary preservation analysis, pre-construction preparations, and construction. The preservation approach of the Seoul Anglican Cathedral project will be evaluated, using the United States' standards regarding new additions to historic buildings additions developed by National Park Service, since no detail standards or guidelines are available in Korea. This study will help architects and developers better incorporate preservation concerns in such

building activities as new additions and renovations to, and routine maintenance of Korean Modern Architectural structures.

Detailed History and Development of the Seoul Anglican Cathedral Project The Initiation of the Seoul Anglican Cathedral Preservation Project

There are many reasons for contemplating an addition which vary with the specific conditions of the project. A major reason for requiring building expansion is the growth of the function housed in that building. Sometimes a fire, disaster, or other major calamity which destroys one part of the building leads to the decision to repair the damaged portion and, at the same time, expand the building. Economic factors often play a vital role in determining whether it is necessary to expand a building.¹²⁴ In Korea, many old buildings are being replaced by larger structures in order to increase the return of investment. Other reasons for adding to a building include the desire to create a new image or establish a better identity for the building.

The major reason for the Seoul Anglican Cathedral expansion is to establish a better identity for the function housed in the building. As the Mother Church, the Seoul Anglican Cathedral has been a center for all the Anglican church activities in Korea and a spiritual center for Christianity. The existing church building, however, remained unfinished, and it was incapable of handling the growth of its function and its church members.

¹²⁴ Dibner, D. R. (1985). Building additions design (pp. 1-3). New York: McGraw-Hill Book.

In 1982, the first movement for the completion of the Cathedral was begun by the 2nd Bishop of Seoul, the Rev. Simon Soungsoo Kim. He insisted on its necessity because it would mean not only the completion of the building but also the re-birth of the Anglican Church itself in Korea.¹²⁵

The Seoul Anglican Cathedral Preservation Committee

In December, 1990, executive and construction committees were established for the Seoul Anglican Cathedral Rehabilitation project in order to advise and make recommendations regarding the planning and management of the Cathedral project. Bishop Soungsoo Kim appointed a three member executive committee, made up of Gikryul Ryu, Joon Lee, and Bungoh Cho, representing the planning, finance, and construction branches, respectively. A fourteen member construction committee was composed of nine church members and four priests including the Rev. Paul K. Kim, Chulbum Chung, and Giyong Chang. Throughout this project, these two committees were involved in the decision-making process with regard to how the Cathedral would be extended and altered. They made steady progress through each division's meetings, publicity activities for raising construction funds, and determination of the architect and construction management company for the Cathedral preservation project. Since the first donation in June 9, 1991, they have raised subscriptions to meet the tentative

¹²⁵ Information was gathered from an informal interview with the Rev. Paul K. Kim, Secretary General of Diocese of Seoul, Anglican Church of Korea on July 10, 1995.

construction fee of \$ 3,125,000.¹²⁶ A leading architect, Won Kim, director of Gwang-Jang Architecture & Design Associates, Inc., was hired as the project architect, and Daewoo Construction Company contracted to perform all construction activities, coordinating work schedules and finding skilled craftspersons to perform the work.

Feasibility Analysis and Decision-Making Procedure

Early in the planning process, the project architect examined the feasibility of the project and the direction of the addition's design. Important factors influencing the design of the new addition included legal, functional, economic, aesthetic, historic, and engineering aspects. The Seoul Anglican Cathedral has been registered as Seoul Tangible Cultural Property No. 35 since 1978, thus any changes to the structure must be approved by the Bureau of Cultural Properties Preservation. The construction of an exterior addition, or any alteration, to a building which is designated as a cultural property should be avoided, and should be considered only after it is determined that an addition or alteration is the only viable alternative. It should be carefully designed and constructed so that the character-defining spaces, materials, and features are not radically changed, damaged, or destroyed. This legal restriction posed a dilemma for the Cathedral Project architect who thought it much more advantageous to use contemporary

¹²⁶ Ibid.

building technology, with its more efficient and less costly methods, than to recreate the original architect's methods. To get legal permission, however, it was decided that the new addition would attempt to duplicate the original design as closely as possible.¹²⁷ Further difficulties were encountered since the intervening years between the construction of the original building and the new addition have, to a large extent, diminished the availability of artisans skilled in the construction methods of yesteryear. It is often difficult to complete a building and make it look as though it had been built all at the same time, especially when the same materials are not available.

The intention to have the new addition duplicate what the older Cathedral contained may have been risky, but the project team looked upon it as a challenge and consulted with an officer commissioned by the Bureau of Cultural Properties Preservation regarding the details. Consideration was given to the relationship of the addition to the existing building and site, and relied in large measure on the survival of the "host" structure and its usability during the construction work period. The structural and engineering system was also a part of the analysis.¹²⁸ Probably the greatest influence on the design of the new addition was exerted by the site's capability to accommodate the new structure and its function. An original building does not always have sufficient site space for a new extension, but

¹²⁷ Kim, Won. (1995, April). Design for the new addition in the Seoul Anglican Cathedral, The Anglican Church of Korea: Seoul Anglican Cathedral, 12, pp. 25-26.

¹²⁸ Lee, Junghak. (1995, April). My faithful attitude toward the Seoul Anglican Cathedral preservation project, The Anglican Church of Korea: Seoul Anglican Cathedral, 12, pp. 27-29.

the Cathedral, thanks to the continuous efforts by the Anglican Church of Korea, provides sufficient site space, enabling the project team to have the alternative of expanding vertically or horizontally. The final design plan, contains a detailed list of requirements for the building, including the type and size of spaces required (see Table 5).

Table 5. Construction Data of the Seoul Anglican Cathedral Preservation Project

| | Original Building (area sq. ft.) | New Addition (area sq. ft.) | Total (area sq. ft.) | New Individual Spaces |
|-----------------|-------------------------------------|--------------------------------|-------------------------|----------------------------|
| 3rd floor | 187 | 1, 350 | 1, 537 | choir, choir vestries |
| mezzanine floor | | 1, 209 | 1, 209 | nursery rooms, office |
| 2nd floor | 5, 915 | 6, 956 | 12, 871 | main chapel, small chapels |
| 1st floor | 4, 513 | 11, 706 | 16, 219 | auditorium, offices |
| 1st basement | 1, 065 | 6, 467 | 7, 532 | charnel, classrooms |
| 2nd basement | | 6, 162 | 6, 162 | dining room, kitchen |
| Total | 11, 680 | 33, 850 | 45, 530 | |

Note. From Summary of the Seoul Anglican Cathedral completion work [Brochure].

The preparation of this list forced the congregation and the project team to define the project requirements in advance, so that they would be in a position to make the decisions necessary for a successful project. The final extension design, with three stories above and two stories under the ground, includes an auditorium, conference rooms, rooms for students and fellowship,

and a dining room, providing more space for educational and social activities (Figures 59 and 60). Two small chapels in the transepts, six more columns to provide more congregational seating, and a choir will be built to achieve the original architect's plan.¹²⁹

Preliminary Preservation Analysis

Researching a historic building is the first step toward preserving it. Research provides information to ensure that a building restoration or rehabilitation accurately reflects the building's history, so that the addition is done with the greatest understanding of what the original designer intended. In this project, the architect, the construction company, and the consultants (including Ungon Park, professor of Hongik University) prepared a detailed study for the preservation of the Cathedral, including archival research, physical and architectural analysis, structural system analysis, and field measurement. At the beginning of the planning phase, the architect, Won Kim, was anxious to gather information about the Cathedral, since he thought that historical research was important and could prevent many unfortunate mistakes in the rehabilitation project. However, the only information about the original architect's design was a photograph of a model of the Cathedral taken in 1920s.

In order to find primary sources, regarding the Cathedral's original

¹²⁹ The Seoul Anglican Cathedral Construction Committee (1991). Summary of the Seoul Anglican Cathedral completion work [Brochure]. Seoul, Korea: Anglican Church of Korea.



Figure 59. Artist's conception of proposed Seoul Anglican Cathedral. Reprinted from Summary of the Seoul Anglican Cathedral completion work [Brochure].



Figure 60. Model of proposed Seoul Anglican Cathedral. Reprinted from The centennial of the Anglican Church in Korea: Seoul Anglican Cathedral (p. 25). Photo by Ungbae Kim & Manhong Lee.

design, Won Kim went to England in 1991. Fortunately, he was able to obtain the original architectural drawings of the Cathedral including floor plans, elevations, sections, and detail drawings (Figures 61, 62, and 63), by contacting the Royal Institute of British Architects (RIBA).¹³⁰ Other areas of interest were the identification of the elements in the existing building that are original, and the particular materials that were used. These were discovered through the analysis of photographic records that present a comparison between the original design and existing conditions of the Cathedral. After having researched the history of the Cathedral, Won Kim and Daewoo Construction Company made an on-site investigation to supplement the documentary inquiry. Since much of the information about a building is in the building itself, researching the physical structure gives many clues to the building's history, construction methods, and materials. The close inspection of the Cathedral was necessary not only to get a clear and exact picture of the state of the Cathedral, but also to obtain fundamental data for successful duplication.

The accurate field measurement of the Cathedral, a difficult and time-consuming task for the construction team, included the basic structural units, and the architectural and decorative details. All significant structural elements such as the roof frame, ceiling, masonry walls, towers, columns and vaults, and such architectural details as cornices, doorways, windows,

¹³⁰ Kim, Won, pp. 25-26.

capitals, and shafts were thoroughly surveyed and measured. Also, the interior details and original finishes and colors of the ceilings, walls, and floors were studied. To facilitate the selection of such materials as granite, brick, and tile, aesthetic aspects of those materials, that is, shape, color, texture, and scale, were analyzed. The results were considered in conjunction with the practical attributes of the materials, such as load bearing properties, workability, energy efficiency, and cost. After careful inspection, measured drawings of the existing structure were prepared by the Daewoo construction company, since no drawings and calculations of the existing building were available.¹³¹ During this extensive research and analysis, the structural system of the existing Cathedral was assessed for its adequacy to handle the effects of the proposed new addition. The impact of a vertical addition on the existing structural system is usually more severe and obvious than that of a horizontal addition. Since vertical expansion would be involved in the Cathedral project, an accurate understanding of its structure was important. Radar Detection, a non-destructive technology, was used to analyze materials, detect concealed details and elements, and locate voids and cracks. In critical areas such as masonry walls and columns, a further technique employed was Core Sampling, the taking of cores to investigate the method of construction and the condition of the wall.¹³²

¹³¹ Information was gathered from an informal interview with Junghak Lee, director of the Seoul Anglican Cathedral construction team, Daewoo Construction Company on July 5, 1995.

¹³² Daewoo Construction Company (1994). The Seoul Anglican Cathedral extension work: Structural system analysis report [Unpublished paper].

Pre-Construction Preparations

In the pre-construction stage, architectural drawings and specifications for the construction work were prepared, based on the original drawings by Arthur Dixon, along with the measured drawings prepared in the preliminary analysis. The architectural drawings included architectural plans, drawings, and sketches. Architectural plans were scaled drawings of the proposed addition consisting of front, back, and side elevations, floor plans (Figures 64, 65, and 66), sections (Figures 67 and 68), and construction details. Construction details required to build the structure and interior included the details of ceilings, beams, truss frames, exterior walls, arches, windows, doors, and columns. Specifications contained lists of all the products the architect required, as well as instructions for their installation. It was stipulated that granites (Figure 69) to be used would be imported from Chungdo, China, and bricks would be custom-fabricated since standard-sized bricks from manufacturers' catalogs didn't match the bricks in the existing structure. The Cathedral project team submitted the final construction documents and drawings to the Bureau of Cultural Properties Preservation, and spent considerable time and effort locating qualified, competent craftsmen to perform the decorative work, decorative painting, and reproduction of window frames. Finding those craftpersons required great care because contemporary construction laborers are unfamiliar with traditional methods of construction and are thus capable of inadvertently

causing irreparable damage.¹³³ Because of labor and materials costs, the \$ 3,125,000 estimated construction fee was updated to \$ 6,900,000.¹³⁴

Construction Phase

The actual construction work was started in July, 1994, including a variety of tasks such as temporary framework, excavation, foundation and piling work, structural framework (Figure 70), masonry (Figures 71, 72, and 73), carpentry (Figure 74), plaster work, waterproofing, doors and windows (Figure 75), interior finish work, and etc. In addition to these typical procedures, the Seoul Anglican Cathedral preservation project requires a number of special techniques and some unusual skills, especially in the stabilizing of the existing structure with the new construction. The first stage in the construction of the new addition, as in any building, was the excavation. Where the new addition is adjacent to the existing footings and foundation walls, it must be designed and constructed very carefully to avoid disturbing the stability of the existing building through such problems as cracking and sinking of walls and floor slabs. Shoring, temporary work to prevent the collapse of excavations or building elements, and underpinning with concrete piles were required since the new addition extends below the existing footings. Steel bracing was installed to insure that the older

¹³³ Information was gathered from the review of architectural drawings, specifications, and documents provided by Daewoo Construction Company.

¹³⁴ Lee, Joon. (1995, April). The Seoul Anglican Cathedral preservation committee. The Anglican Church of Korea: Seoul Anglican Cathedral, 12, p. 30.

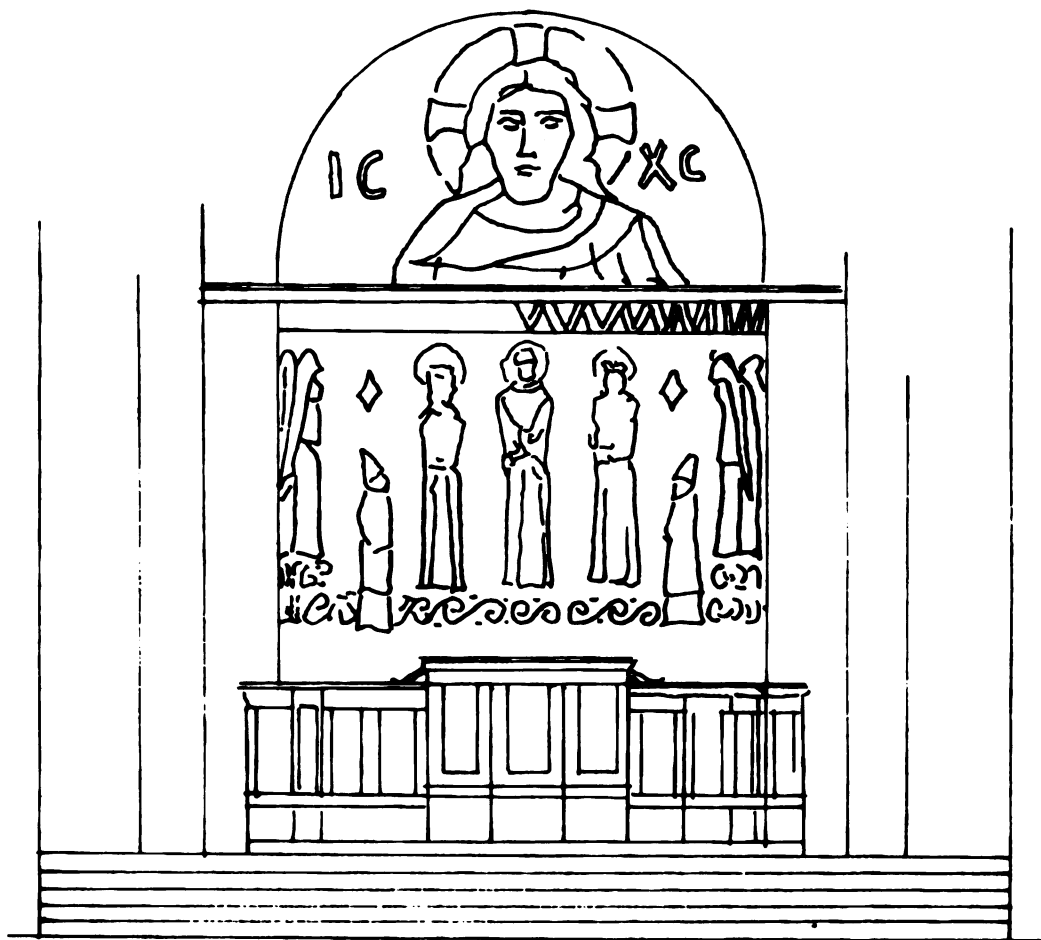


Figure 61. Details of altar and mosaics, c1917. From a drawing made by Arthur Dixon.

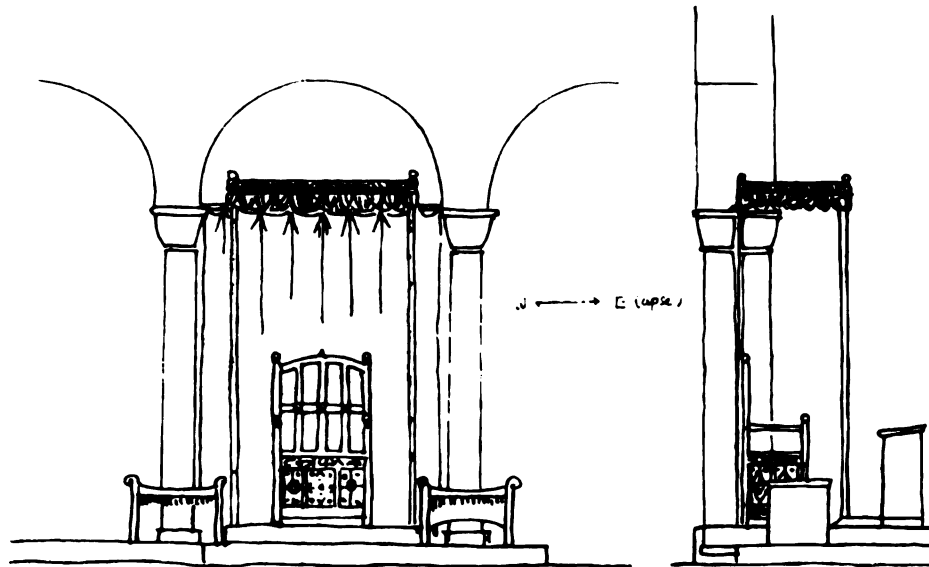


Figure 62. Details of bishop's throne, c1917. From a drawing made by Arthur Dixon.

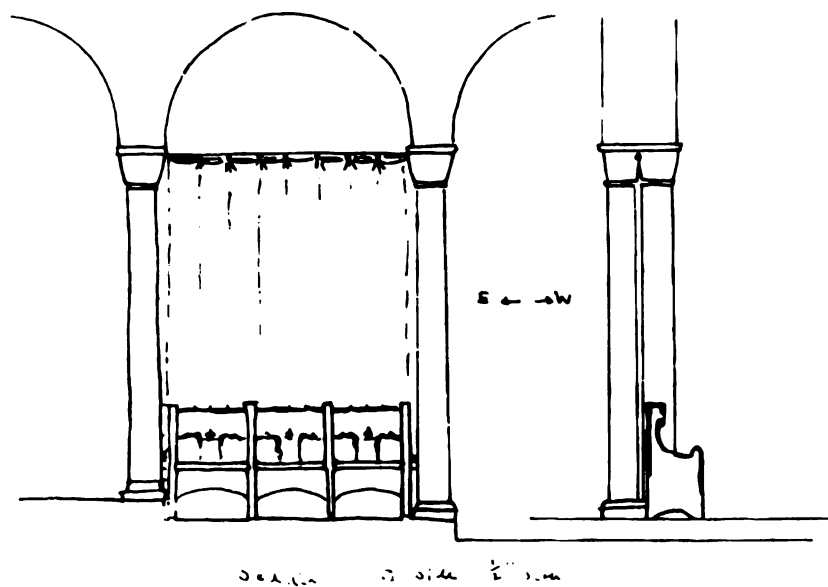


Figure 63. Details of sedilia, c1917. From a drawing made by Arthur Dixon.

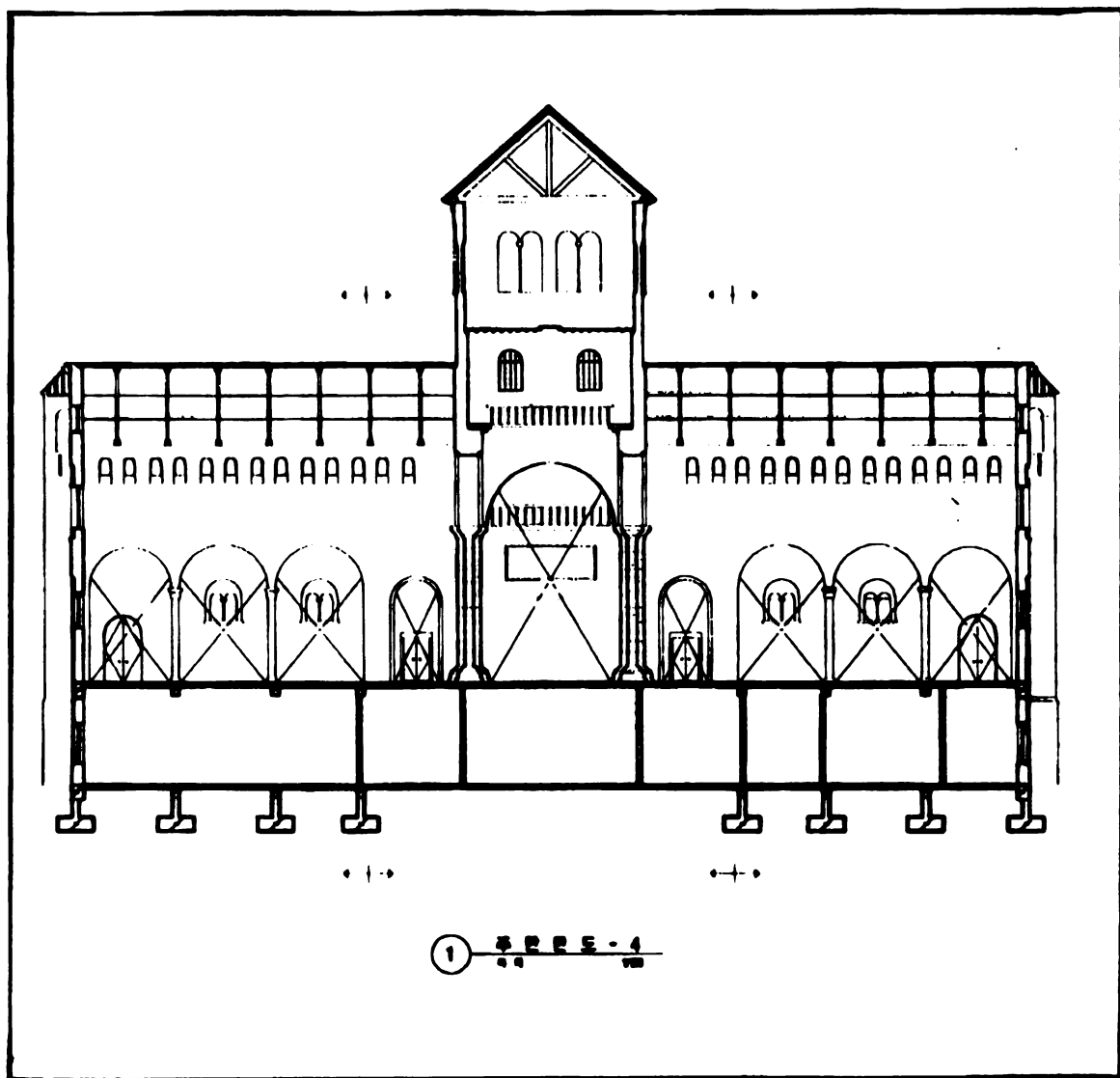


Figure 67. Cross section of proposed Seoul Anglican Cathedral. From a drawing made by Daewoo Construction Co.

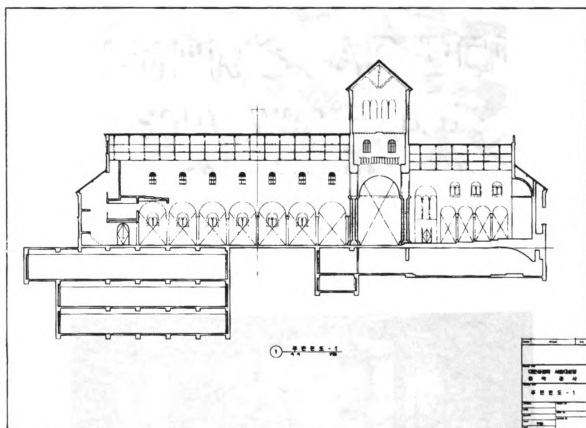


Figure 68. Longitudinal section of proposed Seoul Anglican Cathedral. From a drawing made by Daewoo Construction Co.



Figure 69. Granites imported from Chung-do, China. Photo by Daewoo Construction Co.



Figure 70. Structural framework, Cathedral construction site. Photo by Daewoo Construction Co.



Figure 71. Columns in the nave, Cathedral construction site. Photo by Daewoo Construction Co.



Figure 72. Constructing a column, Cathedral construction site. Photo by Daewoo Construction Co.

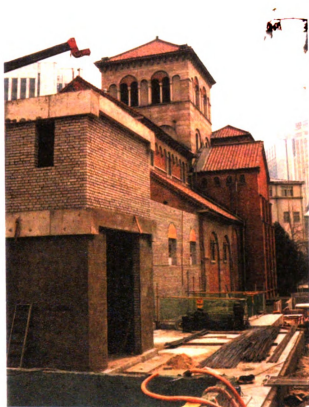


Figure 73. Walls made of brick, Cathedral construction site. Photo by Daewoo Construction Co.



Figure 74. Wooden truss frames, Cathedral construction site. Photo by Daewoo Construction Co.



Figure 75. Main entrance and extended nave, Cathedral construction site. Photo by Daewoo Construction Co.

building would not move during the construction of the new extension. The new structure will be independent of the old structure in order to adjust to the differential in settlement which is bound to take place between the older building and the newer extension. Consideration was given to the juncture between the old and new floors through the use of expansion joints which not only allow for the differential in settlement, but also for the differences in movement due to the loading factors in each structural system.¹³⁵

The Evaluation of the Seoul Anglican Cathedral Preservation Project

A project involving a new addition to a historic building should be considered carefully because an addition has the potential to damage or destroy significant historic material and features and to change the building's character. Whether an attached new addition is small or large, there will generally be some change in relationship between the building and its site, neighborhood or district. A new addition also has the potential to change how one perceives what is genuinely historic and thus to diminish those qualities that make the building eligible for listing in the Register of Cultural Properties, or Historic places. The United States is the only country with national standards and guidelines for the rehabilitation of privately owned historic property, The Secretary of the Interior's Standards and

¹³⁵ Information was gathered from informal interviews with Junghak Lee, director of the Seoul Anglican Cathedral construction team, and architectural engineers at Daewoo Construction Company on July 5-6, 1995.

Guidelines for Rehabilitation. These standards constitute three important preservation questions to ask when planning a new exterior addition to a historic resource. A major goal of these questions is a heightened awareness of significant materials and the historic character so that essential change may be effected within a responsible preservation context. Accordingly, the National Park Service only accepts additions within the framework of following questions.

1. Does the proposed addition preserve significant materials and features?
2. Does the proposed addition preserve the historic character?
3. Does the proposed addition protect the historical significance by making a visual distinction between old and new?

If the answer is YES to all three questions, then the new addition will protect significant historic materials and the historic character. In order to determine whether the Seoul Anglican Cathedral Preservation Project has an acceptable or unacceptable preservation approach, an attempt will be made to evaluate the new exterior addition based on those questions.

Preserving Significant Historic Materials and Features

Connecting a new exterior addition always involves some degree of material loss to an external wall of a historic building and, although this is to

be expected, it can be minimized. Because significant materials and features should be preserved, not damaged or hidden, the first place to consider constructing a new addition is where such material loss will be minimized. This will frequently be on such non-character-defining elevations as a secondary side, or rear elevation. In the Seoul Anglican Cathedral preservation project, the loss of significant historic materials would be minimized by avoiding constructing additions on the primary elevation. Also, such character-defining features as towers, roof shapes, apse and balcony, windows, and cornices would not be obscured, damaged, or destroyed. The additions on the secondary elevations, especially on transepts, would contribute to the least possible loss of historic features and craftsmanship since the exterior walls of transepts are less architecturally ornate or detailed.

Preserving the Historic Character

An attached exterior addition to a historic building expands its outer limits to create a new profile. Because such expansion has the capacity to radically change the historic character, an exterior addition should be considered only after it has been determined that the new addition will preserve the resource's historic character. The historic character, to a large extent, is embodied in the physical aspects of the historic building itself, such as its shape, features, materials, colors, window arrangements, craftsmanship, and interiors. To meet the National Park Service's

preservation standards, a new addition must be compatible with the size, scale, color, material, and character of the building to which it is attached, or with its particular neighborhood or district. The Seoul Anglican Cathedral preservation project team has planned and constructed new additions which are compatible with the original Cathedral in size, scale, massing, and proportions. The materials and roof shapes of the new additions harmonize well with adjacent buildings. Constructing the new addition on a secondary side and rear elevation of the Cathedral also addresses preservation of the historic character because distinctive features, finishes, construction techniques, and examples of craftsmanship that characterize the property are preserved. Most importantly, such placement helps to preserve the building's historic form and relationship to its site, and setting.

Protecting the Historical Significance by Making a Visual Distinction Between Old and New

Rather than establishing an obvious difference between new and old, it might seem more in keeping with the historic character simply to repeat the historic form, features, material, and detailing in a new addition. But when the new addition fails to make a visual distinction between what is old and what is new, then the real historic property may no longer be perceived and appreciated by the public. Roy Worskett (1984) emphasized this, "Where a new intervention must be made to save the object, either to stabilize it or to consolidate it, it is generally accepted that those interventions must be clear,

obvious, and reversible”.¹³⁶ Thus, the third consideration in planning a new addition is whether or not it will protect those visual qualities by providing some differentiation. The construction plan for the Cathedral, however, attempts to duplicate the original design, as if the whole had been built at one time, with replicative form, features, material, and detailing. As a result of copying the old techniques, the addition would become an integral component of the historic design. Consequently, the historic building and the new addition might be virtually indistinguishable. According to the National Park Service, this approach using the same wall plane, roof line, materials, and window type in the addition is not recommended.

Analysis of the United States' Standards and Guidelines vs. the Seoul Anglican Cathedral Preservation Project

The preservation approach of the Seoul Anglican Cathedral project meets two important preservation standards: preserving significant historic materials and features, and preserving the historic character. The additions on the secondary elevations minimize the possible loss of important materials, historic features, and craftsmanship. The physical character of the new additions harmonizes well with the existing building. According to the United States' standards, the construction plan for the Cathedral seems to have an unacceptable historic preservation approach because it doesn't

¹³⁶ Worskett, Roy. (1984, October). Improvement of urban design in Europe and the United States: New buildings in old settings.” Background report for seminar at Strasbourg, France.

protect the historic significance by making a visual distinction between old and new. However, the vision for the project was different. The priests and congregation wanted to complete the Cathedral according to the original plan of Arthur Dixon. The Bureau of Cultural Properties Preservation requires any restoration or addition to a historic structure to comply with the original design and techniques in order to preserve the historic character. Therefore, although the goals of preservation projects in Korea and the United States differ, they both strive to maintain historic integrity.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The Seoul Anglican Cathedral, the first church in Korea built in the traditional Romanesque style, has had a turbulent yet prosperous history, filled with religious, physical and financial crises as well as rewards. Although many Korean Modern Architecture structures have been neglected or demolished, the Seoul Anglican Cathedral has served as a remarkable example of a beautifully designed and well-preserved Korean Modern Architecture structure. Most visitors agree that this building has architectural uniqueness and splendor. Throughout this study the historical and architectural significance of the Cathedral has been substantiated by tracing its history and analyzing its exteriors and interiors. The study also attempted to provide an initial step in historic preservation projects of Korean Modern Architecture by documentation and evaluation of the Seoul Anglican Cathedral rehabilitation project.

Firstly, two research questions were studied to suggest recommendations for the development of the historic preservation movement in Korea (research objective 1). What legislation, organizations, and

mechanisms support the historic preservation movement in Korea? The Law for Protection of the Cultural Properties of 1962 (revised in 1982), the major national preservation legislation in Korea, helped to set up a modern system in the field of preservation of cultural properties. The current law includes the demolition control which applies to designated cultural properties, such as historic buildings, sites, and districts possessing a high artistic or historical value. In the past 30 years, the Bureau of Cultural Properties Preservation, an independent agency of the Ministry of Culture and Information, has developed the Korean Register of Cultural Properties under which 30 Korean Modern Architecture structures are currently designated and protected as historic sites or important tangible cultural properties. The current activities of the Bureau of Cultural Properties Preservation are policy formulation, surveys and research, planning, preservation, designation of cultural properties, publications, and educational activities. Any restorations, reconstructions, and preservations of historic buildings which are registered as cultural properties should be undertaken with the permission and supervision of the Bureau.

What preservation techniques are needed to adequately preserve historic properties in Korea? To answer this question, the legislation, organizations, and mechanisms supporting the historic preservation movement in Korea were compared with those in the United States. In the United States, the preservation movement started earlier than Korea, and historic preservation has become a popular and rewarding activity

throughout the country. The National Park Service in the U.S. Department of the Interior was designated by the National Historic Sites Act of 1935 as the agency to effectuate a national policy to preserve for public use historic sites, buildings and objects of national significance. It establishes standards, guidelines and regulations, with application involving cooperation between state and local agencies. Authorized under the National Historic Preservation Act of 1966, the National Register of Historic Places, a program of the National Park Service, is not only a list of resources that have been researched and documented as historically and architecturally significant to the nation, state, or community, it is also an effective tool for preserving historic properties. The United States is the only country with national standards and guidelines for the restoration and rehabilitation of privately owned historic property, The Secretary of the Interior's Standards and Guidelines for Rehabilitation.

Historic preservation benefits both the national pride and the economy, but it demands careful planning and continuous efforts. Korea must take steps to strengthen its nationwide program in a manner similar to that employed by the United States. One of the main problems facing the task of preserving Korea's architectural heritage is lack of funds. A historic preservation fund does not exist, nor do any such incentives as grants, low-interest loans, and tax incentives for preservation, appropriated by Congress. More money is needed to establish private and nonprofit organizations dedicated to the preservation of architecture and historic districts. The

Korean government and the Bureau of Cultural Properties Preservation need to play a significant role in establishing stronger legislation, educating preservation professionals and technicians, and publishing standards and design guidelines for the preservation of historic buildings and districts.

Secondly, the researcher examined historical aspects which influenced the construction of the Seoul Anglican Cathedral and compared the Cathedral's architectural characteristics with other Korean Modern Architecture churches in order to analyze the historical and architectural contexts of the Seoul Anglican Cathedral (research objective 2). What historical aspects influenced the construction of the Seoul Anglican Cathedral? The primary factors which influenced the construction of the Cathedral include the development of Christianity and Anglicanism in the early 20th century, the decision of the third Bishop Trollope to build an Anglican Cathedral in Seoul, and the environmental aspects of the Chung-Dong district where the Cathedral was located. Christian missionaries not only taught their religion in Korea, but they also introduced new architectural styles and techniques by establishing churches, schools, and hospitals. Anglicanism entered Korea late in 1890, when Methodists, Presbyterians, and Roman Catholics were already well established. The third Bishop Trollope asked the Cathedral architect, Arthur Dixon, to select the Romanesque architectural style to preserve Anglicanism's own identity, since all of the Catholic and Protestant churches were constructed in Gothic style at that time. His special concerns for the Korean people and their

culture also led to the unique architectural elements of the Cathedral, which are reminiscent of traditional Korean houses. The environmental aspects of the Chung-Dong district are particularly important in recapturing the sense of historic events associated with the Cathedral since the district has played an important historical role in modern times. The Chung-Dong district, the first foreign community where diplomatic competition among western countries was active, was the center of missionary activity, and the construction of the British Consulate in 1890 made this area a preferred site for British construction projects including the Seoul Anglican Cathedral.

The architectural comparison of the Seoul Anglican Cathedral with other Korean Modern Architecture churches (Yak-Hyun Cathedral, Myung-Dong Cathedral, and Chung-Dong Methodist Church) broadened the perspective of the Cathedral as well as fitting it into the wider historical framework of church architecture in Korea. The Yak-Hyun Cathedral (the first Catholic Church in Korea) and Myung-Dong Cathedral (current mother church of Catholicism in Korea) were constructed by a French Catholic priest, Fr. Coste. These churches emphasized the historical meaning and perception of the Catholic church, while the Chung-Dong Methodist Church (the first Protestant church) focused on social use and function. Yak-Hyun Cathedral, Myung-Dong Cathedral, and Chung-Dong Methodist Church are historic landmarks that have not only witnessed, but also influenced, events in the history of Christianity, politics, and society in Korea. They followed the prevalent style for church architecture in the 19th century, Gothic

architectural style, and were constructed mainly of brick. In contrast, the Seoul Anglican Cathedral was in Romanesque style which was developed in close association with Byzantine and Eastern components. The Seoul Anglican Cathedral is the only Romanesque church building in Korea, having round arches and massive granite walls.

Thirdly, an architectural analysis of the Seoul Anglican Cathedral's exteriors and interiors was conducted to identify those aspects that give the Cathedral an architectural character that should be preserved (research objective 3). Within the analysis, important elements and features that contribute to the visual character of the Cathedral were clarified, using Lee H. Nelson's Architectural Character Checklist/Questionnaire, and architectural characteristics and features of the Cathedral influenced by traditional Korean architecture were explored. Archival research as well as numerous site visits to the Cathedral helped to define which features were distinctly Romanesque, and to understand which of these features had been preserved.

What parts of the building have architectural significance and should be preserved? Architectural significance is the importance of a property based on physical aspects of its design, materials, form, style, or workmanship, and is recognized by distinctive physical characteristics of design, construction, or form (Hammond, 1969). The National Park Service (1991) classifies the criteria of architectural significance into three areas: embody distinctive characteristics of a type, period, or method of

construction; represent the work of a master; and possess high artistic value. The Seoul Anglican Cathedral, well-designed and carefully maintained, has distinguishing features that have architectural significance and should be preserved. They include the altar, columns, and brass plate in the crypt, the altar and mosaics, sedilia and bishop's throne in the sanctuary, the columns in the nave of the main chapel, the timber truss frames and vaulting of the ceiling, and traditional Korean features throughout the Cathedral.

Which architectural character and design elements of the cathedral were influenced by traditional Korean architecture and how? The design of the Seoul Anglican Cathedral is not unfamiliar to Koreans because it incorporates the characteristics of Korea's traditional architectural materials and features. Roofing with Korean tiles resting on a wooden truss frame and elevating the edge of the eaves is reminiscent of the beautiful balance and well devised composition of traditional Korean tile-roofed houses. The lattice framework in the ceiling shapes the Chinese letter, 卍, which often appeared on the ceiling of traditional Korean architecture, and decorative modillions above the round arches in the chancel are reminiscent of decoratively exposed rafter tails which are common in traditional Korean houses. The Cathedral architect included another traditional Korean feature by installing traditional window frames into clerestory windows. Those window frames made of pine, called ddisal, constructed by fitting straight lattices into the window at equal spacing, are commonly seen in the windows or doors of traditional Korean houses. The furnishings in the Cathedral were also

influenced by traditional Korean furnishings. A parish chest in the transept, a stackable chest of traditional Korean style, is a bi-level wooden nong with metal handles. Likewise, the materials of the bishop's throne in the sanctuary, wood inlaid with mother of pearl, are common in traditional Korean furniture. These features and materials, representing the excellence of Korean craftsmanship, create a serene atmosphere inside the Cathedral, and, surprisingly, harmonize well with the western features.

Finally, the study contained a detailed history and development of the Seoul Anglican Cathedral preservation project and an evaluation of the preservation approach of the project, in order to provide some guidance to architects and developers planning historic preservation projects of Korean Modern Architecture (research objective 4). To investigate the process of the Cathedral preservation project and the efforts involved in the project, review of planning documents, on-site investigations, and informal discussions with priests and architectural engineers were conducted.

What kind of processes have been employed for the Seoul Anglican Cathedral rehabilitation project in terms of planning and construction? What efforts have been made for preservation of the Cathedral? Throughout the investigation of the Seoul Anglican Cathedral preservation project, careful planning and continuous efforts by the architects, priests, and congregation were revealed. In 1982, the first movement for the completion of the Cathedral was begun by the Rev. Simon Soungsoo Kim. He insisted on its necessity because it would not only mean the re-birth of Anglicanism itself

in Korea but it would also establish a better identity for the function housed in the original building. In 1990, executive and construction committees were established in order to advise and make recommendations regarding the planning and management of the Cathedral project. Early in the planning process, the project architect, Won Kim, examined the feasibility of the project and the direction of the addition's design. Daewoo Construction Company prepared architectural drawings and specifications for the construction work, based on the original drawings by Arthur Dixon. The actual construction work was started in July, 1994.

Rehabilitating a 70 year old cathedral while maintaining church services is not an easy task, but is an extremely demanding and exacting endeavor. Throughout the project, however, wise management and sound judgment by the construction and design team, and desire and dedication by priests and church members have led to a successful preservation project, giving some instructions to architects and developers planning preservation projects of Korean Modern Architecture. First of all, the objective of the project was not only to complete the original building but also to maximize the function, restore the finer qualities, and accommodate new requirements without compromising the integrity of the building. It required painstaking research into old plans and documents, and a detailed architectural and engineering analysis to determine the characteristics of original materials and building systems. The project architect played a significant role in locating primary sources regarding the Cathedral's original design, which

would prevent many unfortunate mistakes in the project. He recognized the importance of archival research for a preservation project, so went to England and obtained the original architectural drawings of the Cathedral. This groundwork was the foundation upon which all subsequent preservation efforts were based. Secondly, the project team spent considerable time and effort to duplicate the original design as if the whole had been built at one time. The intention to have the new addition duplicate the old Cathedral was risky, but the project team looked upon it as a challenge and consulted with an officer commissioned by the Bureau of Cultural Properties Preservation and professors regarding the details. In spite of material costs, the project team decided to import granites from China and use custom-fabricated bricks because standard-size bricks and domestic granites didn't match the original materials. Radar detection and core sampling, used in structural system analysis, were recommended because they can analyze materials and investigate the condition of the walls without damaging the structure. Finally, the establishment of the Seoul Anglican Cathedral preservation committee was useful for the careful planning and effective management of the project. Executive and construction committees were involved in the decision-making process regarding how the Cathedral would be extended and altered, so that they would be in a position to make the ongoing decisions necessary for a successful project.

The preservation approach of the project was evaluated, based on the U.S. Secretary of Interior's Standards and Guidelines for Rehabilitation: (a)

preserves significant materials and features; (b) preserves the historic character; and (c) protects the historical significance by making a visual distinction between old and new. The preservation approach of the Seoul Anglican Cathedral project meets two important preservation standards. Because significant materials and features should be preserved, the first place to consider constructing a new addition is on the secondary elevations where such material loss will be minimized. In the Seoul Anglican Cathedral Preservation project, the loss of significant historic materials and features would be minimized by constructing additions on the secondary elevations, such as on the exterior walls of transepts which are less architecturally ornate and detailed. The new additions which are compatible with the original building in size, shape, features, colors, window arrangements, and interiors preserve the historic character.

According to the U.S. Secretary of Interior's standards, the project seems to have a less than desirable historic preservation approach because it attempts to duplicate the original design with replicative form, features, and materials, without protecting the historical significance by making a visual distinction between the old and new sections. However, the approach for this project came from the vision of the priests and congregation who wanted the Cathedral to be completed as originally designed by Arthur Dixon, and the Bureau of Cultural Properties Preservation in Korea recommended the approach using the same wall plane, roof line, materials, and window shape in the addition. The Bureau thought that it is more in keeping with the

historic character to repeat the original design in the addition, rather than establishing an obvious distinction between new and old. Therefore, although Korea and the United States differ in some aspects of historic preservation approach, they both strive to maintain historic integrity by preserving the historic character embodied in the significant materials and features.

As a result of the above findings, the historical and architectural significance of the Seoul Anglican Cathedral were clarified. As an historical study, this study reveals that the Cathedral is historically significant for its long association with the development of Christianity, Anglicanism, and the Chung-Dong district in the early 20th century. Since its construction in 1926, it has withstood all the cataclysms that have rocked Korea, including leading the liberation movement against the Japanese Occupation, the recovery of human rights, and the democratization of South Korea, and the unification of the entire Korean peninsula. From an architectural perspective, the study emphasizes the architectural significance of the Cathedral for its distinctive physical characteristics of style, design, materials, and craftsmanship. Visual and documentary inquiry about the Cathedral provides a complete understanding about the building as well as reference material for the continuing preservation of the Cathedral, and gives credibility to the preservation of Korean Modern Architecture.

In conclusion, this study will encourage the preservation of Korean Modern Architecture by introducing a philosophy of the preservation and

rehabilitation process which is not currently familiar in Korea. Especially, the study will make Korean preservation practitioners conscious of the necessity of standardized evaluation criteria for historic buildings, as well as technical standards and guidelines for preservation projects. Architects and developers must be committed to preserving as many of the significant interior and exterior features of the property as possible to maintain its sense of historicity. People and communities must realize the benefits offered by an investment in and commitment to the preservation of historic and architectural sources. If we are to ensure that a portion of our past remains for future generations to enjoy, we must act before the opportunity disappears. Historic preservation enhances the quality of our environment and our lives, and is an attempt to maintain the spirit and the character of Korea. It is not a vain attempt to blindly cling to the past. It is a realization that, while change must come, we have a choice about what we become. Historic preservation is an effort to utilize, rather than destroy, our resources--an investment in our past, today, for our future.

APPENDIX

APPENDIX



Figure 76. Seoul Anglican Cathedral after completion. From Joong-Ang Ilbo (1996, April 24).



Figure 77. Seoul Anglican Cathedral after completion, view from the northeast, 1996. Photo by Daewoo Construction Co.

BIBLIOGRAPHY

BIBLIOGRAPHY

Adams, E. B. (1986). Art treasures of Seoul with walking tours. Seoul, Korea: Samhwa.

An, Bongsik (1992, December). The completion of the Seoul Anglican Cathedral, The Anglican Church of Korea: Seoul Anglican Cathedral, 11, 21-22.

Anderson, L. N. (1989). Symbolic implications of past and present city halls in greater Lansing, Michigan. Unpublished master's thesis, Michigan State University, East Lansing.

Anglican Publishing Board (1991, November). The centennial of the Anglican Church in Korea, The Anglican Church in Korea, 303, 1.

Anglican Publishing Board (1991, October). Church members' efforts for the Seoul Anglican Cathedral preservation project, The Anglican Church in Korea, 302, 4-5.

Anglican Publishing Board (1991, May). Planning of the Seoul Anglican Cathedral completion work, The Anglican Church in Korea, 297, 1-3.

Anglican Publishing Board (1990, September). The history of the Anglicanism in Korea, The Anglican Church in Korea, 289, 2-3.

Allsopp, Bruce (1971). Romanesque architecture: The Romanesque achievement. New York: The John Day.

Bonham-Carter, V. (1961). Exploring parish churches. London: Western Printing Services.

Brandywine Conservancy. (1984). Protecting historic properties: A guide to research and preservation. Chadds Ford, PA: Brandywine Conservancy.

Bureau of Cultural Properties Preservation. (1984). Korean register of cultural properties. Seoul, Korea: Bureau of Cultural Properties Preservation.

Bureau of Cultural Properties Preservation. (1985). Collection of cultural properties-related laws and regulations related to cultural properties. Seoul, Korea: Ministry of Culture and Information.

Bureau of History, Michigan Department of State. (1991). Michigan's comprehensive historic preservation plan. Lansing, MI: Bureau of History, Michigan Department of State.

Bureau of History, Michigan Department of State. (1994). Landmarks to landscapes: A report from the Michigan State Historic Preservation Office. Lansing, MI: Bureau of History, Michigan Department of State.

Busch, H. & Lohse, B. (1960). Romanesque Europe. New York: Macmillan.

Catanese, A. J. & Snyder, J. J. (1979). Introduction to urban planning. New York: McGraw-Hill Book Company.

Child, M. (1981). English church architecture: A visual guide. London: B. T. Batsford.

Cho, Taehwan. (1994). A research study on the Chungjoo Anglican Church. Unpublished master's thesis, Chungjoo University, Seoul, Korea.

Choi, Asa. (1984). A study on the adaptive use of historic buildings: Focused on Daehan Hospital. Unpublished master's thesis, Ehwa Woman's University, Seoul, Korea.

Choi, Gijoon (1991, December). On the threshold of the 2nd century of Anglican mission in Korea, The Anglican Church in Korea, 304, 3. Seoul, Korea: Anglican Publishing Board.

Chung, Chulbum. (1989). The guidebook of the Anglican Church in Korea. Seoul, Korea: The St. Baeda Church.

Clark, A. D. (1964). History of the Korean Church. Seoul, Korea: The Christian Literature Society of Korea.

Clark, A. D. (1969). Seoul: Past and present. Seoul, Korea: Hollym.

Clark, D. N. (1986). Christianity in modern Korea. Lanham, MD: University Press of America.

Corfe, C. J. (1891, January). The bishop's letter, Morning Calm, 7, 1-2.

Crossley, F. H. (1945). English church design, 1040-1540 A. D: An introduction to the study of mediaeval building. London: B. T. Batsford.

Cultural and Social Center for the Asian and Pacific Region. (1972). Preservation of cultural heritage. Seoul, Korea: Cultural and Social Center for the Asian and Pacific Region.

Davies, D. M. (1988). The life and thought of Henry Gerhard Appenzeller (1858-1902): Missionary to Korea. Lewiston, NY: The Edwin Mellen Press.

Daewoo Construction Company. (1994, August). The Seoul Anglican Cathedral extension work: Structural system analysis report [Unpublished paper].

Dibner, D. R. (1985). Building additions design. New York: McGraw-Hill Book.

Feilden, B. M. (1994). Conservation of historic buildings. Oxford, England: Butterworth-Heinemann.

Griffis, W. E. (1905). Corea, the hermit nation. London: Harper.

Hammett, Ralph Warner. (1927). The Romanesque architecture of western Europe. New York: The Architectural Book.

Hammond, T. C. (1969). Planning for preservation in Tennessee: Methods of identification, evaluation, and utilization of historical and architectural resources. Unpublished master's thesis, University of Tennessee, Knoxville.

Hill-Rowley, C. (1992). The preservation directory: A guide to Michigan business and organizations providing quality historic preservation products and services. Lansing, MI: Heritage Resources.

Hong, Doil. (1984). A study on preservation and reuse of Korean Modern Architecture: Focused on the Seoul Station. Unpublished master's thesis, Seoul National University, Seoul, Korea.

Hong, Soonmyung & Hong, Daehyung. (1990, August). A comparative study on the architectural style of Christian Church in Korea, Korean Institute of Architects, 6 (4), 125-134.

Kim, Chungdong. (1987, May). A Study on Korean Modern Architecture in Seoul, Architect, 40-49.

Kim, Chungdong (1987, August). Problems of resistance and acceptance in Korean Modern Architecture, Decoration, 50-55.

Kim, Jungshin. (1988, August). A study on the two foreign priest architects who had worked in Korea, Korean Institute of Architects, 4 (4), 115-123.

Kim, Chungdong. (1989, August). A study on the western architects' role in Korean Modern Architecture, Korean Institute of Architects, 5 (4), 75-89.

Kim, Joo. (1981). A study on Korean Modern Churches: Focused on Catholic Churches. Unpublished master's thesis, Ehwa Woman's University, Seoul, Korea.

Kim, Jungshin. (1984, February). A Study on the changes and adaptations of Catholic architecture in Korea, Architecture, 28 (106), 62-72.

Kim, Jungshin. (1989). A study on adaptation and development of Korean Catholic Churches. Unpublished doctoral dissertation, Seoul National University, Seoul, Korea.

Kim, Jungshin. (1990). The architectural history of Catholic Churches in Korea. Seoul, Korea: Research Institute of Korean Church History

Kim, Hyungsoo. (1994). A study on architectural characteristics in the addition and renovation design of historic building. Unpublished master's thesis, Hongik University, Seoul, Korea.

Kim, Sukhwan. (1986). A study on the preservation of Korean Modern Architecture at Central Business District in Seoul. Unpublished master's thesis, Seoul City University, Seoul, Korea.

Kim, Won. (1995, April). Design for the new addition in the Seoul Anglican Cathedral, The Anglican Church of Korea: Seoul Anglican Cathedral, 12, 25-26.

Kim, Youlee. (1989). A study on Kanghwa Anglican Church. Unpublished master's thesis, Sungkunkyan University, Seoul, Korea.

Kim, Youngtae. (1986). An historical research on the formation of Korean Modern Architecture. Unpublished master's thesis, Youngnam University, Daekoo, Korea.

Kubach, Hans Erich. (1975). Romanesque architecture. New York: Harry N. Abrams.

Lee, Gyuhun. (1994). Old days of Korea through pictures (4th ed., Vol. 1). Seoul, Korea: Su-Moon-Dang.

Lee, Jaejung. (1990). One hundred years of the Anglican Church in Korea: 1890-1990. Seoul, Korea: The Publishing Board of the Anglican Church in Korea.

Lee, Jaejung & Joo, Indon. (1992). The centennial of Anglican Church in Korea. Seoul, Korea: Sung-In.

Lee, Joon. (1995, April). The Seoul Anglican Cathedral preservation committee, The Anglican Church of Korea: Seoul Anglican Cathedral, 12, 30.

Lee, Junghak. (1995, April). My faithful attitude toward the Seoul Anglican Cathedral preservation project, The Anglican Church of Korea: Seoul Anglican Cathedral, 12, 27-29.

Lee, Yonho. (1992, December). The altar piece in the Seoul Anglican Cathedral, The Anglican Church of Korea: Seoul Anglican Cathedral, 11, 12-17.

McAlester, V. & McAlester, L. (1992). A field guide to American houses. New York: Alfred A. Knopf.

Ministry of Culture and Information. (1987). Six hundred year history of Seoul: Cultural properties and historic sites. Seoul, Korea: Ministry of Culture and Information.

Morton, W. B., Hume, G. L., Weeks, K. D., & Jandl, H. W. (1992). The Secretary of the Interior's standards for rehabilitation & illustrated guidelines for rehabilitating historic buildings. National Park Service. Washington, DC: U.S. Department of Interior.

Mun, Myungdae.(1989). Art history and cultural properties. Art History: Journal of Korean Association of Art History Education, 1-7.

Murtagh, W. J. (1988). Keeping time: The history and theory of preservation in America. Pittstown, NJ: The Main Street Press.

Nahm, A. C. (1987). A panorama of 5000 years: Korean history (2nd. ed.). Seoul, Korea: Hollym.

National Trust for Historic Preservation. (1993). Landmark yellow pages: Where to find all the names, addresses, facts, and figures you need (2nd ed.). Washington, DC: National Trust for Historic Preservation.

Neill, S. (1958). Anglicanism. Harmondsworth, England: Penguin Books.

Nelson, L. H. (1988). Preservation briefs 17: Architectural character: Identifying the visual aspects of historic buildings as an aid to preserving their character. Washington, DC: U.S. Department of the Interior.

Oh, Saetak. (1983). A study on the protection legislature of cultural properties. Unpublished doctoral dissertation, Dankook University, Seoul, Korea.

Oliver, R. T. (1993). A history of the Korean people in modern times: 1800 to the present. Newark: University of Delaware Press.

Pace, V. S. H. (1976). Society Hill, Philadelphia: Historic preservation and urban renewal in Washington square east. Unpublished doctoral dissertation, University of Minnesota, St. Paul.

Paik, L. G. (1929). The history of Protestant missions in Korea: 1832-1910. Pyeongyang, Korea: Union Christian College Press.

Park, Seungsoo. (1984). A study on reuse and additions of historical buildings. Unpublished master's thesis, Seoul National University, Seoul, Korea.

Pascoe, C. F. (1901). Two hundred years of the SPG: An historical account of the Society for the Propagation of the Gospel in foreign parts, 1761-1900 (Vol. 1). London: SPG

Pascoe, C. F. (1901). Two hundred years of the SPG: An historical account of the society for the propagation of the gospel in foreign parts, 1761-1900 (Vol. 2). London: SPG.

Phillips, S. J. (1994). Old-house dictionary: An illustrated guide to American domestic architecture (1600-1940). Wadlington, DC: The Preservation Press.

Rees, D. (1988). A short history of modern Korea. New York: Hippocrene Books.

Seoul Anglican Cathedral. (1992). Seoul Anglican Cathedral: The house of God, sanctuary of people [Brochure]. Seoul, Korea: Anglican Church of Korea.

Shin, Younghoon. (1989). The shape of traditional Korean houses. Seoul, Korea: Daewonsa.

Shopsin, W. C. (1989). Restoring old buildings for contemporary uses: An American sourcebook for architects and preservationists. New York: Whitney Library of Design.

Song, Chuleue. (1993). A study on the evolution of Anglican church architecture in Korea. Unpublished master's thesis, Hongik University, Seoul, Korea.

Sorik, E. A.. (1969, April). House of God to house of God's people, The Priest, 214-220.

The Antiquities Act of 1906, Pub. L. No. 59-209, § 34 Stat. 225 (1906).

The bishop's letter (1926, October). Morning Calm, 37, 75.

The central church in Seoul (1928, January), Morning Calm, 39, 11-12.

The Cathedral of SS. Mary and Nicolas, Seoul" (1925, April). Morning Calm, 36, 24-25.

The decoration and furnishing of the Cathedral (1925, July), Morning Calm, 36, 41-43.

The Historic Sites and Buildings Act of 1935, Pub. L. No. 74-292, § 49 Stat. 666 (1935).

The National Environmental Policy Act of 1969, Pub. L. No. 91-190, § 83 Stat. 852 (1969).

The National Historic Preservation Act of 1966, Pub. L. No. 89-665, § 80 Stat. 915 (1966).

The Seoul Anglican Cathedral Construction Committee (1991). Summary of the Seoul Anglican Cathedral completion work [Brochure]. Seoul, Korea: Anglican Church of Korea.

Travers, J. & Shearer S. (1978). Guide to resources used in historic preservation research. Washington, DC: The Preservation Press.

Trinkley, M. (1992). Preservation concerns in construction and remodeling of libraries: Planning for preservation. Columbia, SC: Chicora Foundation.

Trollope, M. N. (1915). The church in Korea. London: A. R. Nowbray.

U.S. Department of the Interior. (1991). National register bulletin 15: How to apply the national register criteria for evaluation. Washington, DC: U.S. Department of the Interior.

U.S. Department of the Interior. (1991). National register bulletin 16A: How to complete the national register registration form. Washington, DC: U.S. Department of the Interior.

Yasuhiko, Nishizawa. (1987, August). A progressive evolution in the research upon the history of Japanese Modern Architecture, Decoration, 62-67.

Yoon, Chansup & Kim, Daiik. (1986, April). A study on the urban development criteria for conservation of architectural heritage, Korean Institute of Architects, 2 (2), 89-96.

Yoon, Iljoo. (1966). The 80 year history of Korean Modern Architecture: A study on the adaptation and development of Modern Architecture. Seoul, Korea: Yajung.

Yoon, Iljoo. (1974, July). The progress of western style architecture in Korea, Space, 38-46.

Yoon, Iljoo. (1982, July). A Historical Study on the Western Style Buildings in the Early Stage of Westernization, Architecture, 34-42.

Yoon, Iljoo. (1985, June). A Study on two foreign architects in 1910-1930s, Korean Institutes of Architects, 29 (124), 17-24.

Watson, P. (1976). Building the medieval cathedrals. Cambridge: Cambridge University Press

Weeks, K. D. (1986). Preservation briefs 14: New exterior additions to historic buildings. Washington, DC: U.S. Department of the Interior.

Williams, N. Jr., Kellogg, E. H. & Gilbert, F. B. (1983). Readings in historic preservation. New Brunswick, NJ: Center for Urban Policy Research.

Woo, Changhun. (1983). A study on the architectural style of the Seoul Anglican Cathedral. Unpublished master's thesis, Seoul National University, Seoul, Korea.

Woo, Changhun. (1989). A study on the characteristics of the early Western Style Korean Architecture. Unpublished doctoral dissertation, Seoul National University, Seoul, Korea.

Worskett, Roy. (1984, October). Improvement of urban design in Europe and the United States: New buildings in old settings. Background report for seminar at Strasbourg, France.

Yoon, Bokja, Chi, Soon, & Park, Youngsoon. (1988). Korean furniture and culture. Seoul, Korea: Shinkwang.

MICHIGAN STATE UNIV. LIBRARIES



31293015592581