

A PROPOSAL FOR THE PRESERVATION OF
EARLY WESTERN ARCHITECTURE
IN SEOUL, KOREA

by

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A THESIS

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Historic Preservation
and the Graduate School of the University of Oregon
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for the degree of
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June 1990

APPROVED:

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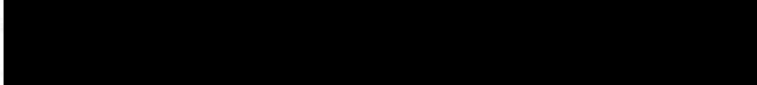
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Title: A PROPOSAL FOR THE PRESERVATION OF EARLY WESTERN
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Michael E. Shellenbarger, Chair

Early Western architecture generally refers to buildings shaped by Western influences built during the late nineteenth and early twentieth centuries, when Korea opened its doors to the West and confronted Western culture for the first time.

Compared to traditional Korean architecture, early Western architecture is not yet fully accepted as a part of Korean culture, partly because of its bad association with the colonial period, 1910-1945. However, this architecture represents characteristics of late nineteenth and early twentieth-century Korean society. To understand the development of modern Korea, early Western architecture deserves more attention.

This thesis can be regarded as a preliminary proposal for a new national register system which advocates the preservation of early Western buildings in Seoul, Korea. This proposed new national register system is coupled with analysis and suggestions for legislation, administration, implementation, and incentives of the existing register system.

The thesis, which focuses on the preservation of early Western buildings, can be directed toward the preservation of other significant cultural properties of the modern era and recent Korean history. The role of the private sector in preservation and structure of preservation education that produces future preservationists should be further investigated.

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DEDICATION

To
Dongman

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CHAPTER I

INTRODUCTION

During my present two-year visit to the United States, I have received copies of several articles that document the recent demolition of three early Western buildings in Seoul, Korea.¹ Among them was the Kyung-gi Province Hall built in 1909, an early Western-style public buildings and a fine example of Renaissance revival style in Korea (fig. 1). Another building recently demolished was the Jeil Bank, Jeil Branch, built in 1935 and patterned after the Neo-classic style (fig. 2). Finally, the first department store designed by Korean architects, the Whashin Department Store, built in 1937, has also been demolished. Some architectural historians regard this Sullivan-esque style building as a starting point of Korean modernist architecture (fig. 3). Despite the significance of these three buildings in Korean history and architecture of the early twentieth century, none are listed in the National Register of Cultural Properties in Korea.

¹Early Western architecture generally refers to buildings shaped by Western influences built during the late nineteenth and early twentieth centuries, when Korea opened its doors to the West and confronted Western culture for the first time.

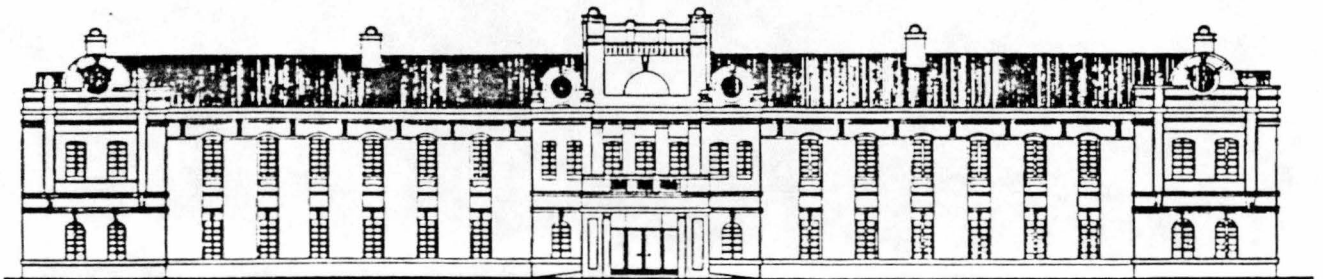
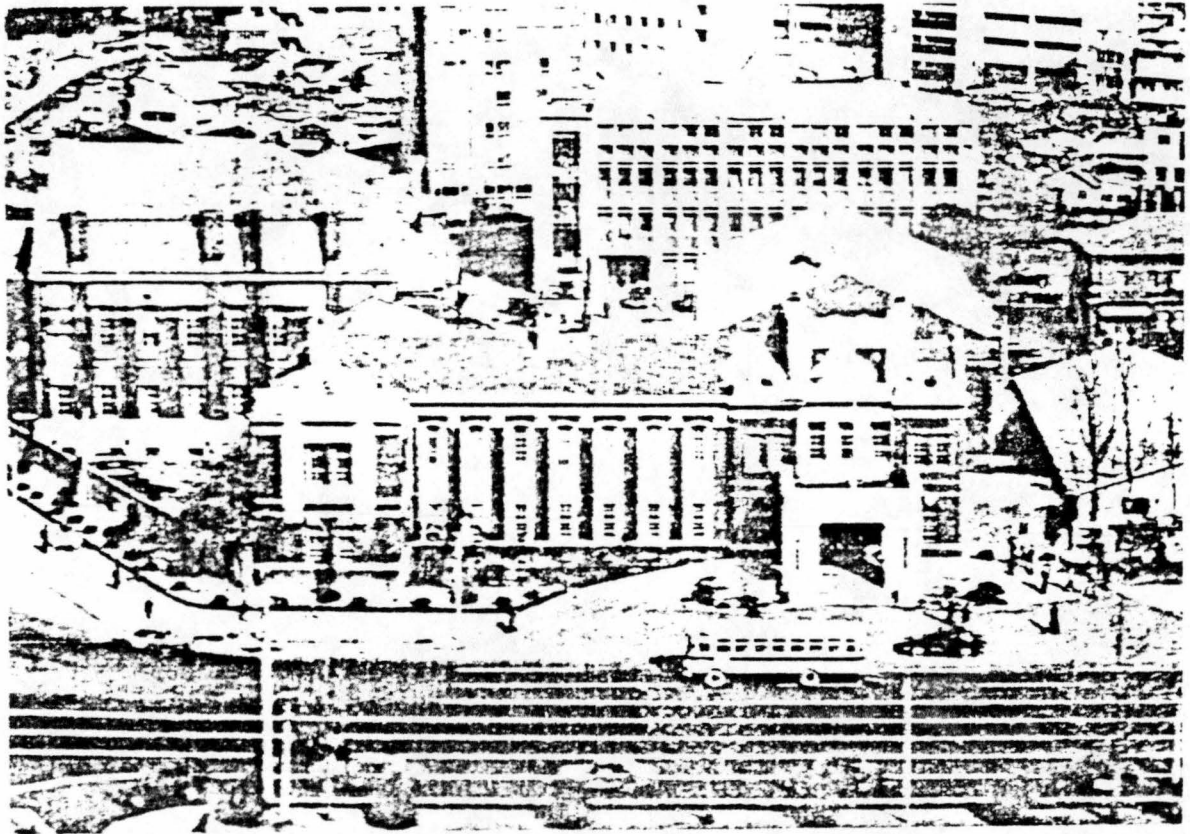


Fig. 1. Old Kyung-gi Province Hall, Takjibu (Old Central Government Architectural Office), 1909-1910. This was one of the earliest Western Style government buildings in Korea. The originally symmetrical building was cut in half during the Korean War, 1950-1953, as shown in the 1969 photo. Before being demolished in 1989, it was used as an annex building of the Seoul city police department. Source: Chung-dong Kim, A Study on the Modern Architecture of Seoul.



Fig. 2. Jeil Bank, Jeil branch, Hirahayshi Kingo, Architect (Japanese), Neo-classic Style, 1933-1935. According to the Seoul Weekly MaeKyung, August 27, 1987, the design was selected from among 269 entries of the first design competition in Korea. The Seoul Kyung-hyang Daily News of July 31, 1987, reported that the Jeil bank decided to demolish the building and build a new high rise department store. Architectural historians opposed the demolition and tried to nominate the building to the national register, but failed. The building is going to be demolished in 1990. Source: Author's collection.



Fig. 3. Whashin Department Store, Kil-yong Park, Architect (Korean), 1935-1937. This was the first department store designed by a Korean architect. Kil-yong Park is regarded as one of the first and best Korean modern architects in Korea. The Whashin was demolished in 1987 to build a contemporary office building. A project to retain the facade of the old Whashin was proposed, as shown above in 3b. Source: Konggan (Space) (a Korean architecture and art magazine) January/February, 1986, no. 223): 109.

More than 126 countries have established their own national register systems to protect and manage the heritage of their nations.² In the United States, the national register is used in four ways: (a) as a planning tool in deciding what is worth keeping; (b) as the basis for tax incentives; (c) as a research tool for the nation's central archives of historic places; and (d) as a distinction conferred upon significant properties.³

Korea, like other countries, has legally established National Register systems to preserve and manage its cultural resources, including historic buildings. The Cultural Property Protection Act of 1962 was a major effort in this direction. The inclusion of historic buildings in the Korean national register is a honorific distinction and a fundamental step toward protection.

Among significant historic buildings in Korea, traditional Korean architecture has been the focus of attention for preservation. This includes old Korean palaces, temples, and monumental structures, which constitute almost

²The number of countries is counted from The Directory of Historic Preservation Organization Outside of the United States, compiled by the Education Service Division Office of Preservation Service, The National Trust for Historic Preservation in the United States (Washington, D.C.: The Preservation Press, 1978).

³Parts of Thomas F. King's article, "Is There a Future for the National Register?" are quoted in Pamela Thurber, ed., Preservation Policy Research (Washington, D.C.: National Trust for Historic Preservation, 1985), 68.

all the National Register list of Korean cultural property. Until the passage of the 1984 Traditional Building Preservation Act, vernacular buildings, such as traditional folk houses, barns, and various local structures, received little attention, compared to the high style traditional palaces, temples, and upper class residences. This neglect is even more pronounced in the case of Early Western architecture in Korea.

In this thesis, the preservation of historic buildings of Early Western style in Seoul, Korea, under the National Register system will be analyzed. First, Early Western buildings in Seoul will be reviewed briefly for their preservation status. Second, the Korean National Register system will be examined, taking into account legislation, administration, implementation, and incentives. I will then analyze the system, with preservation of Early Western architecture as the focal point. Finally, I will make suggestions to improve the National Register system, drawing upon examples from the American experience.

CHAPTER II
EARLY WESTERN ARCHITECTURE
IN SEOUL, KOREA

Historical Background

Until 1876, Korea persisted with an exclusionist policy to avoid Western influences, believing it to be the best way to manage the nation. Historical forces in the Far East, however, deemed otherwise. After the Opium War, China was forced to sign a treaty with Britain in 1842. As a result, China ceded Hong Kong to Britain, opened five ports for foreign trade, and regularized the presence of Europeans in China. Japan, seeking to avoid the Chinese failure, concluded pacts with the Netherlands in 1857, with the United States in 1858, and then with other European countries.

Japan quickly accepted Western influences, and Korea could no longer remain closed. Forced to withdraw its policy of exclusion, Korea admitted the Western world. Korea first made a treaty with Japan in 1876. Then Korea signed successive treaties with the United States, France, Germany, Russia, Britain, and Belgium in the 1880s.

European nations sought in Korea, as well as in other East Asian nations, new sources of raw materials as well as

markets for selling finished products. Since the 1880s, Western material culture has poured through the opened ports of Korea. While the traditional lifestyle persisted outside the capital and major ports, an exotic foreign environment began to take shape within a relatively short period of time. Architecture, as well as dress, food, and small gadgets, were among the most visible parts of this process.

In Korea, the new architecture of this period is generally known as "modern architecture," since it was introduced as Korea entered its modern history. The term "foreign style architecture" is also broadly used, because it can be contrasted with the traditional Korean style. The modern architecture of Korea, therefore, refers to the architecture of the modern period in Korea. The term "modern" used here, corresponds to a time period in Korea, roughly from 1880s to 1940s, not to a particular style. "Modern architecture" in Far Eastern countries must not be confused with "modernism" or the "modern movements" of the early twentieth century in Europe and the United States. The term "early Western architecture" is also generally accepted as referring to the new buildings of this period in Korea, and this term will also be used in this thesis.

The early Western architecture of Korea was a version of late nineteenth and early twentieth-century European and American practices, including various classical revivals,

eclecticism, and other expressions. It was, however, adapted to the Korean environment and influenced by climate, materials, and technologies available at that time.

The appearance of early Western architecture in Korea altered the townscape of Seoul and other major cities. Seoul, the capital of Korea since 1392, has a long history. From the Chosun Dynasty to the modern Republic of Korea, Seoul has passed through several configurations. Although it maintains the characteristics of a traditional Korean capital, with its palaces and crowded market places, Seoul responds to political and economic changes more quickly than any other city in Korea.

On concluding the treaties with European countries and the United States in the 1880s, consulates, churches, and commercial establishments of Western styles were constructed in the traditional capital city. In 1910, Korea was demoted from a monarchy to a colony of Japan, and many government and commercial buildings were built in downtown Seoul under Japanese patronage. The traditional wooden structures and new Western-style buildings contrast sharply, reflecting the dual value systems of that period.

Following World War II, the historic buildings of Seoul were threatened. After Korea became independent in 1945, the Korean War broke out in 1950. Many significant historic buildings, including those of early Western architecture

style, were destroyed during the Korean War. In the 1960s and 1970s, Korea carried out far-reaching economic policies, and, although this economic policy was successful, it reshaped Seoul greatly. The Chosun Dynasty's monarchical past was still preserved in palaces, monuments, and tombs, but the forces of economic development neglected the early Western architecture.¹ Intensive urbanization resulted in the demolition of many historic Western buildings in Seoul. Now in a city of ten million people, traces of early Western architecture have become less visible.

Building Types and Styles

The tremendous changes from a Confucian monarchy to a modern republic brought an enormous transformation to Korean society in the late nineteenth and early twentieth centuries. Modernization at that time meant Westernization, and Western material culture became a model to follow as quickly as possible. New foreign building types played a significant role in reflecting the altered environment of Seoul, beginning with foreign communities and followed by legations, churches, and commercial establishments that began to dominate the downtown area.

¹Although traditional Korean architecture was also threatened and destroyed when compared to Early Western architecture, it was not as neglected.

The new building types built during this period were not based on styles inherited from traditional Korean architecture. Buildings included those for the new government, education, religion, commerce, entertainment, diplomacy, and medicine. In 1987, a preliminary report was written about late nineteenth and early twentieth century buildings in Seoul, Korea; 109 buildings were surveyed by Chung-dong Kim.² Based on these buildings in Seoul, the list of new building types is shown in table 1.

These modern buildings served functions new to Korea; from consulates to movie theaters, they reflected the dynamic transformations occurring in Seoul from the 1880s to the 1940s. To the Koreans of that period, whose architectural tastes had been confined to traditional wooden structures, these new building types must have been objects of wonder, awe, or anxiety. It is written in the "600 Year History of Seoul" that when the Kwang-tong Kwan, one of the oldest banks in Korea, was completed in 1909, the Korean people were astonished by the building's height and form

²Chung-dong Kim, "A Study on the Modern Architecture of Seoul," The Journal of Korean Institute of Registered Architects, nos. 218-239 (May 1987-February 1989); this is a series of articles.

Table 1. New Building Types of Early Western Architecture in Seoul, Korea

Theme/ Building Type	One Example (Style)*	Designer (Nation)**	Year
Chosun Dynasty			
palace	Sukjogeon	Neo Classic	G. Harding (UK) 1909
Commercial			
office	Chongro BLDG	Sullivanesque	Park, Kil-yong (K) 1931
hotel	Chosun Hotel	Eclectic	G. de Lalande(G?) 1913
bank	Hankook Bank	Renaissance	Tastuno Kingo (J) 1907
stock M.	DaeHan S. M.	Baroque	Alzawa Keiji(J) 1921
dept. Store	Shinsegye	Half modern	Hayashi Yukihei(J) 1929
Communication			
post office	Kyungsung P.O.	Baroque	? 1913
news paper	Dong-A Ilbo.C.	Half Modern	Yokozawa- & Nakamura(J) 1925
radio station			
Education			
high school	PaeJae High S.	American colonial	T. Yoshizawa (J) 1887
college			
professional-school	Engineering S.	Neo classic	Fujiwara Kumamoto(J) 1908
university	Yonsei- Underwood Hall	Tudor	H.K. Murphy(US) 1921
Fine/Applied-Arts			
museum	National Folk M.	Korean-traditional revival	Yano Kaname(J) 1937
Foreign-Diplomacy			
consulate	British Consulate	Romanesque	T.J. Waters? (UK) 1890
consul's-residence	U.S. ambassador's	K. traditional revival	? 1883
Law			
court house	Supreme C.	Romanesque	Iwai & Sasa Keiichi(J) 1927
Local govern't			
city hall	Seoul City H.	Eclectic	Iwai, Sasa,- & Yoshiyuki(J) 1924
police office			
fire department			

Table 1--continued.

Theme/ Building Type	One Example (Style)	Designer (Nation)**	Year
Medicine hospital drug store	DaeHan H.	Baroque	(J) 1908
Military armory	Bunsa-Chang	K. Traditional revival.	Kim Myung-gyun?(K) 1883
Monument gate(Arch)	Independence Gate		Sabatln (R) 1896
National gov'n't cabinet	Old Government- General B.	Classic R.	Lalande(UK) + Nomura(J)1915
Performing Arts theater	Old Myungdong National Theater	Sullivan-esque	Tamada Firm(J) 1935
Politics congress party office			
Provincial gov'n't provincial	Kyunggi P. Hall	Renaissance	Takjibu(K) 1909
Recreation indoor court movie	Dansung-Sa	International	Tamada Firm(J) 1934
Religion church	MyungDong- Cathedral	Gothic	Father J. Coste(F) 1982
meeting hall	Chundo- Religion M. Hall	Exotic	Nakamura (J) 1918
monastery rectory	Salvation Army- Main Office	Eclectic	? 1926
Residence Private	Kim's Residence	F.L.W. type	Park, Kil-yung(K) 1929
Science green- house	Changkyung palace- Green house	Victorian	Katayama Tokuma(J) 1902
Transportation railway- station	Seoul R.R.- Depot	Baroque	Tsumamoto Yasushi(J) 1922

* Currently existing buildings are considered. The oldest one or significant one is selected as each example.

**Country Abbreviation

(F) France (G) Germany (J) Japan (K) Korea
(R) Russia (UK) England (US) The United States

(fig. 4).³ New material such as stone, brick, iron, and glass certainly contributed to the exotic atmosphere, but these buildings were characterized primarily by their distinctive styles.

Not all of these buildings were fine examples of each style. Although some were elaborately designed and crafted, many were simplified structures with a modicum of correct details. The best were designed by architects or professional engineers. More commonly, they were built by merchants, missionaries, or Catholic priests (see figs. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14).

Korean architects, educated in Westernized schools in Korea, started to appear as professionals in the late 1920s, although the status of Korea as a colony of Japan from 1910 to 1945 kept Korean architects from practicing independently. It also prohibited the direct acceptance of Western technologies that were instead channeled through Japan. Most of the better examples of modern architecture in Seoul were designed by architects of Japan, China, the United States, or the governmental architects of Western European countries. These architects were not necessarily the leading architects of the period in their home countries, and

³Matsumoto Shigei, volume 3 of 600 Year History of Seoul; cited in Chung-dong Kim, "A Study on the Modern Architecture of Seoul," The Journal of Korean Institute of Registered Architects 223 (October, 1987): 33.



Fig. 4. Kwang-tong Kwan, Sato Kumamoto, Architect (Japanese), 1908-1909. Originally the old Daehan Bank, it is currently the Korean Commercial Bank, Namdaemoon-ro branch. It is classical in style, but stylized. Source: Author's collection.



Fig. 5. Myung-dong Cathedral, Father Coste, Designer (France), 1892-1986. This Roman Catholic Church was registered as a "Historic Relic" in 1976. Father Coste found it difficult to construct this Gothic brick church, because in the 1890s no Korean builders knew Western structures nor Western-style brick. According to Hong-ryul Yu, A History of the Korean Roman Catholic Church, Heung-min Kim learned how to fire Western brick and tried it at the Yong-san traditional brick kiln. Source: Author's collection.

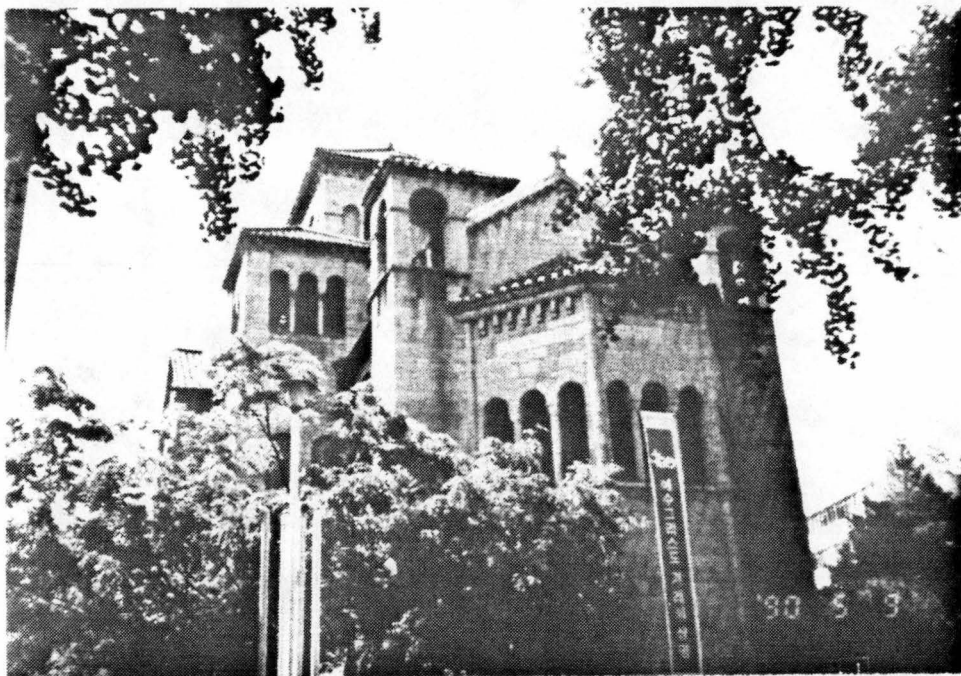


Fig. 6. Seoul Anglican Cathedral, Arthur Dixson, Architect (English), 1922-1926. This Romanesque church was registered as a "Significant Tangible Cultural Property of the City of Seoul" in 1978. It is made of brick and Korean granite. Source: Author's collection.



Fig. 7. Sukjogwon (Stone Pavilion) in the Duksu Palace, G. R. Harding (English), 1900-1909. This neo-classic building was designed as a residence of the last king of the Chosun Dynasty. Currently used as a national art museum, it was registered as a "Historic Relic" in 1963. Source: Author's collection.

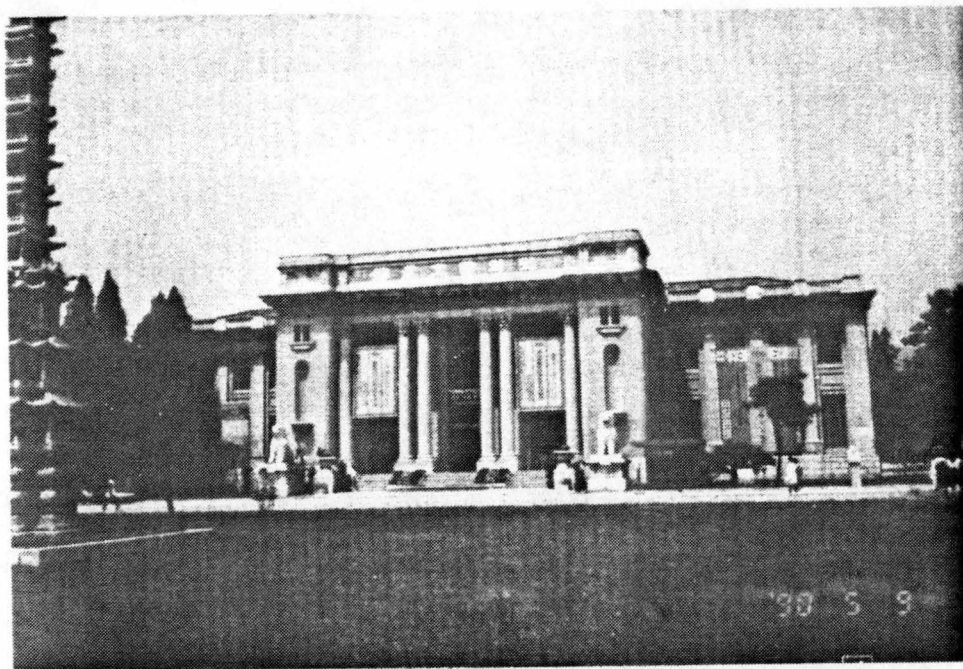


Fig. 8. Old Chosun Exhibition Hall, Kyungbok Palace, 1914-1915. This building is strongly influenced by Beaux-Arts Classicism. It was built to commemorate the first five years of Japanese rule in Korea, a circumstance which has kept the building from nomination to the national register. The building was once used as the Korean Academy of Science, but currently it is an office of the Cultural Assets Management Bureau. Some historians insist the building should be demolished to maintain the integrity of the Kyungbok Palace. Source: Author's collection.

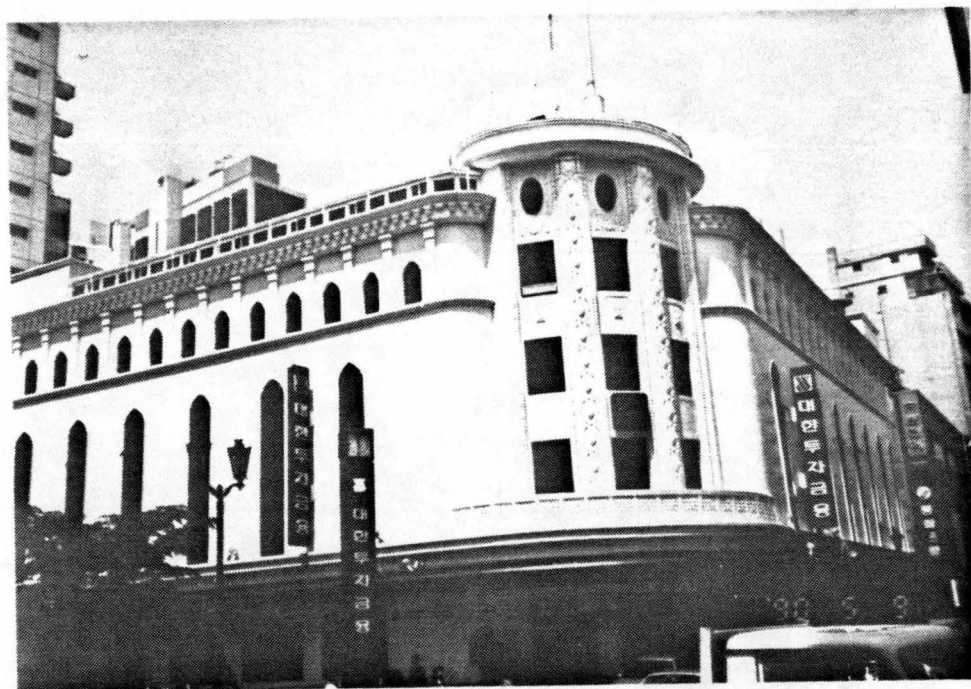


Fig. 9. Old Myungdong National Theater, Tamada Architectural Design Company (Japanese Firm), 1935-1936. This Sullivan-esque theater played an important role in the history of the modern performing arts in Korea. Currently used as a commercial office, it was heavily restored in 1961. If it is threatened by future development plans, it has no legal protection. There is little hope that such comparatively young historic buildings might be listed in the existing national register system. Source: Author's Collection.



Fig. 10. Kukdo Theater, Tamada Architectural Design Company (Japanese Firm), 1935-1936. This theater incorporates some classical elements, although the entablature supports a bracketed, upturned traditional roof. Source: Author's collection.



Fig. 11. Shinsegae Department Store, Hayashi Yukihei, Architect (Japanese), 1929-1930. This was the first Western style-department store in Korea. Source: Author's collection.

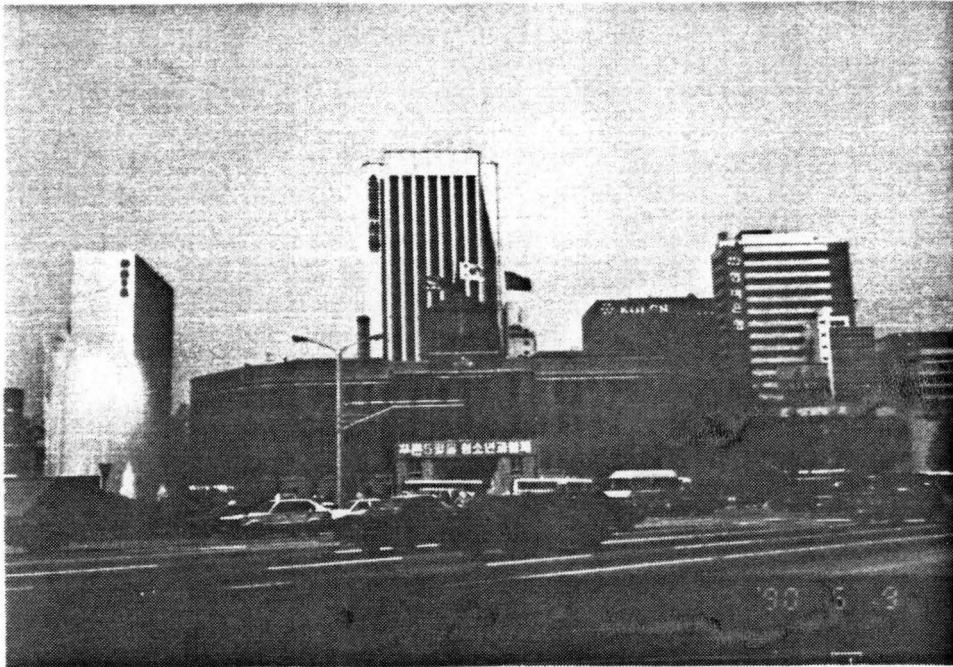


Fig. 12. Seoul City Hall, Iwai Chozaburo, Sasa Keiich, and Iwaisuki Yoshiyuki, Architects (Japanese), 1924-1926. This Western-style building has greater historical than architectural significance. The moving of the city hall to another location is currently being discussed. Discussions are currently being held to determine whether the building will be demolished or moved and restored, possibly for use as a museum. Source: Author's collection.

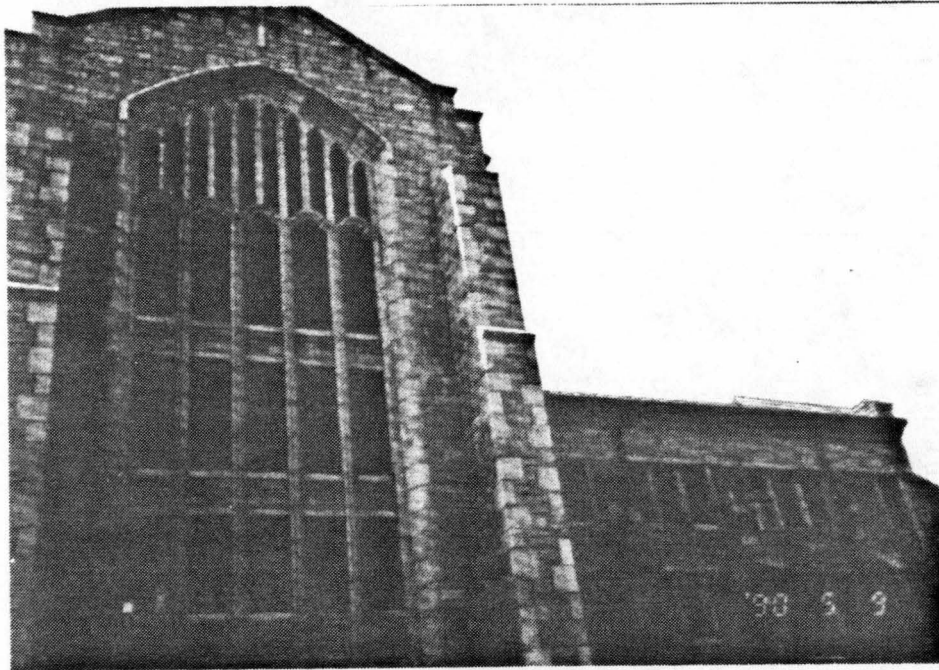


Fig. 13. Ewha Women's University Main Hall, William Merrel Vories, designer (American, later naturalized as a Japanese citizen and changed his name to Hidotsu Yanaki Mereru), 1933-1935. The hall is patterned after the Tudor style. Vories played a role in developing Japanese and Korean modern architecture. Source: Author's collection.

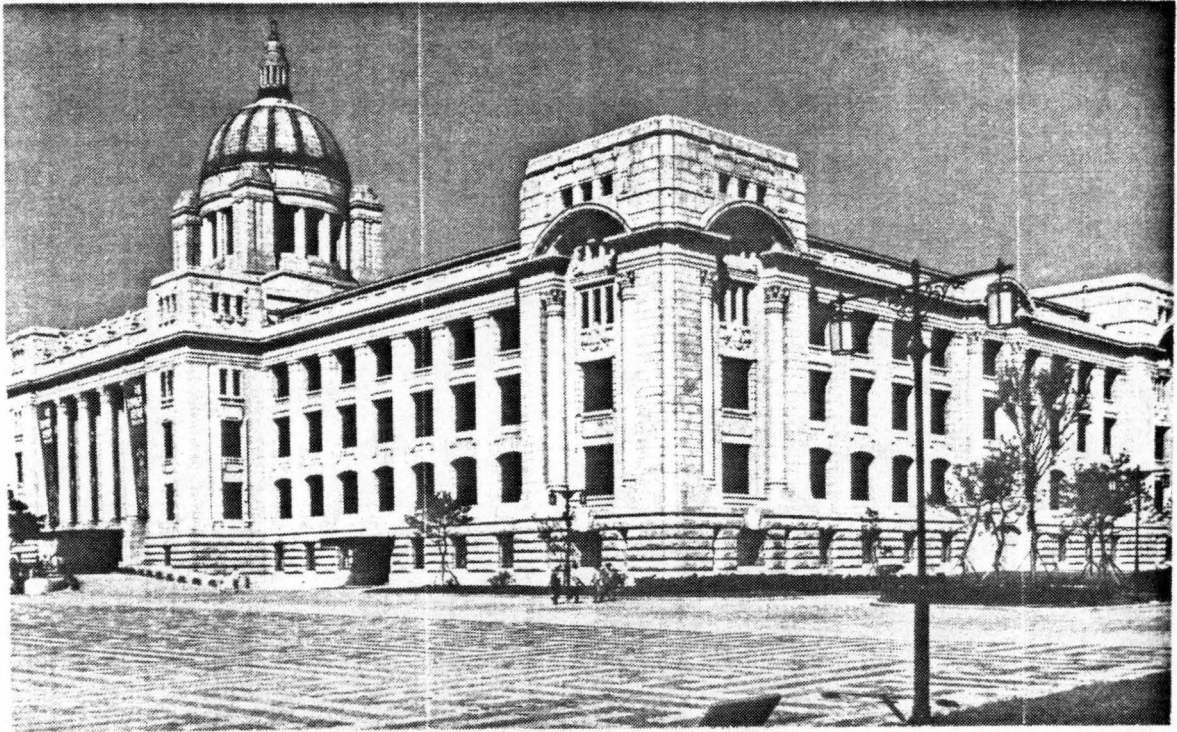


Fig. 14. Old Government General Building, George de Lalande and Nomura Ichiro, Architects, 1916-1926. This building, currently the National Central Museum, has symbolic meaning in the history of preservation of early Western buildings. Despite public suggestions to demolish this building, since it was built to house the Japanese colonial government, it has been restored as a national museum. Source: Kunchuck kwa Hwankyung (Architecture and Environment, an architectural magazine in Korea) 27 (November, 1986): 3.

their ways of practicing contemporary Western architecture varied from similar styles in Europe.

European architecture of the eighteenth and nineteenth centuries was disseminated differently to each region of the world. Not only were architectural developments different in England, France, Germany, and other European countries during the period, but the nineteenth-century European architecture was transplanted differently in the European colonies. For example, what the British, Dutch, and Danes brought to India 1750-1850 was different from what was being built along the eastern seaboard of the United States in the eighteenth and early nineteenth centuries. The Far East versions of European architecture were also varied.

With all of the variations, it is difficult to name exact styles of early Western buildings in Seoul. A brief list of styles and architects of the early Western buildings in Seoul, based on historic Western buildings in Seoul mentioned above, is shown in table 2.

Meanings of Early Western Architecture in Korean History

In Korean history, the late nineteenth and early twentieth century is regarded as a shameful period to the Korean people. In that transitional era, Korean society failed to reshape itself into a powerful modern entity. Consequently, Korea, the country that had boasted its independent history

Table 2. A Style List of Early Western Buildings in Seoul, Korea

source	style	example(function)	architect(nation)**	built year
<i>Korean-traditional-architecture</i>	traditional revival	Bunsacgang (armory)	M.K. Kim (K)?	1883
		U.S. Ambassador's (residence)	?	1883
		Woojungkuk (post office) ?		1884
		Kwanghyewon(hospital) ?		1885
<i>Classic</i>	american colonial	Paejae (high school)*	T. Yoshizawa(J)	1887
		Woonhyun (palace)	T. Katayama(J)	1907
	neo-classic	Sukjogeon (palace)	G. Harding(UK)	1909
	classic revival			
	renaissance revival	Korea-U.S.electric co.*	?(US)	1900
2nd empire	Kwangtong-kwan(bank)	Takjibu(K)	1908	
<i>Medieval</i>	gothic	Myungdong cathedral	Fr. Coste(F)	1892
	jacobethan			
	romanesque	Seoul Anglican church	A. Dixon(UK)	1926
	tudor	Yonsei univ. main hall	H.K. Mutphy(US)	1925
<i>20th-century</i>	art deco			
	sullivanesque	Old Myungdong-National theater	Tamada Firm(J)	1936
	half modern/transitional			
	International	Dansung theater	Tamada Firm(J)	1935
<i>Others</i>	egyptian			
	moslem			
	exotic	Chundo religion-meeting hall	Nakamura(J)	1921
	unknown			

* demolished

**nation key

(F) France
 (K) Korea
 (J) Japan
 (R) Russia
 (UK) England
 (US) the United States

*** "?" refers to unknown architects.

of almost five thousand years, became a colony of Japan. As a colony during 1910 to 1945, Korea could not keep up with Western development. Besides the loss of pride, the country still struggled between rigid traditional values and indigestible foreign ones.

The nineteenth and early twentieth centuries were, however, a significant period in Korean history. During this revolutionary transitional time that connected old Korea to the modern republic, Korea experienced Western civilization for the first time. To understand the development of modern Korea, this time period deserves careful diagnosis.

From the 1880s to the 1940s, early Western architecture of Seoul represented a Korean society in turbulent disorder. It was at first an awkward transplantation of Western architecture within the traditional Korean context which gradually evolved into a more Korean-like version. The structures are not all excellent examples of each style; within the limits of available materials, technologies, and craftsmanship, most were vernacular versions of contemporary European architecture. Humble as these buildings were, they represented Korea's best response to Western architecture. Early Western architecture in Seoul became the starting point of modern architecture in Korea.

When the past is proud and triumphant, people want to commemorate and preserve artifacts and structures belonging to that brilliant period; when the past evokes shame or pain, it hurts to look back. To older Koreans, the Early Western buildings bring back bad memories of the past. Some radical groups insist on demolishing colonial government buildings. Given these attitudes, compared to traditional Korean architecture, Early Western buildings in Seoul have been neglected.

The year 1986 marked a symbolic event in the preservation of historic Early Western buildings in Seoul. The Government General Building, completed in 1926, was renovated into the National Central Museum (fig. 14). There had been a long dispute whether to demolish or to renovate the structure, and although this building reminds some Koreans of a painful history and breaks up the visual integrity of the traditional Kyung-Bok Palace behind it, the decision was made to preserve it as it was. This event brings a new perspective in preservation of Early Western buildings. The previous emotional attitudes toward the Early Western architecture appear to be slowly changing.

While apparently significant examples of Early Western buildings in Seoul have begun to receive attention, ordinary historic buildings of that period still await protection. Surprisingly, there is no official inventory of Early

Western buildings in Seoul.⁴ A city of ten million people, Seoul changes daily. Without a public preservation effort, the old historic buildings will be unable to withstand the speed of urban renewal and expansion in Seoul. Before it is too late, therefore, basic preservation efforts for Early Western buildings are required.⁵

Current Preservation Status of Early Western Buildings

In the Korean National Register system of cultural property, there are several hierarchical levels for significant historic buildings: The Treasure (보물) or The National Treasure (국보); The Historic Relic (사적); The Significant Folk Resource (중요민속자료). On the other hand, at the municipal level, The Significant Tangible Cultural Property of Seoul (서울시중요유형문화재) and The Folk Resource of Seoul (서울시중요문화재자료) are available. Criteria for nomination and legal status are discussed in detail in Chapter III.

⁴As an independent research project in the Historic Preservation Program of the School of Architecture and Allied Arts at the University of Oregon, I developed an inventory and evaluation form for modern architecture in Seoul, Korea. The result is shown in Appendix A. I believe an official inventory is a fundamental step in preservation planning for historic buildings.

⁵Such efforts would include a thorough inventory in Seoul, then National Register nominations.

According to the recent report on the cultural property of Seoul, there are 527 nationally registered properties and 106 municipally registered properties in Seoul.⁶ Among them, only twenty-three Early Western buildings in Seoul are listed: twenty are registered as Historic Relics and three are registered as Significant Tangible Cultural Property of Seoul. No Early Western building is listed as a Treasure.

In 1987, a report concerning Early Western buildings in Seoul was published.⁷ A brief summary extracted from the report about the current preservation status is shown in table 3. Among the 109 buildings reported, 58 have survived and still exist. Of those 58 surviving buildings, 45 are comparatively intact, nine are in poor condition, and four have been relocated. It is uncertain whether any of the 51 demolished buildings were documented before demolition.

⁶The City of Seoul, The Cultural Property Status in Seoul (The City of Seoul, December 31, 1989). Among 527 nationally registered properties, 109 are national treasures, 272 are treasures, 54 are historic relics, 12 are natural monuments, 35 are significant intangible cultural properties, and 45 are significant folk resources. On the other hand, among 106 municipally registered properties, 69 are significant tangible cultural properties, 3 are significant intangible cultural properties, 7 are monuments and 27 are significant folk resources of the city of Seoul.

⁷Chung-Dong Kim, "Problems of Resistance and Acceptance in Modern Korean Architecture," Total Design, GGUMIM 67 (August, 1987), 50-55; published in Seoul, Korea.

Table 3. The Preservation Status of Early
Western Buildings in Seoul, Korea
(Among 109 Buildings Reported)

Status	Examples	Building Type	Style	Architect(N)**Year
<u>58 existing</u> (45 comparatively intact, 13 lost integrity or relocated)				
20 registered as <i>Historic Relics</i>				
	Independence Gate	memorial arch	-	Sabatine (R) 1896
	Sukjogeon	palace	neo classic	Harding (UK) 1900
	the first post office	communication	half tradit'nal	? 1884
	Daehan Hospital M. Hall	madicine	baroque	(J) 1908
	Yakhyun Catholic Church	religion	gothic	Fr. Coste(F) 1892
	Russian Cunsulate	diplomacy	renaissance	Sabatine(R) 1885
	Belgium Consulate	diplomacy	C. revival	(J) 1905
	Wonhyoro Catholic Ch.	religion	gothic	? 1899
	Jungdong Methodist Ch.	religion	gothic	Yosijiwa(J) 1895
	Woonhyun Palace	palace	baroque	(J) 1907
	Myungdong Catholc Ch.	religion	gothic	Fr. Coste(F) 1892
	Yonsel Univ. 3 Halls	educations	tudor	? 1919-21
	Old Kyung Sung Univ.	education	half modern	K.Y. Park(K) 1931
	The Engineering School	education	baroque	(J) 1907
	Korean Nat'l Bank HQ	commercial	baroque	D. Kinko(J) 1907
	Jung-ang High Sch. 3 Halls	education	tudor	D.J. Park(K) 1931
	The Seoul Station	transportation	baroque	(J) 1925
	Koryu Univ. 2 Halls	education	tudor	D.J.Park(K)1933-5
3 registered as <i>Significant Tangible Cultural Property of Seoul</i>				
	Anglican Ch. of Seoul	religion	romanesque	Dixson(UK) 1922
	Chundo Religion Main Hall	religion	exotic	Nakamura(J) 1921
	Bunsachang, the Armory	military	Korean- traditional revival	M.G. Kim(K) 1883

51 Demolished

It is uncertain that documentation has been made for the demolished buildings.

* "?" referes to unknown architects

** nation key

(F) France

(K) Korea

(J) Japan

(R) Russia

(UK) England

(US) the United States

Results show that Early Western buildings in Seoul have not been properly preserved. Some are more than a hundred years old, and most are over 50. Given their historic significance, although associated with painful rather than triumphant memories, Early Western buildings merit a second look.

CHAPTER III

CURRENT NATIONAL REGISTER SYSTEM IN SEOUL,
KOREA, AND EARLY WESTERN ARCHITECTURELegislation

Some of the concepts behind the preservation of nationally significant buildings can be traced to the records of the nations of Koguryo, Baekje, and Silla, which made up ancient Korea during the period 60 B.C. to 600 A.D. These records contain regulations designed to protect and restore Buddhist temples.¹ Modern legal systems for preserving cultural properties, however, have their origins in the early twentieth century.

In 1933, during Japanese rule, an act protecting old Korea's treasures, relics, scenic spots, and natural monuments was enacted (조선보물고적명승천연기념물보존령). Following the passage of this act, a survey and inventory of old Korea's cultural resources was conducted.

The current legal system for preserving cultural properties is guided by the Cultural Property Protection Act of

¹Kyung-ho Chang, "Cultural Property Preservation and the Efforts of Preserving Traditional Buildings As a District," Architecture and Environment 57 (May 1988): 72-75.

1962 (문화재보호법).² Amended several times, this Act plays a major role in preserving cultural resources, including historic buildings. The Traditional Building Preservation Act was legislated in 1984 (전통건조물보존법).³ While the grand traditional buildings were protected under the 1962 Act, buildings evaluated as less significant but worth protection were considered in the 1984 Act. The Korean legal system, as it relates to the preservation of historic buildings, is summarized in tables 4 and 5.

The 1962 Act

In Korea, cultural properties are defined under the 1962 Act by the following four categories: tangible cultural property, intangible cultural property, monuments, and folk resources (table 4). Tangible cultural property includes, for example, buildings, old records, books, paintings, and sculptures with historic and artistic value. Intangible cultural property includes plays, music, dance, and craftsmanship, which are viewed as intangible but have significant value. Monuments include relics of prehistoric mounds, sites of forts, and palaces with historic and academic value. Rare animals, plants, minerals, and caves,

²The 1962 Act will be used to refer to the Cultural Property Protection Act of 1962 throughout this thesis.

³The 1984 Act will be used to refer to the Traditional Building Preservation Act of 1984 throughout this thesis.

Table 4. The Cultural Property Act of 1962

Definition of Cultural Property	National\Municipal Register System(buildings)	Criteria for Inclusion
<u>Tangible Cultural Property</u>		
something tangible: (buildings, sculptures, paintings, old books, etc)	Treasure	traditional wooden or masonry structure of historic\artistic\academic value
	National Treasure	exceptional Treasure
	Significant-Tangible Cultural of the City of Seoul	less significant than Treasure
<u>Intangible Cultural Property</u>		
something intangible: (music, dance, play, craftsmanship, etc)		
<u>Monuments</u>		
Something commemorable: (pre-historic sites, relics, rare animals/ plants, and their habitat, etc)	Historic Relic	relics in theme of pre-historic\ritual\religion\politics\military\industry\transportation\education, of academic value
<u>Folk Resources</u>		
something related to folk culture: (clothes, food, dwellings, productions, social lives, etc)	Significant-Folk Resource	resources representing typical Korean folk lives
	Significant-Folk Resource of the City of Seoul	less significant than Significant Folk-Resource

along with their dwellings or growing sites, are also considered natural monuments. Finally, folk resources include manners and customs regarding clothes, foods, dwellings, religions, and annual events that are integral aspects of the traditional Korean life style.

Under these definitions, a building can be defined as a tangible cultural property, a monument, or a folk resource, according to the building's character. Although it might appear to be complicated, these hierarchial definitions worked well with traditional Korean buildings. For example, a king's palace would be defined as a tangible cultural property, while the dwellings of ordinary people would be defined as folk resources. When these definitions are applied to buildings of the modern era, however, it is difficult to make them fit.

The above categories limit the National Register status for buildings. The current National Register system further provides four status categories for historic buildings: treasures, national treasures, historic relics, and significant folk resources (table 4).

Treasures or national treasures are among the tangible cultural properties; the latter possess higher status. To be nominated as a treasure, an object must be: (a) a traditional wooden structure, such as a tower, palace, gate, temple, lecture hall, or residence; (b) a traditional stone

structure, such as a cave, tower, lantern, bridge, or stair; or (c) a traditional tomb or structure related to tombs. In each case, the object must have historic, academic, artistic, or technological value.

Among treasures, a national treasure is deemed to be of exceptional value. To be eligible for consideration as a national treasure, a treasure must: (a) possess significant historic, academic, or artistic meaning; (b) be ancient and be representative of its period; (c) show excellent design, craftsmanship, and rarity; (d) be an example of a unique style, material, quality, or function; or (e) be associated with a significant person or his work.

From this interpretation, it may appear that only traditional buildings are eligible as treasures. Since the criteria are concerned primarily with traditional Korean buildings, an Early Western building cannot be nominated as a treasure, even if it is a tangible cultural property with significant value.

The preservation of Early Western buildings is included in these Acts under "historic relics." A monument can be nominated as a Historic Relic when it meets one of six criteria related to the themes of pre-historic, sacrificial rite or religion, politics or military, industry or transportation, education, or graves. Because these themes all have academic value, there should be room for Early Western

buildings. To date, 20 Early Western buildings, identified in table 3, have been registered as historic relics.

The functional characteristics of historic relics suggest that ten educational buildings, four churches, two consulates, and two Western-style palaces could be nominated as historic relics. Others which could be included are Independence Gate, a post office, a hospital, a railway station, and a bank. It is of interest that these structures are not only the finest examples of Early Western style in Seoul, but that they are also unrelated to the colonial government. If politics and industry are considered as criteria, the three Early Western buildings mentioned in the Introduction of this thesis could also have been nominated as historic relics (figs. 1, 2, 3). Nevertheless, none are now considered historic relics; they are slated to be demolished, and there are many other Early Western buildings likely to encounter the same fate. The question is, why are these Early Western buildings not nominated?

The criteria for being a significant folk resource are related to Korean folk culture. These criteria cover almost all aspects of traditional Korean society, ranging from national rituals to ordinary peoples' daily lives, seasonal events, and so on. The 1962 Act classified folk resources as clothes, food, dwellings, production, transportation, market, social life, religion, science, and entertainment.

If a resource represents a typical characteristic of one of the above categories, it can be nominated as a significant folk resource. In addition, a significant folk resource can be identified when a collection of resources contains one of the following characteristics: (a) historical changes; (b) regional or periodical characteristics; or (c) lives of a certain class.

A district can also be nominated as a significant folk resource, limited by the following criteria: (a) where traditional Korean life styles are preserved; (b) where scenic characteristics of folk events are preserved; (c) where folk houses provide significant resources for researching the history of Korean architecture; (d) where traditional aspects of Korean rural life are preserved; (e) where associations with old legends or myths exist; or (f) where the ruins of old castles or sites are preserved and provide scenic views.

These criteria allow room for Early Western buildings as significant folk resources. Since it is stated that the significant folk resources represent characteristics of lifestyles in a certain period, Early Western buildings during the period of the 1880s to the 1940s would be strong candidates. Based on the criteria of significant folk resources, Early Western buildings are resources representing the beginning of the modern era in Korea. However, none

of the Early Western buildings are nominated to this list, primarily because of the interpretation of the term "folk," which limits the classification to occurrences before the modern era. The problem is, again, the concept of what to preserve, and why. These matters of concept are discussed in Chapter IV.

Under the 1962 Act, the Korean National Register system empowers provincial or municipal jurisdictions to register significant tangible and intangible cultural properties, monuments, and folk resources. The designation "significant tangible cultural property" (중요유형문화재) and "significant cultural property resource" (중요문화재자료) in the city of Seoul, for example, are available for buildings ineligible for national registration, but worth protecting at the municipal level. Section 1906 of the municipal ordinance, the cultural property protection ordinance of the city of Seoul, supports the above designations.⁴

The criteria for identifying significant tangible cultural property or a cultural property resource of the city of Seoul are not clearly defined in statute. Three Early Western buildings are registered as Significant Tangible

⁴The city of Seoul's 1906 ordinance was issued for cultural property protection of the city of Seoul. Under the ordinance, the definitions of the cultural property and criteria for evaluations are the same as those of the national register under the 1962 Act. The only difference is that this ordinance is for properties of local significance.

Cultural Property of the City of Seoul (table 3): the Anglican Church of Seoul (fig. 6), built in 1922; the Chundo Religion Meeting Hall, built in 1921; and the Bunsu-Chang, the Armory of Seoul, built in 1884. The mayor of the city of Seoul is responsible for the municipal register and the Korean minister of culture can recommend nomination. The administrative systems of the national and municipal registers are examined below.

It can be concluded that the 1962 Act has primarily benefitted traditional buildings of high style. Traditional palaces, temples, forts, or gates are so obviously outstanding that no arguments were needed for their nomination. The problem is the preservation of buildings of lesser significance, whether traditional or Early Western.

The 1984 Act

The Traditional Building Preservation Act of 1984 might be a turning point in the history of building preservation in Korea. Its intention is to preserve traditional buildings which were evaluated as less significant under the amended Cultural Property Protection Act of 1962 (table 5). In the 1984 Act, even though it supports traditional Korean buildings, three major points are important: First, the concept of what to preserve is remarkably broadened. Vernacular buildings, such as ordinary folk houses, barns, or

Table 5. The Traditional Building Preservation Act of 1984

Definition of Traditional Building*	National Register System	Criteria for Inclusion
vernacular houses, local temples, Confusian schools, pavillions, etc (over 50 yrs of age)	Traditional Building- to be preserved or Traditional Building District- to be preserved,	traditional buildings or districts with historic value (reviewed by the cultural property committee)
*The 1984 Act deals with traditional buildings which the 1962 Act does not cover.		
**Municipal register system is not provided in the 1984 Act.		

local structures, which had been mostly ignored, are to be considered seriously. Second, preservation of the context of the building is developed. Rather than focusing on a single building, district nominations are recommended. Third, the role of the public sector in preservation of buildings becomes more than mere caretaking. Surveying or acquiring property is carried out as a part of the preservation. The 1984 Act is working for future preservation, not merely for immediate protection. The Act of 1984 is a desirable evolution of the Act of 1962.

Another act which builds upon the base established in the 1962 and 1984 Acts is needed to accommodate the

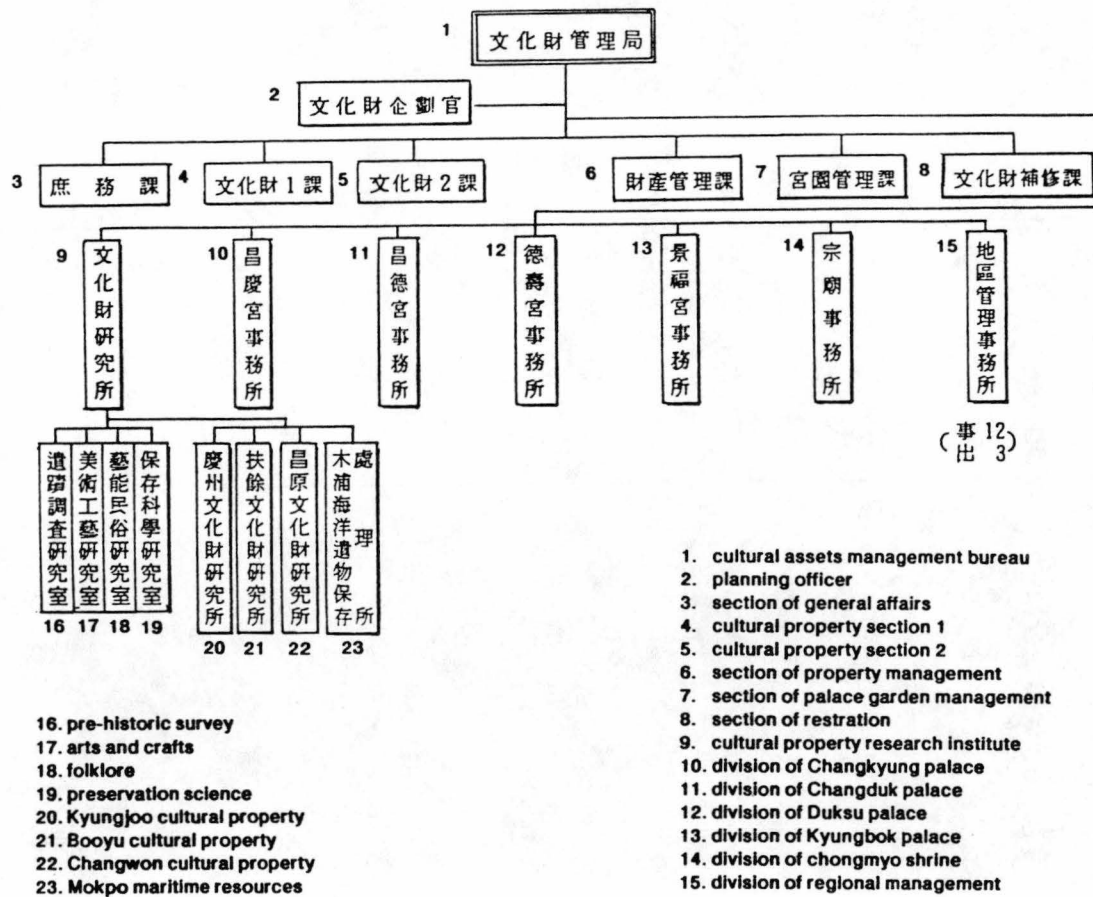
preservation of Early Western buildings. Under the current preservation legislature, there is no further room for ordinary Early Western buildings.

Administration

In Korea, preservation of historic buildings is under the jurisdiction of the Cultural Assets Maintenance Bureau in the Ministry of Culture (see table 6 for the organizational chart). In 1961, the old dynasty's Property Maintenance Bureau was transformed into the Cultural Assets Maintenance Bureau within the branch office of the Ministry of Education. After passage of the 1962 Act, the Bureau was moved in 1968 to the Ministry of Culture and Information. In January, 1990, the Ministry of Culture and Information was divided into the Ministry of Culture and the Ministry of Information. More active management can now be expected from the new Ministry.

As seen in the organizational chart of the Cultural Assets Management Bureau (table 6), each division of the Bureau is assigned by its significant properties, such as the divisions of the Chang-duk Palace, or the Duk-su Palace, or the Kyung-bok Palace. Considering that the former body of the Bureau was the old Dynasty's Property Maintenance, continuing emphasis on the old palaces is understandable. What the existing divisions have achieved, through the

Table 6. The Organizational Chart of the Cultural Assets Management Bureau in the Korean Ministry of Culture



recent turbulent history including the Korea War and far-reaching economic policies, cannot be underestimated.

The Cultural Property Committee is the administrative body of the National Register of Historic Buildings. Under both the 1962 and the 1984 Acts, the Committee reviews designation, removal, rehabilitation, restoration, or maintenance of cultural properties. The Committee also reviews the Minister's recommendation of nominating Provincial or Municipal Registers.

The Committee is not a permanent office. Its members are appointed for a two-year term by the Minister of Culture from among professionals of each field: history, architecture, archaeology, traditional music, traditional dance, folklore, traditional craftsmanship, animal, and plants. The total committee membership is fewer than 50, divided into five subcommittees. The first subcommittee has been in charge of building preservation related to The Treasure, the Historic Relic, The Significant Folk Resources, and The Traditional Building Preservation Act of 1984. Examining the list of the first subcommittee members since 1961 shows that most were professors of Korean History. One member related to architecture was always included, and most were architects or professors of traditional architecture.⁵

⁵Jae-hoon Chung, "A Brief History of the Cultural Property Committee, Cultural Property 18 (December 1985): 1-18.

On the other hand, at the municipal level, the Cultural Property Department under the Culture and Tourism Bureau of the city of Seoul, is responsible for the management of municipally registered buildings. According to the regulation 2098 under the 1906 ordinance of the city of Seoul, the Department also establishes the Cultural Property Committee of the city of Seoul as a consultant body. The mayor of Seoul appoints the Committee members among the professionals of the cultural property matters. The Committee consists of 20 to 30 members, whose tenure is two years.

Implementation

According to a 1985 report, "A Brief History of the Cultural Property Committee" by Jae-hoon Chung,⁶ the first subcommittee of 1984 reviewed 118 buildings to determine their designation, removal, or rehabilitation.⁷ Although most of these were restorations of historic buildings, out of seventeen committee members, only two had architectural backgrounds, and their specialization was Korean history before the modern era. It may not be reasonable to ask the current first subcommittee to consider matters of Early Western architecture. However, even for the preservation of

⁶Ibid.

⁷This did not even include works produced by the 1984 Act.

traditional Korean architecture, more specialized subcommittees are required.

Under the amended 1962 Act and the 1984 Act, the process of eligibility for nomination to the National Register is not open to the public. Since in the past most historic buildings nominated were those of national ownership, there has been little need for owner consent. The atmosphere surrounding the process of eligibility has been that it is only the Committee's business. In addition, without the recognition of the first subcommittee, a building cannot even be considered for nomination. The current administration allows no public involvement.

Once a building is designated, it is expected that it will be protected. Conflicts between development and preservation are troublesome, however. Neither the amended 1962 Act nor the 1984 Act provided for reviewing processes to settle conflicts. The Building Code of Korea does, however, mention that permission from the Minister of Construction is required when a building is to be constructed within 100 meters of the boundary of a national registered property or district.⁸

Under the City Planning Code of Korea, the Minister of Construction can proclaim several characteristic zones in a

⁸Korean Building Code, Section 7.3 of the Enforcement Ordinance.

city, including the preservation zone, which aims to protect or preserve nationally or municipally registered buildings in the urban area.⁹ No structure can be built in the zone unless it is for the purpose of managing the registered buildings. When the mayor agrees that there would be no harm done to the registered buildings in constructing a new structure in this zone, and with the permission of the Minister of Culture, the new structure can be built.

Under the existing Acts, the Korean national register system, which worked well with the old Dynasty's property, requires several improvements for the preservation of urban properties in the 1990s. Considering the location of Early Western buildings--mostly in the downtown areas of larger cities--the National Register system must implement new methods: e.g., more specified subcommittees, public processes of eligibility, and clearly stated review processes for resolving conflicts between development and preservation. Chapter IV outlines these suggestions in more detail.

Incentives

Compared to the nationally owned traditional Korean buildings, most Early Western buildings are privately owned. One way to promote the preservation of these Early Western buildings is through economic incentives. While the seventh

⁹Korean Urban Planning Code, Section 19.

and final chapter of the 1962 Act emphasizes penal regulations for damage to a registered building, it hardly mentions economic incentives.¹⁰

One of the four purposes of the National Register system, outlined in the Introduction, is honorific distinctions, provided by the Korean National Register system under the current system of legislature, administration, implementation, and incentives. To serve the other three purposes--as a planning tool, a research database, and a base for economic incentives--several suggestions to the current system are made in the following chapter.

¹⁰Maintenance expenses can be supported by the government when a registered property is owned by a certified foundation. See the 1962 Act, Section 28.

CHAPTER IV
SUGGESTIONS FOR THE KOREAN NATIONAL REGISTER SYSTEM
TO PRESERVE EARLY WESTERN ARCHITECTURE

Overview

There are a variety of considerations that motivate preservation efforts. In the current Korean national register system, it is stated that "cultural properties are preserved to strive for the cultural betterment of the Korean people and mankind." As examined in Chapter III, the tangible cultural properties preserved so far have been mostly elite Korean traditional buildings. Only after 1984 were vernacular traditional buildings considered under the national register system. Excluding exceptional cases, early Western buildings have not received the same kind of attention. There is little room for early Western buildings in the existing Korean national register system.

The severe dichotomy between traditional and Western-influenced architecture in Korea reveals a special aspect of Korean society. Every cultural aspect in Korea reflects this same dichotomy: fine arts, music, dance, fashions, even medicine, all are divided into either traditional or Western categories. In Korean universities, some

departments are divided into two major groups, e.g., traditional and Western music, traditional and Western dance, and each group has unique standards that are not applied to the other group.

Given this situation, it is logical and necessary to have separate laws, one set for the preservation of traditional buildings and the other for the preservation of early Western buildings. Because the 1962 and 1984 acts are solely concerned with the preservation of traditional Korean buildings, it is time for a new act that covers early Western buildings.

To be recognized as a cultural property, a building in Korea (and in the United States) usually must be more than 50 years old. Historians generally agree that historic value of a property can be evaluated properly at least 50 years after its completion. Fifty years ago, in the 1940s, traditional Korean architecture was no longer dominant and early Western architecture had reshaped the townscape of Seoul. Since the 1920s, commercial offices, department stores, theaters, and banks in the Western modern style have become more common in downtown Seoul than traditional buildings.

It has been argued among architectural historians in Korea that buildings in the early Western style, or Western modernism, are from the very recent past and are therefore

less valuable to preserve. This argument ignores the reality, however, that if these buildings are not preserved now, structures or objects of the late nineteenth and early twentieth century will cease to exist in Korea. If the only cultural properties preserved are traditional Korean buildings, it will appear in the future that Korean history stopped in the late nineteenth century, and that nothing of historical and architectural consequence was built after that.

The proposed act must ensure the preservation of significant cultural properties created shortly after Korea opened its doors to the Western world, when Western influences began affecting Korean society. Early Western buildings as well as other properties of significance in the early modern era of Korea must receive proper attention under the proposed new act.

The proposed new act is directed toward the preservation of structures that will be useful for future generations in interpreting the modern era, not just for the preservation of early Western buildings. Starting with the preservation of early Western buildings in Seoul, Korea, the proposed new act can accommodate significant cultural resources of the recent past, such as well designed buildings of the 1960s and 1970s by Korean architects.

Historic preservation has more to do with the present and the future than with the past.¹ As examples, consider Eero Saarinen's Dulles International Airport in Chantilly, Virginia, built in 1962, and Frank Lloyd Wright's Guggenheim Museum in New York, completed in 1959. Both are listed in the U.S. National Register of Historic Places, even though they are not yet fifty years old. The proposed new act in Korea could overcome the reluctance of people to support the preservation of buildings constructed during their own lifetime.

Legislation

In the proposed new act, it will be reasonable to start from a broadened definition of "cultural property," a new interpretation of "preservation," and a consideration of new criteria for inclusion in the national register system. As noted, the 1962 Act divides cultural property into tangible and intangible classes. One of the most unique and desirable sections of the existing Korean national register system is the encouragement of the preservation of intangible cultural properties, such as traditional dance, music and craftsmanship. Although it is recommended that intangible

¹W. Brown Morton III, "What Do We Preserve, and Why?" in The American Mosaic, ed. Robert E. Stipe and Antoinette J. Lee (Washington, D.C.: The Preservation Press, 1988), p. 176.

cultural properties be included in the proposed new register system, this thesis is concerned only with tangible cultural properties, such as buildings.

In the proposed legislation, the definition of tangible cultural property should be broadened so that it can include various resources related to the modern era in Korea, including early Western buildings. While the existing Acts of 1962 and 1984 explicitly point out tangible cultural properties (such as traditional wooden structures), the proposed new act may simply use broader categories, such as districts, sites, buildings, structures, or objects. Under these categories, the proposed new register system can have the potential to accommodate any significant resource of the modern era in Korea. The existing definitions of cultural properties in the 1962 and 1984 Acts--"tangible property," "intangible property," "monuments," and "folk resources"--are apt to limit eligibility if they are applied to cultural resources of the modern era in Korea. In the proposed new act, it is desirable to set only possible categories for properties, not to limit what they should be, and to leave room for any significant resource.

Under these comprehensive definitions, not only Western buildings of the early twentieth century, but battlefields of the Korean War of 1950-53, birth sites of

economic growth in the 1970s, and even the main stadium of the 1988 Seoul Olympic Games might, in time, be eligible.

The cultural properties eligible for the proposed new national register occupy a position different from traditional artifacts. Unlike traditional properties, cultural properties of the modern era, including early Western buildings, are not static. While old palaces are managed like parks and open to the public, college halls, department stores, or banks built in the 1920s or 1930s are still functioning as they were originally built. When they can no longer serve this function, they are apt to be demolished. The interpretation of "preservation" and criteria for evaluation under the proposed new act, therefore, must be different from those under the existing acts.

Preservation in the proposed new act must be defined to mean identification, evaluation, recording, documentation, curation, acquisition, protection, management, rehabilitation, restoration, stabilization, maintenance and reconstruction, or any combination of the foregoing activities.² This broad interpretation of preservation represents concepts not present in the existing acts.

²This enumeration is drawn from the leaflet "'Historic Preservation' and 'Historic Properties,'" Local Preservation: A Service of the National Park Service (Washington, D.C.: Interagency Resources Division, National Park Service, n.d.), n.p.

The above activities suggest new, active directions in preservation. Considering the current status of early Western buildings in Seoul, preservation should start with identification, evaluation, and documentation. Without this, the character of existing resources of the modern era in Korea cannot be defined, nor can their significance be judged. A building's significance is evaluated by relative values, such as relative significance in relation to other buildings in the city or in the nation. Through identification and documentation of existing resources, a comparative evaluation can be made. Such evaluations can provide a consistent and defensible basis, upon which building preservation must depend. "A Basic Study of Developing Inventory and Evaluation Forms for Modern Buildings in Seoul, Korea," listed in the Appendix, can be referred to in these matters. Formulation of the proposed new national register can follow this inventory and evaluation phase.

Rehabilitation, restoration, or stabilization are important to include in the proposed new act. Buildings in the early Western style or Western modernism are still woven into the ordinary daily lives of people in Seoul. Not all registered buildings can be museums, nor is this desirable. Thus, the best way to keep them vital is to encourage their continued use.

Under the 1962 Act, registered buildings cannot be changed unless changes are for the purpose of restoration permitted by the Cultural Property Committee. Section 7 of the 1962 Act is devoted to the penal regulations, according to which one can be sentenced for up to ten years in jail or fined ten million won (about fourteen thousand U.S. dollars), if he or she damages a registered building. The 1984 Act only permits improving sanitary facilities of vernacular traditional buildings for the owners' or users' convenience. For the protection of the most important traditional buildings, these severe regulations worked very well. Since most of the affected buildings are not used in daily living, those regulations cause few inconveniences. However, considering early Western buildings which have been serving their original functions, rehabilitation and adaptive reuse are inevitable to promote this continual use.

The proposed new national register system should not limit the rehabilitation or adaptive reuse of the early Western buildings. Rather, rehabilitation should be actively encouraged. Along with registration, standards for rehabilitation of registered buildings should be prepared as stated in the following ordinance.³

³In the United States, the National Park Service published The Secretary of the Interior's Standards for Rehabilitation and the Guidelines for Rehabilitating Historic Buildings with the assistance of professional and support staff. Since 1979, it has been expanded and updated.

Under the proposed new act, it is desirable that the national register criteria recognize the broadened range of properties and accommodate different levels of significance, including modern Korean political and architectural and engineering history. Unlike the one fixed level of significance in the existing acts, however, the proposed new register must encourage the inclusion of properties significant at both the national and local levels. Significance is a comparative judgment and is affected by context. What is significant in one city may have no meaning at all in other cities; provincially valuable buildings may be insignificant from a national perspective.

If buildings of both national and local significance can be nominated to the same register system and acquire the same status, problems may arise about both buildings being treated or honored equally. What is the use of the national register system, it might be argued, if any building can be listed and thus acquire equal status regardless of its level of significance?

Some American preservation specialists address the same concern. Paul E. Sprague said that "you can get anything on this official list called the National Register of Historic

Places; all you have to do is to make a case."⁴ Thomas F. King suggested that if you can nominate whatever you want to the National Register, the list will lose its meaning.⁵ However, reconsidering one purpose of the national register --retaining a nation's significant cultural properties-- might well mean that a locally significant building is as meaningful as a nationally significant one, and hence both deserve the same attention. Under these comprehensive guidelines, the three demolished buildings discussed in Chapter I could have been registered as locally significant resources.

The next component to be examined for a more inclusive register system is the revision of evaluation criteria. For detailed criteria, the U.S. national register system can provide a convenient starting point. The U.S. National Historic Preservation Act of 1966 divides the national register criteria into four categories:

1. A property that is associated with events that have made significant contributions to the broad patterns of U.S.

⁴William J. Murtagh, "Forum on the Meaningful Assessment of the Built Environment," cited in Pamela Thurber, ed., Preservation Policy Research--Controversies in Historic Preservation: Understanding the Preservation Movement Today (Washington, D.C.: The National Trust for Historic Preservation, 1983), pp. 71-72.

⁵Thomas F. King, "Is There a Future for the National Register?" in Preservation Policy Research, ed. Pamela Thurber (Washington, D.C.: National Trust for Historic Preservation, 1985), p. 70.

history. The significant parts of "broad patterns" of national, state, or local history might, for example, exemplify the economic growth or decline of a community during a particular period, or the development of a transportation or communication system. With this criterion, the historic rail road depots, early movie theaters, or early district courts built in Western styles in Seoul could be registered and preserved.

2. A property that is associated with the lives of persons significant in U.S. history. The property's association with an individual can be important at the national, state, or local level.

3. The third criterion is complex and has several subparts. The first subpart provides that a property may be registered if it embodies the distinctive characteristics of a type, period, or method of construction. This means a property may be registered if it is a good example of a particular kind of architectural style, engineering, landscape architecture, or the vernacular forms of construction used in a region during a particular period. Considering not only architectural style, but also type of engineering, landscape architecture, or vernacular construction form, this act can help preserve the integral development of Korean society after Western influence.

The second subpart concerns property that represent the work of a master. It allows the registration of properties designed or built by master architects, engineers, landscape architects, or builders. Under the old acts, buildings of leading architects in Korea during and after the 1920s have hardly had a chance to be preserved. The concept that was previously applied to the levels of significance needs to be extended here. Compared to traditional buildings built throughout a long history, the works of leading architects in the modern era may look inferior. However, it is desirable to evaluate an architect's work in relation to that of his contemporaries, not his ancestors. Through that judgment, characteristics of a period can be revealed as it was, and then be preserved.

For future generations, the new register system can provide room for the work of masters in each period, whether the 1920s, the 1960s, or even the 1990s.

The third subpart provides that a property may be registered if it possesses high artistic value. Such a property might include buildings that have fine murals or stone work, or finely designed landscapes.

The final subpart concerns the recognition of a district. It says that a property may be registered if it represents a significant and distinguishable entity whose components may lack individual distinction. A district may

be significant as a whole, even though it may be composed of elements, sites, buildings, structures, and objects that would not qualify individually. The identity of a district results from the grouping of features and their interrelationships. For example, a group of warehouses, which individually are not significant, may be important because of their collective representation of an architectural style, their collective use of space, or their collective association with a community's industrial development.

Synthesizing these criteria, the proposed new register system might consider (a) association with significant events in modern Korean history, (b) association with significant persons in modern Korean history, (c) distinctive examples of architecture, landscape architecture, engineering, or works of masters, or collective significance as a district. All of these criteria can be used at the national, provincial, and local significance levels.

To make the proposed new national register system efficient and practical, the foregoing suggestions must be coupled with effective administration, and the implementation of suitable economic incentives must be provided. These are discussed in the following sections.

Administration

When a new national register system is planned for the cultural resources of modern Korea, administrative backing is needed. The possibility of administering the proposed new register within the existing government organization will be examined first.

The existing national register system is maintained in two cultural property divisions in the Cultural Assets Management Bureau of Korea. All nominations are reviewed by the Cultural Property Committee, which is composed of professionals in the field with two-year tenure.

Within the existing administrative structure there are problems: First, there are no proper professional government bodies at the provincial and local levels. Therefore, locally and provincially significant resources are apt to receive less attention, and the central preservation programs are ineffective in reaching out to the local level. Second, while the roles of the local or provincial bodies are weak, the Cultural Property Committee's roles are, in inverse proportion, too big for its capabilities. These problems should be examined carefully for the sake of both the existing and the proposed register systems.

In the Korean cabinet, the Ministry of Culture, recently separated from the Ministry of Culture and Information, became an independent department in January 1990. The

Cultural Assets Management Bureau, the central government office responsible for cultural resource management in Korea, is now in the Ministry of Culture (see the organizational chart, table 6). Since the Bureau, established in 1961, was transformed from the former dynasty's property management office, it has served a major role in the protection of grand examples of Korean traditional architecture.

Focusing primarily on the management of old Korea's cultural properties, the Bureau has some rigid structural characteristics. Some suggestions for the existing administration system are required in the proposed new act for the registration of early Western buildings as well as other significant resources of the modern era in Korea.

As examined in Chapter III, the Bureau is a centralized and isolated office without linking offices at the local level. It lacks a nationwide network in administering cultural resources. In Seoul, for example, nomination at the local level to the municipal register of cultural properties is carried out in two ways: the mayor of Seoul may nominate through recommendations of the Cultural Property Committee of Seoul; or the Minister of Culture may make a recommendation after consulting with the Cultural Property Committee. There is no administrative linkage, however, between the Cultural Assets Management Bureau and the city of Seoul. Furthermore, the superior government office of

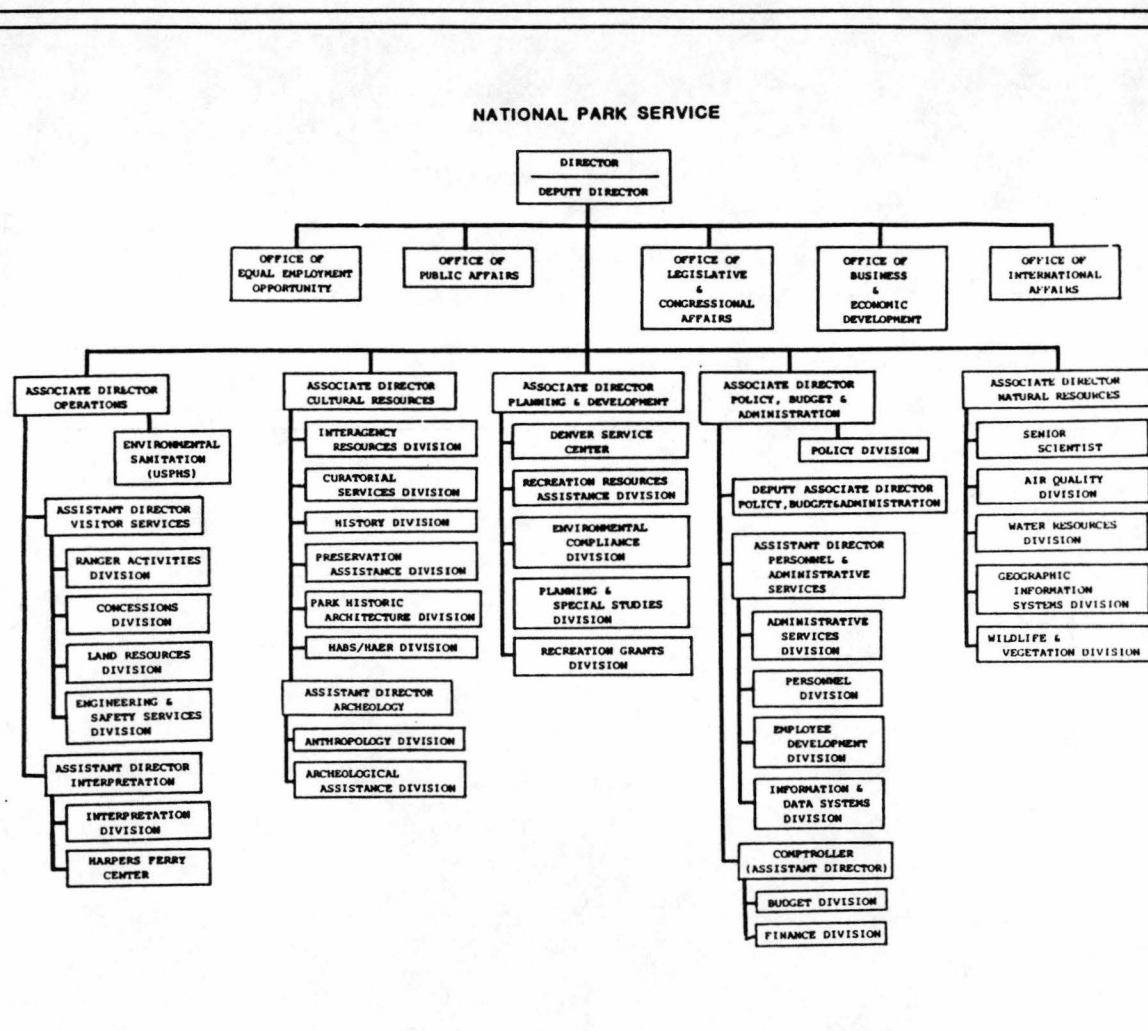
the city of Seoul is the Ministry of the Interior, while that of the Bureau is the Ministry of Culture. Nor can the budget of the Ministry of Culture compete with that of the Ministry of the Interior.

Regarding connections between the central Bureau and the provincial or local offices, the U.S. Historic Preservation Act of 1966 can be examined as a reference for promoting a nationwide preservation system at the national, state, and local levels.⁶ Under the U.S. Act of 1966, the partnership that is central to the national historic preservation program was launched. In the United States, the National Park Service is the federal government body responsible for the nation's historic preservation. The National Park Service is subordinate to the U.S. Department of the Interior (see the U.S. organizational chart of the National Park Service, table 7).

The U.S. 1966 Act authorizes the Department of the Interior to establish, maintain, and expand a national register of historic places. The register is maintained by the National Park Service. The Act also establishes the responsibilities of State Historic Preservation Officers (SHPO), who administer the national historic preservation

⁶J. Myrick Howard, "Where the Action Is: Preservation and the Local Government," in The American Mosaic, ed. Robert E. Stipe and Antoinette J. Lee (Washington, D.C.: The Preservation Press, 1988), p. 103.

Table 7. The Organizational Chart of the
U.S. National Park Service



program at the state level. Each SHPO is responsible for surveying to identify historic properties, nominating properties to the national register, and other activities. The Act also provides for the certification of local government agencies whose historic preservation programs meet

prescribed standards from the SHPO, to assist them in carrying out preservation activities at the local level. At least ten percent of the annual historic preservation fund grant made to states under the National Historic Preservation Act must be distributed among certified local governments. The federal government is viewed as the standard bearer, while the actual preservation happens through local governments; the state government is in the middle.

Korean central-provincial-local structure is different from the U.S. federal-state-local structure. However, to make the proposed new national register system efficient and finally to preserve significant cultural properties at each level, a partnership among these three bodies is required. The current preservation activities in Korea are mostly practiced in the central government sector, the Cultural Assets Management Bureau. It would be ideal if provincial and local administration offices for historic preservation could be established and linked to the Bureau under the proposed new act. Then the Bureau might play its role in establishing professional criteria and standards, providing incentives for rehabilitation, and protecting historic properties from harm.

On the other hand, provincial and local governments might take part in identifying significant properties and

nominating them to the proposed new national register. Compared to the number of locally significant buildings, relatively few Korean cultural properties will be of truly national significance. Most properties will be related to people, events, and places essentially of local interest. To establish a national-provincial-local network is critical even for traditional buildings.

With the establishment of provincial and local offices, the current roles of the Cultural Property Committee, such as permitting rehabilitation or repairs of local buildings, can be transferred to the local level. While nominations are encouraged to be prepared at the local level, the Committee can make the final review for inclusion on the national register. It would be desirable for the Committee to spend more of its time promoting the national preservation programs or standards. It would be also appropriate if the subcommittee could be enlarged and composed of more specified professionals. As a whole, it can be concluded that, both for the proposed new national register system and the existing one, enlargement of the existing administration structure is necessary. The national-provincial-local linkage in administration is highly recommended.

Implementation

As discussed in Chapter III, the existing implementation process reveals several problems. First, the process of determining eligibility for the national register system is not open to the public; second, methods to resolve conflicts between development and preservation are not established explicitly. Suggestions for these two problems are discussed below.

One of the major characters of the proposed new national register system is its decentralization. Locally significant buildings, such as a city hall and a small bank of early Western style, can be nominated by the local community. It is important to establish an open process of nomination so that everyone, with the help of the local or provincial preservation office, has access to nominating what they think significant.

Section 101 of the U.S. National Preservation Act of 1966 might be a reference. Briefly, proposing property for nomination to the national register is a three-step process: (a) nominations are reviewed by the State Advisory Committee on Historic Preservation; (b) if approved, a nomination document is signed by the State Historic Preservation Officer or the Deputy SHPO; and (c) it is forwarded to the Keeper of the national register, who makes the final decision at the National Park Service in Washington, D.C.

The partnership of federal, state, and local governments in the national historic preservation program is operated under the U.S. 1966 Act. The recommendation-nomination-registration process of the national register process varies in detail from state to state.

Oregon maintains an open door nomination policy. According to the leaflet, "How to Prepare Nominations to the National Register of Historic Places," prepared by the Oregon State Historic Preservation Office in 1988, any citizen may propose any property for listing in the national register, but safeguards are built into the system to ensure that the concerns of the property owners and local government are addressed.⁷

Before the listing process begins, a proponent, often the property owner or the owner's representative, fills out a nomination form. The form requires a detailed description of the property as well as a statement of the property's historical significance.

The State Advisory Committee on Historic Preservation, the recommending body, consists of nine members appointed by the Governor. At least five members must have professional credentials in history, archaeology, architectural history, architecture, and historical architecture. In Oregon, the

⁷Oregon State Historic Preservation Office, How to Prepare Nominations to the National Register of Historic Places (Salem: Division of Parks and Recreation, 1988).

statute provides that one member must be a native American Indian. The Committee customarily meets for the purpose of reviewing nominations four times a year.

It would be desirable if the proposed new national register of cultural properties for modern Korea could be implemented by the open nominating process in the partnership of national-provincial-local government offices. Everyone should be able to nominate whatever they think significant with the help of a local government office.

One purpose of being registered is to be protected from future harm. Most conflict is between development and preservation. Since most early Western buildings are located in the middle of urban activities, the frequency of threats from urban renewal and expansion are higher than for properties located elsewhere. Unless some process of resolving conflicts between development and preservation accompany the proposed new national register system, it will not be practical.

This conflict resolution process requires a working partnership among departments in the Korean Cabinet. Most public developments are related to the ministries of Construction, Transportation, and Interior. The Ministry of Culture must establish some tools, by law, to protect registered properties against public undertakings practiced by the above departments. Co-operative reviewing processes

among departments are necessary to mitigate harm to cultural properties. The existing act lacks this provision.

Section 106 of the U.S. 1966 Act suggests some steps for this review process. This section requires that federal agencies consider what effects their actions may have on historic properties. It also requires that federal agencies give the Advisory Council on Historic Preservation reasonable opportunity to comment on such actions.

Conceived as an advisory body operating at the highest levels of government, the U.S. Advisory Council, an independent federal agency, has always included cabinet officers. It now consists of 19 members, the secretaries of the Interior and Agriculture, the heads of four other federal agencies appointed by the president, four experts of preservation including the chairman of the National Trust for Historic Preservation and the president of the National Conference of State Historic Preservation Officers, a governor, a mayor, the Capitol architect, and four public members.

All federal or federally sponsored activities are subject to review under Section 106, whether activities affect nationally registered or eligible properties. The procedures to be followed in a Section 106 review are referred to as the "Section 106 process," and set forth in regulations issued by the Advisory Council on Historic Preservation. The process consists of five basic steps:

1. Identification of historic properties that a federal action may affect.
2. Evaluation of the significance of potentially affected properties.
3. Assessment of the nature of the effects.
4. Consultation with preservation experts to avoid or reduce harmful effects.
5. Obtaining the Advisory Council's comments and proceeding with agreed decision.

The major problem with the U.S. Advisory Committee at the federal level is that it is "advisory." It can only slow down a harmful project; it cannot prevent a major harm to historic buildings. While the Section 106 review process does not authorize the cessation or abandonment of projects that will harm historic properties, establishing this kind of tool is important. Although called a "paper tiger," tools such as the 106 review process are effective in spreading awareness of preservation issues in every governmental action.

Possible suggestions in Korea might be to organize interdepartmental councils on preservation of cultural properties, and to establish reviewing processes as outlined above. It would be more desirable for Korea to have an improved process based upon the U.S. system. If the future Korean Advisory Council could recommend to the Ministry of

Culture that certain actions be taken, then the Ministry of Culture could have the final authority to deny an application, to approve a project, to prevent demolition, or to require relocation. To resolve conflicts between development and preservation, the suggestions must be secure under the proposed new act.

Incentives

Economic incentives for the preservation of historic properties are among the most useful tools a government can use to protect and enhance its historical environment. Both for the existing and future preservation programs in Korea, economic incentives must be established. One progressive component that the proposed new national register system can provide is tax incentives. The governmental role in preserving historic buildings must be changed from one of charging fines to that of promoting economic benefits.

U.S. examples of tax incentives on preserving historic buildings are examined again, focusing on federal examples. According to John M. Fowler, tax incentives have been one of the driving forces in U.S. preservation actions.⁸ In 1976, as part of the comprehensive Tax Reform Act, the U.S.

⁸John M. Fowler, "The Federal Government As Standard Bearer," in The American Mosaic, ed. Robert El Stipe and Antoinette J. Lee (Washington, D.C.: The Preservation Press, 1988), p. 66.

Congress amended the Internal Revenue Code to redress the imbalance between the tax treatment of new construction and rehabilitation of historic properties. The 1976 amendments provided some modest incentives for rehabilitating historic properties. These changes spurred an increase in preservation investment over the next few years, but it took the Economic Recovery Tax Act of 1981 to transform the economics of historic preservation. Since that time, private investment in rehabilitation has surpassed all expectations and far exceeded the amount of direct preservation grant funds distributed during the 20 years of the U.S. 1966 Act.⁹

The Economic Recovery Tax Act of 1981 (ERTA) made sweeping changes to tax treatment of investment in real estate development. An investment tax credit system was introduced to stimulate investment in the rehabilitation of older structures, including but not limited to historic buildings. This authorized tax credits equivalent to 15 percent of the investment in qualified rehabilitation expenses for 30-year-old commercial buildings and 20 percent for those 40 years old. It also authorized a 25 percent tax credit for historic buildings, providing the Secretary of

⁹Elizabeth A. Lyon, "The State: Preservation in the Middle," in The American Mosaic, ed. Robert E. Stipe and Antoinette J. Lee (Washington, D.C.: The Preservation Press, 1988), p. 64.

the Interior certified both the significance and the rehabilitation.¹⁰

The Tax Reform Act was signed in 1986, making comprehensive changes to the Internal Revenue Code. The 1986 Act reduced the advantages and thus the investments in properties, which had been encouraged under the 1981 Act. A number of the changes directly affect the rehabilitation of historic buildings. The Tax Reform Act of 1986 establishes:

1. A 20 percent tax credit for substantial rehabilitation of historic buildings for commercial, industrial, and rental residential purposes, and a 10 percent tax credit for the substantial rehabilitation for nonresidential purposes of buildings built before 1936.

2. A straight-line depreciation period of 27.5 years for residential property and 31.5 years for nonresidential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed. The eligible historic buildings are buildings that are listed individually in the national register of historic places, or significant buildings located in a registered historic district.

¹⁰The National Trust for Historic Preservation, "Tax Incentives: Their Impact and Proposed Changes," in The Preservation Year Book (Washington, D.C.: The Preservation Press, 1987), p. 362.

Other incentives include a property tax freeze. The Oregon statute provides for special assessment of historic property. Under this program, an owner of a property listed in the National Register of Historic Places may have the true cash value of the property "frozen" for fifteen years. This allows the owner to restore or improve the condition of a property and not pay taxes on the resulting increases in the property's value until the fifteen-year period has expired. At the end of the period, the owner will begin to pay taxes on the full value of the property, but does not have to pay back the tax savings that were accumulated during the fifteen-year special assessment period.¹¹

The State Historic Preservation Office, the National Park Service, and the Internal Revenue Service are responsible for the procedures of the above tax incentives. Clearly, the federal tax incentives dramatically influenced historic preservation in the United States. The essence of the tax incentive program is the harnessing of the economic forces of the marketplace with the established social policy goals of preserving the national patrimony. While this alliance may have its problem at times, its successes demonstrate the resourcefulness of the preservation movement and its ability to tap the necessary sources of support for a

¹¹Oregon Department of Transportation, State Historic Preservation Office, Special Assessment of Historic Preservation, Fact Sheet 2253, Doc H#2 (Salem, Ore.: Author).

long-term, broad-based approach to the preservation of properties that are, after all, in the marketplace as being essentially commodities.¹²

It would be desirable to review whether the Korean tax system discriminates against reuse of historic buildings in favor of modern replacement. Then, certain tax incentives, such as those described above, should be established to make the proposed new register system more effective.

¹²Ibid., p. 69.

CHAPTER V

CONCLUSION

The 1962 Act established a Korean national register of cultural property to list grand examples of traditional architecture, and the 1984 Act expanded the register to accommodate less grand but significant traditional buildings and districts. Both Acts, however, were structured for traditional Korean architecture. Administration and implementation of the register system also have served this purpose. In Seoul, only 23 exceptional examples of early Western buildings have been listed under the 1962 Act, mostly as "historic relics." Compared to traditional architecture, early Western architecture has been neglected. Although early Western architecture is not yet fully accepted as a part of Korean cultural heritage, this architecture well represents characteristics of late nineteenth and early twentieth-century Korean society. To understand the development of modern Korea, early Western architecture deserves more attention.

Considering these circumstances, a separate national register system for early Western architecture is necessary. There has been little research in this direction, however.

This thesis can be regarded as a preliminary proposal for a new national register system which advocates the preservation of early Western buildings in Seoul, Korea. This proposed new national register system is coupled with analysis and suggestions for legislation, administration, implementation and incentives of the existing register system.

Contributions of this thesis follow:

1. It provides a basic foundation for the nomination of early Western buildings to the national register.

2. It points out several problems of the existing register system. The legislation tends to focus on single properties of national significance and ignore those of local and district significance. The administration is too centralized and lacks linkage with local and provincial offices. The public has no access to the nomination process, and there is no substantial review process to resolve conflicts between preservation and development. Severe regulations for registered buildings keep private owners from nominating their properties.

3. It suggests improvements for the above problems. Inclusion of locally as well as nationally significant buildings and districts can broaden the rigid concept of what cultural properties should be. With the enforcement of local administrative offices, the central office can devote

its time to more comprehensive national preservation programs or standards. An open nomination process can increase public participation in the preservation of the nation's heritage. A conflict-resolving process, co-operated between related ministries in the cabinet can diminish harm to historic properties. Rather than regulations which penalize, regulations should encourage economic benefits, such as a tax incentive and a property tax freeze. This can attract private developers and property owners to preserve historic buildings.

This thesis, which focuses on the preservation of early Western buildings, can be directed toward the preservation of other significant cultural properties of the modern era and recent Korean history. It is preliminary research which discuss only the public sector of preservation. For further research, the role of the private sector in preservation and the structure of preservation education that produces future preservationists should be investigated.

APPENDIX

RESULTS OF "A BASIC STUDY OF DEVELOPING INVENTORY
AND EVALUATION FORM FOR MODERN BUILDINGS
IN SEOUL, KOREA"

I. Introduction

In any plan for preserving historic buildings, the basic step is above all a comprehensive inventory and evaluation of existing resources. Only on a solid foundation of a thorough inventory and reasonable evaluation can we expect an actual preservation plan. Without an inventory and evaluation we can not define the character of existing resources nor have a balanced tool for a community's planning which would result in an effective preservation plan. Effective preservation plans for historic buildings such as easements, tax incentives, zoning and land use controls fundamentally require judgements of what buildings should have priority, and the priority decision springs from a thorough inventory and evaluation of existing resources. The values of inventory and evaluation work in preserving historic buildings are, briefly, to identify existing buildings and to provide data for priority decisions.

In contrast to the preservation of traditional historic buildings in Korea, modern buildings which were built by western influence around the late 19th and early 20th century haven't had proper attention for their protection. It can be said that there are no strategies for preservation of these historic modern buildings because still there is no official inventory and evaluation of them. Up to now, a few scholars have tried to identify historic modern buildings by themselves but this information is for the purpose of data for architectural history rather than that of a tool for preservation plans. In order to have an impact on preservation plans, the inventory and evaluation work should be official. What is needed most basically to preserve historic modern buildings in Seoul, Korea is an official inventory and evaluation of existing modern buildings.

Under these circumstances my research goal is to develop inventory and evaluation forms for historic modern buildings in Seoul, Korea. I believe comprehensive forms for inventory and evaluation of the buildings are one of most basic and urgent assignments for preserving historic modern buildings in Seoul, Korea. The purpose of the research is to suggest a basic inventory and evaluation form for modern buildings in Seoul, Korea so that they might provide a common survey form for individual scholars and be referred to an official form for government workers.

2. An Architectural Inventory Form for Modern Buildings in Seoul, Korea

2-1 What is a building inventory ?

In short, it is to record information about each building such as its name, location, owner, present use, its date, architect, original use and so on. A description of its appearance and construction generally follow along with photos and drawings. According to the purpose of an inventory, the forms can be varied. In north America at a national level, the Canadian Inventory of Historic Buildings and the Historic American Buildings Survey can be regarded as good examples.¹ At the state and local level each state and city develop its own forms but basic contents are similar. The inventory form that I developed for this paper is to record modern buildings in Seoul, Korea, and I referred in large portion to Oregon State Inventory Forms, Ellis Lawrence Building Survey forms and other U.S. and Canadian examples.

¹ Harold Kalman, " An Evaluation System for Architectural Survey." APT, vol8 no.3 (1976) : 3

2-2 What to record in a building inventory?

Generally a building Inventory form contains four information categories about buildings except basic information : Basic information, Historic information, Architectural information and Integrity Information.

BASIC INFORMATION

This is for the identification of a building with basic informations such as

Common name,
Location,
Current function,
Built year

HISTORIC INFORMATION

This is for the record of a building's historic background.

Historic name
Historic function
Associative events or persons
Theme*

*Choices for theme are described in chapter 2-3.

ARCHITECTURAL INFORMATION

This is to describe a building's physical appearance and its architectural backgrounds.

Architect
 Contractor
 Artist / Craftsman
 Design year (begin / end)
 Construction year (begin / end)
 Style**
 Description***
 Plan type
 Foundation material
 Stories
 Basement
 Roof form
 Wall construction
 Structural frame
 Primary window type
 Exterior surface material
 Decorative features
 Landscape features
 Associated structures
 Setting

**Choices for style are described in chapter 2-4.

***Choices for each items in the Description are listed in Appendix I.

INTEGRITY INFORMATION

This is to record a building's current conditions as to historic and architectural integrity.

Status (survived / demolished)
 Moved
 Alterations / Additions
 Condition (good / fair / poor)
 Exterior Integrity - essentially intact
 minor change but original character intact
 moderate change ; some original character remains
 major change ; original character lost
 Interior Integrity - essentially intact
 minor change but original character intact
 moderate change ; some original character remains
 major change ; original character lost
 Site Integrity - essentially intact
 minor change but original character intact
 moderate change ; some original character remains
 major change ; original character lost

2-3 Theme and historic function

The theme is to give an idea of a building's involvement or contribution to the local history.

The historic function is to address a building's historic usage. The relation between theme and function might be very close; if a theme is 'commercial' then functions might be 'office', 'hotel', 'bank' and so on. The theme list with functions for modern buildings in Seoul, Korea can be categorized as follows.

Theme / Functions

Commercial

- office
- hotel
- bank
- stock market
- department store
- chamber of commerce
- product exhibit

Communication

- post office
- newspaper company
- radio station

Education

- academic office
- high school
- college
- professional school
- university

Fine/Applied Arts

- museum

Foreign Diplomacy

- consulate office
- consular's residence
- legation office

Lee Dynasty

- palace

Literature

Law

- court house

Local government

- city hall
- police office
- fire department

Manufacturing

- publication company

Medicine
 hospital
 drug store
Military
 armoury
Monument
 gate
 tablet house
National Government
 cabinet office
Performing Arts
 theater
Politics
 congress
 party office
Provincial Government
 provincial hall
Recreation
 swimming pool
 indoor court
 movie theater
Religion
 church
 meeting hall
 monastery
 office
Residence
Science
 green house
 astronomical observatory
Transportation
 railway station
 bus station

2-4 Style

During the mid 19th to early 20th century, architecture of western Europe and the United States was experiencing stylistic confusions, various classic revivals, eclecticism, new materials technology, and new building types as well. When Korea opened its door to the western world in 1876, these various architectural styles were introduced to Seoul, Korea via many routes. Modern buildings in Seoul, Korea are mostly the new building types which had not existed in its architectural history : foreign legations, Christian churches, western type hospitals, schools, offices, hotels and so on. Each new building brought new style, material and technology. On the other hand, existing traditional styles, mainly for wooden structures,

were added or mixed with the new styles. Therefore it is often very difficult or impossible to define precisely a modern building's architectural style. However I believe it is worth while to investigate modern building's stylistic character which represents dynamic situations of a society's sudden change. The following is a style list which aims to capture any modern building's stylistic appearance. Chung-Dong Kim's A Study on the Modern Architecture, Seoul, Korea was used to view modern buildings in Seoul and Nicholas Pevsner's An Outline of European Architecture, Leland Roth's A Concise History of American Architecture, Marcus Whuffien's American Architecture since 1780 and Rosaline Clark's Architecture Oregon Style were consulted in making the style list.

American Colonial Revival*
 Art Deco
 Baroque/Neo Baroque**
 Baroque Revival
 Classic/Neo Classic
 Classic Revival
 Commercial
 Egyptian
 Exotic***
 Gothic
 Gothic Revival
 Georgian
 Georgian Revival
 Half Modernism/Transitional ****
 International
 Industrial
 Jacobethan
 Moslem
 None
 Prairie
 Renaissance
 Renaissance Revival
 French Renaissance
 Romanesque
 Romanesque Revival
 Second Empire
 Sullivanesque
 Tudor
 Traditional/Traditional Revival*****
 Mixed Traditional
 Unknown

* American Colonial Revival style is like styles of the American mission schools which have the atmosphere of American colonial styles. It might have similar appearance to Georgian or Jacobethan revival style but I define American colonial revival as a very stripped style of them. Mostly high schools built early 1900s by American evangelists may be in this category.

** The difference between an original style and its revival can be defined like this ; a original style means its representing genuine principles of a style while revival refers to watered style. For example, Baroque or Neo Baroque style applies to a building which represents high style of Baroque principles while Baroque Revival is for a building which retains some Baroque elements.

*** Exotic refers to a stylistic mix which includes an atmosphere of a style other than those of western Europe or U.S. origins.

**** Half Modernism / Transitional style is for a building which has characteristics from both International style and other styles before International style.

***** Traditional style refers to the Korean traditional style. In this case Traditional/ Traditional Revival styles adopt traditional principles of Korean architecture mostly for new building types On the other hand, Mixed Traditional style combines western styles with traditional styles.

2-5 An inventory form

As a result of the above process an inventory form can be made as in Fig. 1.

3. An Architectural Evaluation Form for Modern Buildings in Seoul

To evaluate a building's historic or architectural significance in a numerical way might be illogical. However, as a tool for preservation planning, a numerical value system is inevitable. I believe that the point here is not the justification of evaluating a building in a tangible way but the rationalization and simplification of that tangible way.

3-1 Criteria for evaluation

Basically three criteria are considered : Historic significance, Architectural significance and Integrity significance, which meet the categories from the inventory form. Each significance field is assigned numerical values; Historic significance is assigned 40 points, Architectural significance is also 40 points and Integral significance is 40 points. Criteria and point distribution for each significance is as follows;

HISTORIC SIGNIFICANCE (total 40 points)

ASSOCIATIVE VALUE OF HISTORIC EVENTS OR ACTIVITIES :

choices :

strong association with national historic events or activities	15
strong association with provincial historic events or activities	10
strong association with local historic events or activities	8
some association with historic events or activities	5
no known association with historic events or activities	0

ASSOCIATIVE VALUE OF HISTORIC PERSON :

choices:

strong association with person(s) significant in national history	15
strong association with person(s) significant in provincial history	10
strong association with person(s) significant in local history	8
some association with historic person(s)	5
no known association with historic person(s)	0

ASSOCIATIVE VALUE OF IDEAL, INSTITUTION OR POLITICAL ENTITY

major symbolic association with national ideal or institution	10
major symbolic association with provincial ideal or institution	7
major symbolic association with local ideal or institution	5
some significant symbolic association	3
no known significant symbolic association	0

ARCHITECTURAL SIGNIFICANCE (total 40 points)

DISTINCTION OF STYLE

choices :

prime example of its style nationwide	10
has distinctive features of its style in Seoul	8
few features associated with its style	5
not applicable	0

DISTINCTION OF ARCHITECTURAL DETAIL & CRAFTSMANSHIP

choices :

significant new craftsmanship or new materials in Seoul	10
high quality skilled work with some fine materials	10
better than average workmanship and materials	7
ordinary construction with no special features	3
unknown	0

DISTINCTION OF BUILDING TYPE (ORIGINAL USE)

choices:

unique in the history of architecture nationwide	10
unique in the history of architecture, Seoul	8
one of few examples	6
one of several examples	3
unknown	0

DISTINCTION OF ARCHITECTURAL DESIGN

choices:

one of best designs of the period	10
above average design of the period	8
average design of the period	5
below average design of the period	0

INTEGRAL SIGNIFICANCE (total 40 points)**EXTERIOR INTEGRITY**

choices:

essentially intact	15
minor change but original character intact	9
moderate change ; some original character remains	4
major change ; original character lost	0

INTERIOR INTEGRITY

choices:

essentially intact	15
minor change but original character intact	9
moderate change ; some original character remains	4
major change ; original character lost	0

SITE INTEGRITY

choices:

essentially intact	10
minor change but original character intact	9
moderate change ; some original character remains	4
major change ; original character lost	0

3-2 Rank

According to the scores from the evaluation four ranking decisions can be made.

(Exact numerical limits of each of the following ranks should be set after the initial evaluation.)

PRIMARY

Buildings ranked as 'primary' might be interpreted to have significant historic association, excellent architectural meaning and integrity. In case the evaluation rank is used for reference data to estimate future damage from an urban undertaking, buildings ranked 'primary' should be considered seriously for protection. It would be appropriate to nominate those 'primary' ranked buildings to the National Register soon.

SECONDARY

'Secondary' ranked buildings refer to the ones which have less significance historically and less excellence or integrity architecturally than those which are ranked 'primary'. They have sufficient distinction historically or architecturally to be eligible for the Municipal Register.

THIRD

Buildings ranked 'third' can be interpreted to have some significance historically and architecturally or to have been altered enough to lose their integrity. They would not be eligible to be nominated for any Register except as an element of a significant group nomination.

FOURTH

Buildings ranked 'fourth' are those which have little known historic and architectural significance or have lost their integrity as historic modern buildings. 'Fourth' ranked buildings may be demolished if necessary. But it is recommended that a full written description, photographs and drawings first document the building .

3-3 An evaluation form

As a result of the above process an evaluation form can be made as in Fig. 2

4. Conclusion

In this paper I tried to produce inventory and evaluation forms for historic modern buildings in Seoul, Korea referring to the Oregon State Inventory Form, Ellis Lawrence Buildings Survey Forms and other available resources. The results are listed in Fig. 1 and Fig. 2. I believe this is the first attempt to produce thorough inventory and evaluation forms for modern buildings in Seoul, Korea. I hope this paper will be regarded as a basic study for developing inventory and evaluation forms for historic modern buildings in Seoul, Korea. It is the first step in the large, important process of identifying, recording and preserving historic modern buildings in Seoul.

Many assignments needed to be carried out in the very near future. Those assignments can be described largely in the categories: Technical and Practical.

Technically, the theme group and the style list in the inventory form need more research about Korean modern history and modern architecture to be more comprehensive and reasonable. Also the criteria and the scale of values in the evaluation form need more study on their objectiveness and flexibility to avoid a certain subjective decision. Furthermore to make data processing available in a database system, dBASE III Plus, Dataease, or some other database program would have to be selected and prepared.

Beyond technical problems there are practical questions: Are there structural systems in national and local governments in Seoul, Korea which encourage or sponsor the undertaking of official inventory and evaluation? Currently there are no systems such as the prominent U.S. examples which enable comprehensive surveys of buildings. It is above all one of the urgent assignments to produce a convincing atmosphere which would admit the necessity of an inventory and evaluation of the existing resources in preserving historic buildings.

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FIGURE I

Modern Buildings Inventory Form
Seoul, Korea

***Common Name** (Other Name) _____
 Location: Address (Early Address) _____
 Map # (Tax Map #) _____
 Owner (Owner Address) _____
 Current Function _____
 Date of Construction _____

***Historic Name** _____
 Theme and Historic Function _____
 Associative Events or Persons _____

***Architect** _____
 Contractor _____
 Artists/ Craftsman _____
 Design Year (Begin/End) _____
 Construction Year (Begin/End) _____
 Style _____

Descriptions: Plan Type _____ Foundation Material _____
 Stories _____ Basement _____
 Roof Form _____ Wall Construction _____
 Structural Frame _____ Primary window type _____
 Exterior Surface Material _____
 Decorative Features _____

 Landscape Features _____

 Associative Features _____

 Setting _____
 Other Descriptions _____

***Current Status**(Survived/Demolished) _____ Moved(Y/N) _____
 Alteration/Addition(Date) _____
 Integrity: Exterior _____
 Interior _____
 Site _____
 Overall Condition(Good/ Fair/ Poor) _____

Inventory # _____ **Field #** _____
 Recorded by _____ Date _____
 Researched by _____ Date _____

Modern Buildings Inventory Form (2)
Seoul, Korea (Photo/Site plan)

***Common Name (Historic Name)** _____

Recent Photo

Negative #

Taken by:

Slide #

Taken by:

Historic Photo/ Other Graphic Source

Source:

Site Plan

Inventory # _____ Field# _____
Recorded by _____ Date _____
Researched by _____ Date _____

FIGURE 2

**Modern Buildings Evaluation Form
Seoul, Korea**

Common Name(Historic Name) _____

*HISTORIC SIGNIFICANCE	score(40)
Associative Value of Historic Events or Activities	__ (15)
Associative Value of Historic Person	__ (15)
Associative Value of Ideal, Institution or Political Entity	__ (10)
	total ____

*ARCHITECTURAL SIGNIFICANCE	score(40)
Distinction of Style	__ (10)
Distinction of Architectural Details & Craftsmanship	__ (10)
Distinction of Building type (original use)	__ (10)
Distinction of Architectural Design	__ (10)
	total ____

*INTEGRAL SIGNIFICANCE	score(40)
Exterior Integrity	__ (15)
Interior Integrity	__ (15)
Site Integrity	__ (10)
	total ____

Total Score _____ (140)

Ranking _____

Statement of Significance _____

Sources & Documents (Location) _____

Publications _____

***Inventory #** _____ **Field #** _____

Recorded by _____ Date _____

Researched by _____ Date _____

APPENDIX I**Choices for Architectural Descriptions**

For the choices about each items of the Description in the Inventory forms, here lists those from Ellis Lawrence Building Survey Form done by Prof. Michael Shellenbarger of University of Oregon.

PLAN TYPE & SHAPE

The first field : plan as built

- square
- rectangular (front long)
- rectangular (sides long)
- " L " -shaped
- " U " -shaped
- " H " -shaped
- circular
- polygonal
- center space (atrium)
- pavilion (projects ends)
- irregular
- cruciform
- apsidal
- apse and transept
- apse and narthex
- narthex and transept

The second field : wings to the basic plan type, if any

- +front wing
- +side wing
- +front and side wings
- +wings on two sides
- +front and two side wings
- +rear wing + front and rear wings
- +rear and side wings
- +rear and two side wings
- +front, rear, side wings
- +front, rear, 2 side wings
- +irregular / diagonal wing
- + 2 irregular / diagonal wings
- + 3 irregular / diagonal wings
- +parallel rear wing addition

FOUNDATION MATERIAL

Material as initially used : large portion only

concrete
stone
brick
unknown

ROOF FORM

The first field : the shape of the roof as built

low gable (6/12 max.)
medium gable (10/12 max.)
high gable (10/12 min.)
gable with center gable
gable with offset gable
cross gable ("X" ridge)
hipped gable
hipped cross gable
bellcast gable(s)
bellcast hipped gable
low hip (6/12 max.)
medium hip (10/12 max.)
high hip (10/12 min.)
truncated hip
hipped with center gable
bellcast hip
gabled hip or gablet
gambrel
hipped gambrel
bellcast gambrel
bellcast hipped gambrel
mansard front
mansard (4 sides)
shed (single pitch)
saltbox
essentially flat
sawtooth
monitor
dome
pyramidal
vaulted
combination gable and hipped gable
gable with 2 offset gables
gable with 3 offset gables
hipped gable with 2 offset hipped gables
hipped gable with 3 offset hipped gables
high X-hip w/ offset gable

hipped gables and gablets
 gambrel with mansard wings
 low hip with cross gables
 high gable and offset gables

The second field : dormers or other additional description.

with gabled dormer(s)
 with swept dormer(s)
 with hooded dormer(s) (rounded top)
 with hipped dormer(s)
 with hipped gable dormer(s)
 with gablet dormer(s)
 with shed dormer(s)
 with bay dormer(s)
 with triangular dormer(s)
 with gambrel dormer(s)
 with mansard dormer(s)
 with inset shed dormers
 with pediment dormer(s)
 with combination dormer types
 with inset hooded dormers
 with center gable
 with offset gable
 with center hipped gable
 with offset hipped gable
 with conical tower roof
 with gable wing
 with dome(s)
 with hip-roof wing(s)

The third field : roof material as built - most visible material

wood shingles
 slate shingles
 ceramic tiles
 composition shingles
 bituminous builtup
 metal
 unknown

WALL CONSTRUCTION

brick (bearing)
 brick (non-bearing)
 stone (bearing)
 stone (non-bearing)
 nailed wood frame
 nailed wood frame with brick veneer

concrete
 concrete masonry unit
 concrete with masonry facing
 masonry bearing and non-bearing combination
 masonry and wood frame combination
 concrete and masonry
 unknown
 hollow clay tile

STRUCTURAL FRAME

The type of frame which supports the upper floors and roof.

nailed wood frame
 heavy timber
 steel frame
 concrete frame
 masonry (bearing)
 unknown
 steel and heavy timber
 concrete and steel

PRIMARY WINDOW TYPE

The first field : material

wood
 steel
 aluminum
 metal

The second field : primary window type

1/1 double hung
 multi-pane double hung
 grouped 1/1 double hung
 grouped multi-pane double hung
 single-pane casement
 paired single-pane casement
 casement + fixed sash
 single-sash hinged(hinges top or bottom)
 two-sash hinged
 grouped hinged sash
 vertical-pivotal sash
 horizontal-pivotal sash
 horizontal sliding
 fixed sash
 no window
 multi-pane casement
 paired multi-pane casement
 grouped multi-pane casement

fixed grouped multi-pane
 grouped diamond-pane casement
 unknown
 fixed multipane
 multi-pane double hung
 and casement
 multi-pane horizontal pivot
 multi-pane over i double-hung
 union jack
 grouped awning, casement, fixed

The third field : special windows in addition to the primary type

with special round
 with special slliptical
 with special polygonal
 with special half-round
 with special half-elliptical
 with special bay/ oriel
 with special Palladian
 with special gothic
 with special rounded top
 with special 1/4 round
 with special oriel, rounded
 with special union jack
 with special ornamental pattern with transoms
 with special hexagonal
 with miscellaneous others and grouped multi-pane casement

EXTERIOR SURFACE MATERIAL

wood bevel siding
 wood weatherboards (rectangular horizontal boards)
 wood shiplap
 wood drop siding
 wood horizontal board
 wood board and batten
 wood vertical board
 wood panel
 wood shingles
 stucco
 stucco with 'half timber'
 brick
 cast stone
 terra cotta
 concrete
 cut stone
 rubble stone
 ceramic tile












slate
shingles
sheet metal
stone veneer
hollow clay tile
vinyl siding
asbestos shingles
wire mesh

APPENDIX 2.

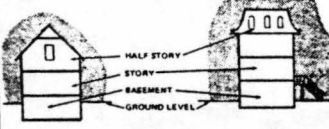

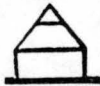










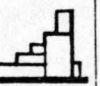
Illustrations for Architectural Descriptors

The following illustrations are quoted from the "Procedual Guide - Historic Resources Inventory" published by California State Department of Parks and Recreation in 1975.



PLAN TYPE

									
1. SQUARE	2. RECTANGULAR	3. CENTER SPACE	4. L SHAPE	5. T SHAPE	6. U SHAPE	7. H SHAPE	8. CROSS-AXIAL	9. IRREGULAR	10. POLYGONAL
									
11. CIRCULAR	12. OTHER								

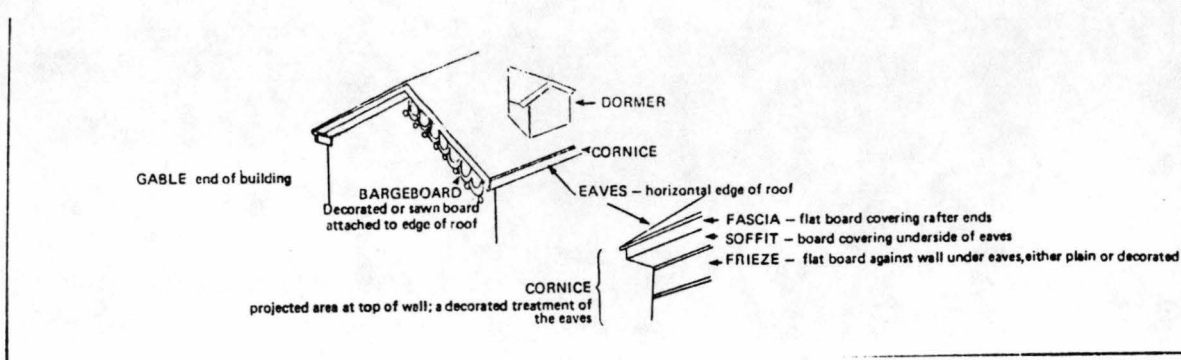
STORIES

							
	1. UNKNOWN	2. 1 STORY	3. 1 1/2 STORIES	4. SPLIT LEVEL	5. 1 FRONT 2 REAR	6. 2 FRONT 1 REAR	7. 2 STORIES
							
8. 2 1/2 STORIES	9. 3 STORIES	10. 3 1/2 STORIES	11. 4 STORIES	12. 5 OR MORE	13. IRREGULAR	14. OTHER	

BASEMENT

				
1. NONE	2. UNKNOWN	3. BASEMENT PRESENT	4. GROUND LEVEL BASEMENT (UNDER ELEVATED MAIN FLOOR)	5. OTHER

ROOF PARTS



ROOF FORM

1. NONE	2. UNKNOWN	3. LOW GABLE	4. MEDIUM GABLE	5. HIGH GABLE	6. CENTER GABLE	7. OFFSET GABLE	8. CROSS GABLE	9. HIPPED GABLE	10. BELLCAST GABLE
11. PYRAMIDAL	12. LOW HIP	13. MEDIUM HIP	14. HIGH HIP	15. TRUNCATED HIP	16. BELLCAST HIP	17. GABLET	18. GAMBREL	19. HIPPED GAMBREL	20. BELLCAST GAMBREL
21. MANSARD (SEVERAL SIDES)	22. BELLCAST MANSARD (SEVERAL SIDES)	23. MANSARD (FRONT)	24. BELLCAST MANSARD (FRONT ONLY)	25. GAMBREL (FRONT)	26. SHED	27. SALTBOX	28. FALSE FRONT	29. ESPADAÑA	30. FLAT
31. SAWTOOTH	32. A-FRAME	33. MONITOR	34. DOME	35. CONICAL	36. VAULTED OR ARCHED	37. QUONSET	38. STEEPLE SET BACK FROM EDGE ALONG ROOF PEAK	39. STEEPLE TOWER SET FLUSH WITH FRONT	40. STEEPLE ON TOWER SET OUT FROM FRONT
41. STEEPLE WITH TOWER AT SIDE(S)	42. OTHER								

DOMER FORM

1. NONE	2. UNKNOWN	3. GABLE, NO OVERHANG	4. GABLE WITH OVERHANG	5. GABLE WITH RETURN	6. GABLE WITH PEDIMENT	7. CURVED PEDIMENT	8. STEPPED GABLE	9. MISSION STYLE GABLE	10. DECORATED GABLE
11. SWEPT	12. HOODED	13. HIPPED	14. HIPPED GABLE	15. GABLET	16. SHED	17. DAY	18. TRIANGULAR	19. GAMBREL	20. MANSARD
		23. OTHER							
21. VICTORIAN SEGMENTAL	22. VICTORIAN ROUND								

ROOF TRIM

1. NONE	2. UNKNOWN	3. CLOSE EAVES	4. EAVES PROJECTING, NO RAFTERS EXPOSED	5. EAVES PROJECTING, RAFTERS EXPOSED	6. CORNICE FASCIA ALONE	7. FRIEZE ALONE	8. PROJECTING EAVES AND FRIEZE	9. FASCIA AND FRIEZE	10. CORNICE WITH FASCIA AND BRACKETS
11. PLAIN BOXED CORNICE (EAVES BOXED IN, RAFTER ENDS ENCLOSED)	12. DECORATED BOXED CORNICE	13. BOXED CORNICE SLOPED SOFFIT	14. BOXED CORNICE, SLOPED SOFFIT & FRIEZE	15. BOXED CORNICE, WITH BRACKETS	16. BOXED CORNICE, WITH FRIEZE & BRACKETS	17. BOXED CORNICE, PLAIN, FRIEZE PLAIN			
18. BOXED CORNICE, FRIEZE DECORATED	19. DECORATED BOXED CORNICE, FRIEZE PLAIN	20. DECORATED BOXED CORNICE, FRIEZE DECORATED	21. BARGE BOARD	22. PLAIN PARAPET (WALL AROUND EDGE OF ROOF)	23. GRENELLATED (CASTELLATED) PARAPET	24. PARAPET WITH ENTABLATURE	25. PARAPET WITH BALLUSTRADE	26. OTHER PARAPET	27. OTHER EAVES

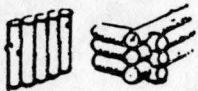

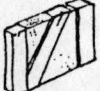








ROOF TRIM - GABLE END









1. NONE	2. UNKNOWN	3. EDGE OF ROOF CLOSE TO WALL	4. EDGE OF ROOF PROJECTING, NO DECORATION	5. EDGE OF ROOF PROJECTING WITH BOARDS ATTACHED AT ROOF EDGE	6. PLAIN BOXED CORNICE	7. DECORATED BOXED CORNICE	8. ROOF EDGES PROJECTING WITH FRIEZE
9. ROOF EDGES PROJECTING WITH ENDBOARDS (AS IN NO. 5) WITH FRIEZE	10. PLAIN BOXED CORNICE WITH FRIEZE	11. DECORATED BOXED CORNICE WITH FRIEZE	12. BOXED CORNICE WITH BRACKETS (WITH OR WITHOUT FRIEZE)	13. PLAIN BOXED CORNICE WITH EAVES EXTENDING PARTLY AROUND CORNER (WITH OR WITHOUT FRIEZE)	14. DECORATED BOXED CORNICE WITH EAVES EXTENDING PARTLY AROUND CORNER (WITH OR WITHOUT FRIEZE)		
15. PEDIMENTED BOXED CORNICE (PLAIN OR DECORATED)	16. BARGE-BOARD (CARVED OR SAWN END BOARDS)	17. GABLED PARAPET	18. STEPPED PARAPET	19. DECORATED PARAPET	20. ESPADAÑA (MISSION STYLE)	21. OTHER	

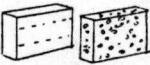
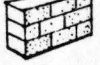



EXTERIOR SURFACE MATERIAL







EXTERIOR WALL MATERIAL - BRICK OR ADOBE COURSING <i>Multiple Choice</i> Match the pattern of the bricks or adobe block rows to those shown in the illustration						
1. NONE	2. UNKNOWN	3. HEADER BOND	4. STRETCHER BOND (ALL WIDE)	5. ENGLISH BOND (ALTERNATING ROWS OF NARROW AND WIDE)	6. FLEMISH BOND (NARROW & WIDE ALTERNATE WITHIN THE SAME ROW)	7. COMMON BOND (WIDE ROWS SEPARATED BY OCCASIONAL NARROW ROW)
8. GARDEN WALL	9. OTHER					

EXTERIOR WALL MATERIAL - BRICK, TILE, OR COMPOSITION <i>Multiple Choice</i>							
1. NONE	2. UNKNOWN	3. COMPOSITION (ASPHALT) SHINGLE OR SHEET (INCLUDES TARPAPER & IMITATION BRICK PAPER)	4. PLASTER OR STUCCO	5. ASBESTOS SIDING	6. TILE	7. BRICK	8. OTHER

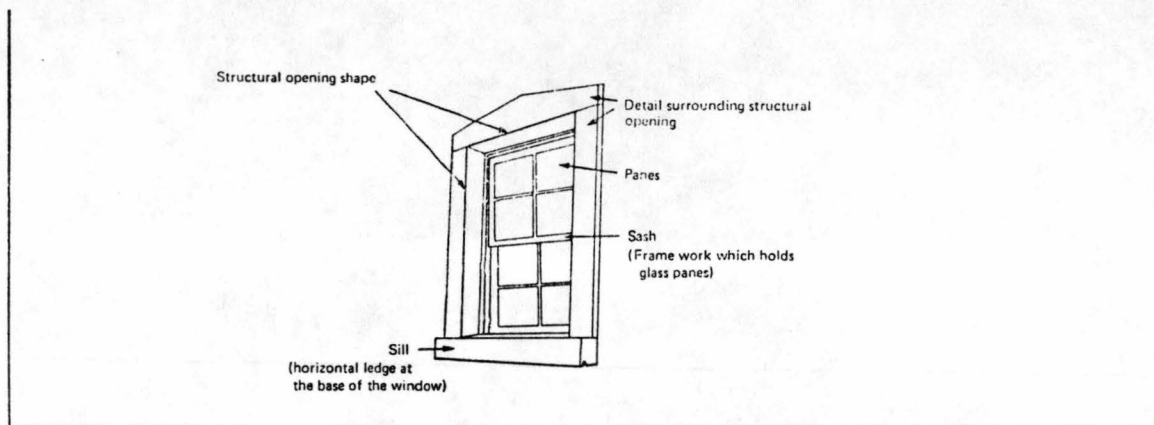
EXTERIOR WALL MATERIAL -- WOOD <i>Multiple Choice</i>								
								
1. NONE	2. UNKNOWN	3. ROUGH LOG	4. SHAPED (SMOOTH) LOG	5. HALF-TIMBER (WOOD & PLASTER)	6. SMOOTH, FLUSH BOARDS OR PLANKS	7. SHIPLAP	8. VERTICAL BOARD AND BATTEN	
								
9. OVERLAP-PING BOARDS (CLAPBOARDS, ETC.)	10. STICK STYLE	11. PANEL OR PLYWOOD	12. PLAIN SHINGLE	13. PATTERNED SHINGLE (FISH SCALE)	14. PATTERNED SHINGLE (OTHER DESIGN)	15. OTHER		

EXTERIOR WALL MATERIAL -- STONE <i>Multiple Choice</i> (Do not include small areas of stone used in porches, exterior chimneys, etc.)								
								
1. NONE	2. UNKNOWN	3. FIELDSTONE (LARGE IRREGULAR ROCKS)	4. COBBLE (SMOOTH ROUNDED ROCKS FROM STREAM BEDS)	5. SHALE OR SLATE	6. RUBBLE (IRREGULAR ROCK BROKEN TO FIT ROUGHLY)	7. CUT STONE (MAY BE SMOOTH OR ROUGH SURFACE - DON'T CONFUSE WITH BRICK)		
								
8. COMPOSITION STONE (MANUFACTURED IMITATION)	9. OTHER							

EXTERIOR WALL MATERIAL -- CONCRETE <i>Multiple choice</i>								
								
1. NONE	2. UNKNOWN	3. POURED (SMOOTH OR WITH EXPOSED PEBBLES)	4. PLAIN BLOCK	5. SIMULATED STONE BLOCK (CAST STONE)	6. PRECAST PANEL (PLAIN OR SHAPED)	7. OTHER		

EXTERIOR WALL MATERIAL -- METAL OR GLASS <i>Multiple Choice</i>								
								
1. NONE	2. UNKNOWN	3. METAL SHEET (CORRUGATED, RIBBED OR FLAT)	4. METAL PANEL (FRAMING VISIBLE)	5. ALUMINUM SIDING	6. CAST IRON	7. GLASS BLOCKS	8. GLASS WALL	9. OTHER

WINDOW PARTS



WINDOWS – OPENING MOVEMENT

1. NONE	2. UNKNOWN	3. DOUBLE HUNG (SLIDES UP AND DOWN)	4. CASEMENT (OPENS OUTWARD FROM SIDES)	5. HINGED AT TOP OR BOTTOM	6. PIVOTED	7. HORIZONTAL SLIDING	8. FIXED (DOES NOT OPEN)	9. OTHER

WINDOWS – DIVISION

This section is concerned with the division of the window into sashes. Do not be concerned with window movement or opening – the sashes may or may not be moveable.

1. NONE	2. UNKNOWN	3. ONE SASH	4. 2 SASH	5. 1 SASH & TRANSOM	6. 2 SASH & TRANSOM	7. 2 SASH DIVIDED VERTICALLY	8. 2 SASH DIVIDED VERTICALLY SEPARATED BY AN UPRIGHT BAR
		11. OTHER					
9. 3 OR MORE SASHES DIVIDED VERTICALLY (WITH OR WITHOUT UPRIGHT DIVIDING BARS)	10. ONE OR MORE SASHES WITH GLASS SIDE PANELS						

SPECIAL WINDOW SHAPES — Multiple Choice The illustrations outline the shapes of any special or ornamental windows. They may be located anywhere on the building.

1. NONE	2. UNKNOWN	3. ROUND	4. HALF-ROUND	5. QUARTER-ROUND	6. POLYGONAL	7. ELLIPTICAL	8. HALF-ELLIPTICAL	9. EYEBROW	10. GOTHIC
11. TRIANGULAR TOP	12. SEMI-CIRCULAR TOP	13. OVAL	14. PALLADIAN	15. OTHER					

WINDOWS — STRUCTURAL OPENING SHAPE The shape of the opening in the wall in which the window is placed. May contain more than one window.

1. NONE	2. UNKNOWN	3. FLAT	4. FLAT WITH ROUND CORNERS	5. SEGMENTAL	6. SEMI-ELLIPTICAL	7. SEMI-CIRCULAR	8. 4-CENTER OGEE	9. 2-CENTER POINTED	10. PARABOLIC
11. TRIANGULAR	12. OTHER								

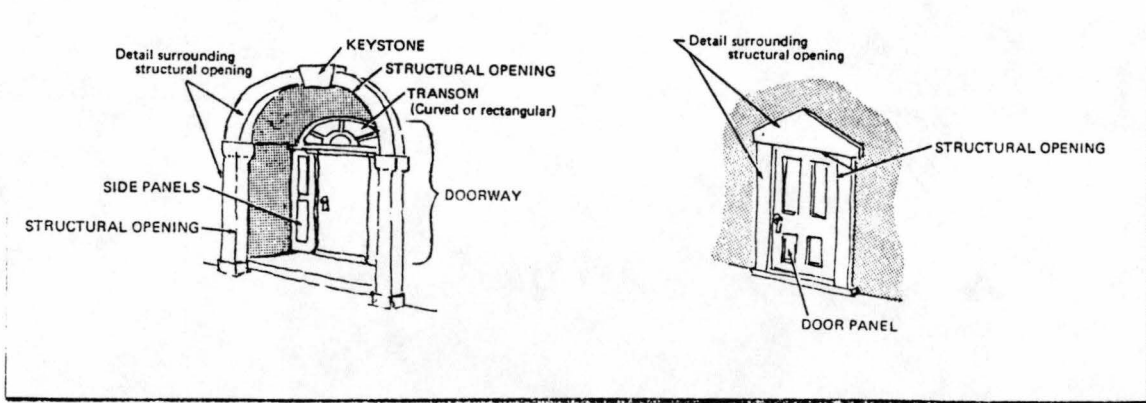
WINDOWS — SURROUNDING DETAIL OF TOP OF STRUCTURAL OPENING There are many variations — select the one which is most similar to the window on the building.

1. NONE	2. UNKNOWN	3. PLAIN MOLDING	4. VICTORIAN DECORATED TRIM (MANY VARIATIONS)	5. MOLDED TRIM	6. CONTINUOUS TRIM ABOVE	7. PLAIN LINTEL	8. DECORATED LINTEL	9. SHAPED LINTEL	10. LABEL
11. FLAT WITH BRICKS OR STONES SET VERTICALLY	12. FLAT OR ARCH WITH RADIATING BRICKS OR STONES	13. FL. OR ARCH. WITH RADIATING BRICKS OR STONES AND CENTER KEYSTONE	14. FL. OR ARCH. WITH ALTERNATING RADIATING BRICKS OR STONES	15. FL. OR ARCH. WITH STEPPED RADIATING BRICKS OR STONES	16. PLAIN OR MOLDED ARCH TRIM	17. PLAIN OR MOLDED ARCH TRIM WITH CENTER KEYSTONE			
18. SHELF	19. TRIANGULAR PEDIMENT	20. SEGMENTAL PEDIMENT	21. DOUBLE CURVED PEDIMENT	22. BROKEN PEDIMENT	23. HOOD, WITH OR WITHOUT BRACKETS	24. CURVED HOOD, WITH OR WITHOUT BRACKETS	25. OTHER		

WINDOWS – SURROUNDING DETAIL OF SIDES OF STRUCTURAL OPENING								
1. NONE	2. UNKNOWN	3. PLAIN	4. MOLDED TRIM	5. TILED TRIM	6. QUIONS	7. ROUND OR FLAT COLUMNS ATTACHED TO WALL SURFACE	8. OTHER DECORATED TRIM	9. OTHER

WINDOWS – DETAIL AT BOTTOM OF STRUCTURAL OPENING (SILLS)							
1. NONE	2. UNKNOWN	3. SLIPSILL (EVEN WITH SIDES OF OPENING)	4. LUGSILL (EXTENDS BEYOND SIDES OF OPENING)	5. DECORATED SLIPSILL	6. DECORATED LUGSILL	7. CONTINUOUS SILL	8. OTHER

DOOR PARTS



MAIN DOOR LOCATION								
Locate the main doorway. Note that items 3-5 deal only with buildings that have the main entrance in the gable end.								
1. NONE	2. UNKNOWN	3. MAIN DOOR IN CENTER GABLE END	4. MAIN DOOR OFF CENTER GABLE END	5. MORE THAN ONE DOOR, GABLE END	6. CENTER DOOR	7. DOOR OFF CENTER	8. MORE THAN ONE DOOR	9. MORE THAN ONE MAIN BUILDING FACE WITH DOORWAY (MAY FACE ON DIFFERENT STREETS)
	10. CORNER DOORWAY(S)	11. OTHER						

MAIN DOORWAY – SIDE PANELS This item describes the wood (blind) or glass panels which are adjacent to the door within the structural opening. Choose the illustration which most closely resembles the side panels of the building's main doorway.

1. NONE	2. UNKNOWN	3. BLIND (NO GLASS)	4. SOME OR ALL SIDE PANELS HAVE GLASS	5. PANEL ON ONE SIDE ONLY, EITHER WITH OR WITHOUT GLASS	6. OTHER

MAIN DOORWAY – TRANSOM PANELS A transom is an opening over the door, usually for ventilation. It may be a blind (no glass) panel or may have glass.

1. NONE	2. UNKNOWN	3. BLIND (NO GLASS)	4. SINGLE RECTANGULAR PIECE OF GLASS	5. GLASS, WITH PANELS DIVIDED BY SMALL UPRIGHT BARS	6. FANLIGHT WITH GLASS OR BLIND (NO GLASS) (MAY BE SINGLE OR DIVIDED BY SPOKES)	7. OTHER

MAIN DOOR TYPE Multiple Choice Indicate the type of door or doors within the main doorway opening. The panels in the illustration may be blind (no glass) or may be glass panels. Do not be limited by the drawings; panels can be many shapes and can be used in a variety of arrangements. Select the example which is most similar to the main door of the building.

1. NONE	2. UNKNOWN	3. PLAIN	4. PLAIN, DIVIDED VERTICALLY	5. PLAIN, DIVIDED DIAGONALLY	6. SINGLE PANEL	7. TWO PANEL	8. THREE PANEL
9. FOUR PANEL	10. FIVE PANEL	11. SIX OR MORE PANELS	12. LOWER WOOD PANELS AND RECTANGULAR GLASS ABOVE	13. DOOR WITH GLASS OVAL OR CIRCLE	14. DOOR WITH FAN PANEL	15. DECORATED DOOR	
16. DUTCH DOOR	17. FRENCH DOOR	18. REVOLVING DOOR	19. IRON DOOR WITH OR W/OUT PANELS	20. OTHER			

MAIN DOOR – STRUCTURAL OPENING SHAPE Deals with the shape of the opening in the wall in which the door is placed. May contain more than one door.

1. NONE	2. UNKNOWN	3. FLAT	4. FLAT WITH ROUND CORNERS	5. SEGMENTAL	6. SEMI-ELLIPTICAL	7. SEMI-CIRCULAR	8. 4-CENTER OGEE	9. 2-CENTER POINTED	10. PARABOLIC
11. TRIANGULAR	12. OTHER								

MAIN DOOR - SURROUNDING DETAIL OF TOP OF STRUCTURAL OPENING There are many variations - select the one which is most similar to the main door of the building.

1. NONE	2. UNKNOWN	3. PLAIN MOLDING	4. VICTORIAN DECORATED TRIM (MANY VARIATIONS)	5. MOLDED TRIM	6. CONTINUOUS TRIM ABOVE	7. PLAIN LINTEL	8. DECORATED LINTEL	9. SHAPED LINTEL	10. LABEL
11. FLAT WITH BRICKS OR STONES SET VERTICALLY	12. FLAT OR ARCHED WITH RADIATING BRICKS OR STONES	13. FLAT OR ARCHED WITH RADIATING BRICKS OR STONES AND CENTER KEystone	14. FLAT OR ARCHED WITH ALTERNATING RADIATING BRICKS OR STONES	15. FLAT OR ARCHED WITH STEPPED RADIATING BRICKS OR STONES	16. PLAIN OR MOLDED ARCH TRIM	17. PLAIN OR MOLDED ARCH TRIM WITH CENTER KEystone			
18. SHELF	19. TRIANGULAR PEDIMENT	20. SEGMENTAL PEDIMENT	21. DOUBLE CURVED PEDIMENT	22. BROKEN PEDIMENT	23. HOOD, WITH OR WITHOUT BRACKETS	24. CURVED HOOD, WITH OR WITHOUT BRACKETS			25. OTHER

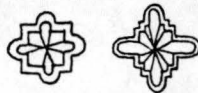







MAIN DOOR - SURROUNDING DETAIL OF SIDES OF STRUCTURAL OPENING



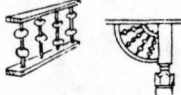




1. NONE	2. UNKNOWN	3. PLAIN	4. MOLDED TRIM	5. TILED TRIM	6. QUOINS	7. ROUND OR FLAT COLUMNS ATTACHED TO WALL SURFACE	8. OTHER DECORATED TRIM	9. OTHER	

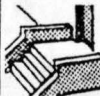
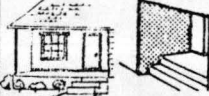
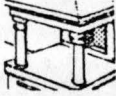
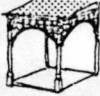
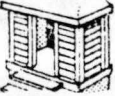
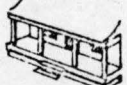



MAIN DOOR - DOORWAY TYPE Doorway is the area inside the structural opening in the wall, between the door itself and the edge of the material surrounding the structural opening. The doorway may be flush with the exterior wall, or may be set back from the surface of the wall.

1. NONE	2. UNKNOWN	3. PLAIN (FLUSH OR RECESSED WITH WALL)	4. DECORATED (FLUSH WITH WALL OR RECESSED)	5. FLAT COLUMNS ATTACHED FLUSH WITH WALL	6. FLAT COLUMNS ATTACHED, RECESSED BACK FROM OUTSIDE WALL	7. ROUND COLUMNS ATTACHED FLUSH WITH WALL	8. ROUND COLUMNS ATTACHED, RECESSED BACK FROM OUTSIDE WALL
9. OTHER							

DECORATIVE FEATURES -Examples

SPECIAL WINDOW TYPES -- Multiple Choice May be located anywhere on the building.						
						
1. NONE	2. UNKNOWN	3. QUATREFOIL & VARIATIONS	4. QUATREFOIL (STAR)	5. BULLS EYE	6. STAINED GLASS, GEOMETRIC (COLORED SQUARES & RECTANGLES)	7. OPALESCENT (SEMI-TRANSPARENT) STAINED GLASS (PASTEL DESIGNS, OFTEN FLOWERS)
						
8. STAINED GLASS SCENE (PERSONS, BIRDS, SHIPS, LANDSCAPE, ETC.)	9. LEADED GLASS, LATTICE (DIAMOND SHAPED PANES SEPARATED BY LEAD STRIPS)	10. ROSE WINDOW (ROUND CHURCH WINDOW)	11. OTHER			

ORNAMENTATION Multiple Choice Describes ornamental detailing of the exterior -- may be sawn, carved, turned or cast					
					
1. NONE	2. UNKNOWN	3. DECORATIVE PATTERNS ATTACHED TO SURFACE	4. SPECIAL PATTERNS OF FLOWERS AND LEAVES	5. SPINDLE AND SPOOL	6. DECORATIVE PANELS, SQUARE TRIANGULAR OR ROUND ON WALLS & PORCHES
					
7. STONE OR PANEL WITH DATE OR INSCRIPTION	8. DECORATIVE BRICK, TILE OR TERRACOTTA	9. URNS OR OTHER SCULPTURED ORNAMENTS	10. OTHER		




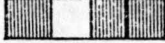
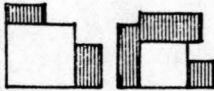
MAIN PORCH May cover one or more stories in height.						
						
1. NONE	2. UNKNOWN	3. STOOP	4. RECESSED INTO WALL OR INTO CORNER	5. OPEN PORCH WITH SQUARE POSTS OR ROUND COLUMNS	6. PORCH WITH STICKWORK	7. CLOSED PORCH (MAY BE ENCLOSED WITH WOOD, GLASS, OR SCREEN)
						
8. OPEN VERANDA (EXTENDS ACROSS FRONT, SOMETIMES AROUND SIDES)	9. CLOSED VERANDA	10. CLAYED (SUPPORTED BY CABLES FROM ABOVE)	11. MARQUEE OR OTHER PORCH WITHOUT SUPPORTS	12. OTHER		

WALL DESIGN AND DETAIL <i>Multiple Choice</i> Design of major parts of the building's walls. Sections 3-5 show elements that cover more than one story, or may be repeated from floor to floor as in a multi-storied building.					
1. NONE	2. UNKNOWN	3. RECESSED PANEL (WITH OR WITHOUT WINDOWS, TOP FLAT OR ARCHED)	4. WALL SECTIONS SEPARATED BY EMBEDDED ROUND COLUMNS OR SQUARE PILLARS	5. SQUARE VERTICAL PILLARS CONNECTED BY HORIZONTAL CROSS PANELS	6. QUOINS - STONE-LIKE BLOCKS ARRANGED VERTICALLY AT BUILDING CORNERS
				11. OTHERS	
7. END BOARD AT BUILDING CORNERS	8. HORIZONTAL ORNAMENTED OR PLAIN BAND OFTEN WITH SHELF & BRACKETS AT OR NEAR THE ROOF LINE	9. PLAIN OR DECORATED HORIZONTAL BAND BETWEEN FLOOR LEVELS	10. ARCHED OR STEPPED CORBELING (SUPPORTS PROJECTING BAND ABOVE WINDOWS OR NEAR ROOF LINE)		

ADDITIONAL BUILDING FEATURES <i>Multiple Choice</i> Select any additional features found on the building.							
1. NONE							
2. UNKNOWN	3. EXTERIOR CHIMNEY AGAINST WALL	4. TOWER OR TURRET	5. SPIRE OR STEEPLE (MOSTLY WITH CHURCHES)	6. EXTERIOR MASSIVE WALL SUPPORTS OR BUTTRESS, USUALLY BRICK, STONE, OR CONCRETE	7. ADDITIONAL ROW OF ARCHES OR COLUMNS NOT DESCRIBED EARLIER	8. BALCONY	
9. ADDITIONAL PORCH	10. GARAGE AS PART OF THE BUILDING	11. BAY WITH WINDOWS		12. ROUNDED BUILDING CORNERS		13. SHUTTERS (WOOD OR IRON COVERS THAT CLOSE ACROSS WINDOWS OR DOORS)	
		16. OTHER					
14. STATUES ON THE BUILDING	15. DECORATED PEDIMENT (ABOVE WINDOWS OR ON ROOF)	16. OTHER					

ROOF TRIM - SPECIAL FEATURES <i>Multiple Choice</i> Choose as many of the following features which are found on or near the roof.								
1. NONE	2. UNKNOWN							
1. NONE	2. UNKNOWN	3. CUPOLA (OPEN OR CLOSED)	4. WIDOW'S WALK	5. FINIAL	6. CRESTING (METAL OR WOOD)	7. PENDANT	8. MONUMENTAL PEDIMENT (USUALLY OVER MAIN ENTRANCE)	9. ROOF FLAGPOLE
				13. OTHER				
10. STICKWORK IN THE GABLE (ATTACHED TO ROOF EDGE, NOT WALL)	11. ADDITIONAL GABLES (PLAIN OR DECORATED)	12. WEATHER VANE		13. OTHER				

SETTING

PLACEMENT WITH OTHER BUILDINGS (as seen from directly above)					
					
1. BUILDING STANDS ALONE	2. ONE SIDE AGAINST BUILDING	3. ON END OF A ROW OF BUILDINGS (OF SAME OR DIFFERENT STYLES)	4. BETWEEN OTHER BUILDINGS IN A ROW	5. WITHIN A GROUP OR COMPLEX SURROUNDED OR ATTACHED ON SEVERAL SIDES (EXAMPLE: FACTORY)	6. OTHER

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