

Establishing the significance of intangible heritage in the
management of South Korean Historic Gardens

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Table of Contents

Abstract.....	i
List of Image.....	iii
List of figure.....	ix
List of table.....	xii
CHAPTER 1.	
1. Introduction.....	
1.1 Background of the research.....	2
1.2 Problem statement.....	6
1.3 Justification for the study.....	9
1.4 The research question.....	11
1.5 The structure of the study.....	14
1.6 Overview of the study.....	15
CHAPTER 2.	
2. Research methodology.....	
2.1 An interdisciplinary approach.....	26
2.2 Capturing the Korean Traditional Garden.....	29
2.3 Interviews with Korean traditional garden experts.....	30
2.4 Garden case studies.....	31
2.5 Romanisation.....	38

2.6 Network Analysis of Heritage and historic garden.....	39
2.7 Summary: Overview of methodological approach.....	42

CHAPTER 3.

3. Concepts of heritage and heritage management: developing understanding and perceptions.....45

3.1 Emergence of heritage concept.....	45
3.2 The development of heritage concept.....	52
3.3 The 1972 World Heritage Convention.....	57
3.4 The modernity of heritage.....	61
3.5 Cultural Landscape and Intangibility.....	75
3.6 Approaches to Cultural Heritage in South Korea.....	78
3.7 Current management process in Korean historic gardens.....	92
3.8 The reincarnation of lost heritage.....	93
3.9 Emergence of the international Garden Heritage.....	113
3.10 Garden Heritage Value.....	117

CHAPTER 4.

4. Korean garden.....125

4.1 Natural environment of Korean Peninsula	125
4.2 Historical and philosophical background of Korean traditional garden.....	134
4.3 The traditional Korean view of nature; philosophical background of Korean gardens.....	144

4.4 Characteristics of Korean garden culture.....	149
4.4.1 Position through appreciation of landscape.....	149
4.5 Multiple meanings within the Korean garden.....	158
4.5.1 Symbolism and metaphor.....	161
4.6 Explanation of different Korean garden types.....	165
4.6.1 Sacred forest.....	165
4.6.2 Private house garden.....	167
4.6.3 <i>Seowon</i> (Private Confucian school) garden.....	169
4.6.4 Buddhist temple garden.....	173
4.6.5 <i>Ru-Jeong</i> garden.....	176
4.6.6 Palace garden.....	177
4.6.8. Summary.....	181

CHAPTER 5.

5. Exploration of Byeolseo garden.....	184
5.1 Definition of Byeolseo garden.....	184
5.2 Political and philosophical background of the <i>Byeolseo</i> garden.....	197
5.3 Elements of Byeolseo garden.....	201
5.4 Current management process in Byeolseo gardens.....	229
5.5 Summary - <i>Byeolseo</i> garden heritage : a way forward.....	230

CHAPTER 6.

6. Changing paradigm.....	233
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6.1 Perspective of heritage : International and Korea.....	233
6.2 Perspective of intangible heritage : International and Korea.....	243
6.3 Value of historic garden : International and Korea.....	252
6.4 Summary.....	259

CHAPTER 7.

CHAPTER 7. Setting a vision for intangible garden heritage.....262

7.1 Vision for management.....	262
7.2 The principle for understanding garden heritage.....	263
7.2.1 Architectural significance.....	264
7.2.2 Historic significance.....	265
7.2.3 Memorial significance.....	267
7.2.4 Symbolic significance.....	268
7.2.5 Scenic significance.....	269
7.2.6 Artistic significance.....	271
7.3 Acknowledging the intangible garden heritage in South Korea.....	272
7.3 Three factors in garden heritage management process.....	275
7.3.1 The garden heritage site (GHS).....	275
7.3.2 Garden staff and local community.....	278
7.3.3 Decision-maker.....	282
7.5 Conclusion.....	282

Appendix 1 - Byeolsoe garden Data Sheet

Appendix 2 - The translated summery of Interview

Abstract

Heritage was defined as “what we value”, or “what we wish to pass on to future generations”, that is to say, heritage is not only a product of the past but also a valuable process in a culture (Deacon, 2003). Furthermore, the relationship between nature and culture is a defining problem for recent debates over the meanings of heritage after The 1972 UNESCO Convention. There is a centuries-old aesthetic discourse in Western culture that treats natural landscapes as objects of beauty, and this has influenced designations of natural heritage beyond human occupants, with the result that they are often considered desirable to conserve with traditional management practice (West & Ndlovu, 2010). The main standard for identifying heritage sites in the Western tradition, particularly Britain, France and Germany during the 19th Century, has formed a tangible perspective which is architectural style and historical significance including different views of power and dominance of particular civilisation (Jokilehto, 1990; Smith & Akagawa, 2009).

Recently, recognising the significance of garden heritage has brought awareness of the crucial inputs needed to manage still existing garden heritage and to understand what we already have lost. Garden heritage is a vague term, embodying cultural landscape and tangible landscape. Managing garden heritage is a very important issue in passing our heritage to future generations.

The main purpose of this study is to fully integrate the principles of management for intangible garden heritage connecting fabric and intangible assets within the Byeolsoe garden which is a unique traditional form of the Korean garden.

This study is based on the use of complementary research methods to address the relationship between local government perspectives and international 'best practice' concerning garden heritage values with their tangible and intangible aspects.

How people establish value of garden heritage was main question that drove this study. As the detachment between local communities and their garden heritage site and the vanish of gardener and head gardener, this study aimed to re-connect between them with strategy for understanding garden heritage sites that respects the public perception of garden heritage. The cases of *Byeolsoe* garden shows that people generally understand garden heritage in terms of significances. This study classifies six significances of gardens, but public perception of garden heritage should be formed by complex of these significances rather than individual significance, which is mostly found to be unclear to the public in South Korea. Therefore, this study encourage that the importance of the public appreciation of garden heritage sites depend on understanding their significance.

List of image

Image 1. <i>Seongnagwon</i> Garden.....	8
Image 2. By the 1950s, over 90% of Korean forests had been destroyed.....	49
Image 3. The Temples of Ramses II(Abu Simbel, Egypt).....	53
Image 4. A photo from the flooded Venice of 1966.....	58
Image 5. The tension of natural progression at Angkor Wat.....	65
Image 6. William Wordsworth’s Kitchen.....	67
Image 7. World Heritage emblem in the city of Bath (United Kingdom).....	68
Image 8. The political ‘Tomb’ of King Munmu (Gyeongju, South Korea).....	70
Image 9. The speculative ‘charnel’ feature of the royal Tomb of King Munmu (Gyeongju, South Korea).....	71
Image 10. Korean Folk Village (Yongin, South Korea).....	73
Image 11. <i>Nongak</i>	78
Image 12. ‘ <i>Donggwol-do</i> ’.....	80
Image 13. <i>Buyongji</i> pond and <i>Buyongjeong</i> pavilion.....	81
Image 14. <i>Jongmyo</i> Shrine.....	82
Image 15. Corridor by wooden columns in <i>Jongmyo</i> Shrine.....	83
Image 16. <i>Jongmyo Jerye</i>	83
Image 17. <i>Jongmyo Jerye</i>	84
Image 18. <i>Changgyeongwon</i> Garden in 1970s.....	87
Image 19. <i>Changgyeonggung</i> Palace Complex in 2015.....	88
Image 20. <i>Namdeamun</i> Gate.....	88
Image 21. After completion of the restoration of the <i>Gwanhwamun</i> Gate.....	94

Image 22. The auspicious place in terms of pungsu geomancy.....	96
Image 23. <i>Suseunjeundo</i> map (1849).....	97
Image 24. The Kyengdo (18 C).....	98
Image 25. Gyeongbokgungdo.....	101
Image 26. Roofs within the <i>Gyeongbokgung</i> Palace Complex in 1880's.....	101
Image 27. The <i>Gwanghwamun</i> Gate reconstructed (1904).....	102
Image 28. An excavation site of the Gyeongbokgung Palace complex (2007)...	102
Image 29. Foundation work to build Japanese Governor-General building.....	103
Image 30. (upper) The Japanese Governor-General building (Seoul, 1950s). (below) The British Governor-General's building (New Delhi, 2014).....	104
Image 31. Modern Seoul and distorted axis of National symbol (2009).....	105
Image 32. Japanese Governor-General new building and the ruined Gyeongbokgung Palace Complex in the 1930'.....	106
Image 33. <i>Gwanghwamun</i> Gate was burnt as a result of bombarding during the Korean war (1950).....	107
Image 34. The <i>Gwanghwamun</i> Gate in 1970s.....	108
Image 35. The reserved forest for <i>Pinus densiflora for. erecta</i> 'Uyeki'.....	111
Image 36. <i>Gwanghwamun</i> Gate in 2011.....	112
Image 37. <i>Gwanghwamun</i> plaza in 2011.....	112
Image 38. <i>Suncheon</i> Bay.....	122
Image 39. <i>Suncheon Bay National Garden</i>	123
Image 40. Location of South Korea.....	126

Image 41. (left) Topographic map of North Korea; (right) Topographic map of South Korea.....	127
Image 42. Baekdudaegan Mountain System.....	128
Image 43. (upper) The <i>Tripitaka Koreana</i> ; (below) Haeinsa Temple in Baekdudaegan.....	129
Image 44. (upper) Spring of <i>Baekdusan</i> Mountain; (below) Autumn of <i>Jirisan</i> Mountain.....	130
Image 45. Spring, summer, autumn, winter of Changdeokgung palace.....	131
Image 46. (left) A pine (<i>Pinus densiflora</i> Siebold & Zucc) grove in South Korea; (right) The oak (<i>Quercus acutissima</i> Carruth) grove in South Korea.....	133
Image 47. Territory of Three Kingdom in 6th century.....	135
Image 48. (left) Gilt-bronze Maitreya in Meditation of <i>Baekje</i> ; (right) <i>Miroku bosatsu</i> at the <i>Koryu-ji</i> Temple of Kyoto.....	136
Image 49. The Korean national flag.....	142
Image 50. ‘ <i>Inwangjesaek-do</i> ’.....	146
Image 51. ‘ <i>Pastoral Landscape: The Roman Campagna</i> ’.....	147
Image 52. Traditional geomantic map.....	152
Image 53. <i>Sasangeumphyodo</i> map.....	154
Image 54. <i>Daedongyeojido</i> map.....	154
Image 55. Bamboo forest of <i>Soswaewon</i> garden (South Korea).....	155
Image 56. <i>Seonmongdae</i> garden and the adjacent woodland (South Korea).....	157
Image 57. <i>Seyeonji</i> pond.....	158
Image 58. <i>Geumgangjeondo</i>	162

Image 59. (upper) <i>Gwangpunggak</i> pavilion in <i>Soswaewon</i> garden.(below) <i>Seonmongdae</i> pavilion in <i>Seonmongdae</i> garden.....	164
Image 60. <i>Gakjeochong</i> (각저총).....	166
Image 61. A Holy Tree.....	167
Image 62. <i>Yangdong</i> Folk Village.....	168
Image 63. <i>Wuxi</i> academy.....	170
Image 64. (Upper) <i>Wuyi</i> mountain and <i>Wuyi Nine Bends</i> river in China. (bottom) <i>Muigugogdo</i>	171
Image 65. <i>Dosan Seowon</i>	172
Image 66. <i>Dosan Seowondo</i>	173
Image 67. The <i>Bulguksa</i> (불국사) temple complex.....	174
Image 68. <i>Dabotap</i> (left) and <i>Seokgatap</i> (right).....	175
Image 69. <i>Mandae-Ru</i> (만대루).....	176
Image 70. <i>Gungnamji</i> (궁남지) pond.....	178
Image 71. The <i>Anapji</i> (안압지) pond.....	179
Image 72. <i>Hyangwonji</i> (향원지) pond and <i>Hyangwonjeon</i> (향원정) pavilion..	180
Image 73. <i>Amisan</i> (아미산).....	181
Image 74. Conceptual Diagram of <i>Byeolsoe</i> garden.....	185
Image 75. (upper) <i>Myungokheon</i> garden in <i>Damyang</i> county (below) <i>Seonmongdae</i> garden in <i>Yecheon</i> county.....	186
Image 76. <i>Inwangsando</i> (18 C).....	188
Image 77. (left) <i>Sarangbang</i> . (right) <i>Sarangdeacheong-maru</i>	189
Image 78. <i>Anche</i> (안채).....	190

Image 79. (upper) The <i>Byeolseo</i> garden (White Stone Fairyland) at <i>Buam-dong</i> . (below) <i>Baegundongdo</i>	191
Image 80. <i>Okhojeong-do</i> (18th century painting).....	192
Image 81. Permeable wall of <i>Soswaewon</i> garden.....	194
Image 82. (left) <i>Seyeonji</i> (세연지) pond of <i>Woodland Garden of Yun Seon-do</i> . (right) <i>Yeongbyeokji</i> (영벽지) pond of <i>Seongnagwon</i> Garden.....	195
Image 83. (upper) <i>Soswaewondo</i> (18th century painting). (below) <i>Seokgasan</i> mountain of <i>Soswaewon</i> garden.....	196
Image 84. <i>Muigugogdo</i> (The Taoist ideal world, 16th century).....	200
Image 85. <i>Paldochongdo</i> (The Joseon Dynasty set up 8 districts according to topography).....	200
Image 86. The spatial structure of <i>Byeolseo</i> garden.....	202
Image 87. <i>Choganjeong</i> Garden.....	203
Image 88. <i>Soswaewon 48 yeong</i> (<i>Soswaewon</i> garden).....	205
Image 89. <i>Imsu</i> type of <i>Byeolseo</i> garden.....	206
Image 90. <i>Imsuinjeob</i> type (<i>Choganjeong</i> garden).....	207
Image 91. <i>Imsugyelyuinjeob</i> type (<i>Yoon Seon-do's Garden on Bogildo</i> Island)..	208
Image 92. <i>Neryuk</i> type of <i>Byeolseo</i> garden.....	208
Image 93. <i>Neryuksanji</i> type (<i>Soswaewon</i> garden).....	209
Image 94. <i>Neryukpyeongji</i> type (<i>Myeongokheon</i> garden).....	210
Image 95. Design techniques to create a sense of ‘separation’ in <i>Byeolseo</i> garden.....	210
Image 96. Bamboo forest for visual separation (<i>Soswaewon</i> garden).....	211

Image 97. Psychological ‘separation’ of the <i>Byeolseo</i> garden.....	212
Image 98. The multiple ‘separation’ of the <i>Byeolseo</i> garden.....	212
Image 99. Petroglyphs of <i>Byeolseo</i> garden (<i>Choganjeong</i> garden).....	219
Image 100. <i>Jidang</i> and small round island of the <i>Byeolseo</i> garden (<i>Myungokheon</i> garden).....	219
Image 101. <i>Bigu</i> of <i>Byeolseo</i> garden (<i>Soswaewon</i> garden).....	221
Image 102. <i>Sarangche</i> of <i>Seongnagwon</i> garden.....	222
Image 103. The example of 3 <i>Kan</i> x 2 <i>Kan</i> (<i>Choganjeong</i> pavilion).....	224
Image 104. The example of 3 <i>Kan</i> x 3 <i>Kan</i> (<i>Gwangpunggak</i> pavilion).....	224
Image 105. <i>Musil</i> type and <i>Yusil</i> type pavilion layout.....	225
Image 106. <i>Soswaejeong</i> pavilion.....	226
Image 107. The central type of <i>Yusil</i> type.....	227
Image 108. <i>Jewoldang</i> pavilion (<i>Soswaewon</i> garden).....	227
Image 109. <i>Seyeonjeong</i> pavilion (<i>Yoon Seon-do's Garden</i> on <i>Bogildo</i> Island)..	228
Image 110. <i>Seonmongdae</i> pavilion (<i>Seonmongdae</i> garden).....	228
Image 111. <i>Sigyeongjeong 20 yeong</i> . This is 20 serial poems about <i>Sigyeongjeong</i> garden.....	256
Image 112. <i>Baegunjeong</i> garden.....	271

List of figure

Figure 1. Diagram of triangulation methodology.....	42
Figure 2. Diagram of <i>Munhwajae</i> Categories by Korean Ministry of Government Legislation in 1962.....	55
Figure 3. Diagram of the concept of Natural and Cultural Heritage.....	59
Figure 4. Diagram of Heritage Categories by The 1972 World Heritage Convention.....	59
Figure 5. Diagram of developing of modern concept of heritage.....	64
Figure 6. Cumulative number of <i>National Treasures</i> by year, 1962-2013.....	72
Figure 7. Cumulative number of World Heritage List by year, 1995-2014.....	75
Figure 8. Diagram of garden heritage value.....	121
Figure 9. Korean seasonal climatic character.....	132
Figure 10. Relationship between heaven, earth and human beings in Korean philosophy.....	141
Figure 11. The cycle of the five elements.....	143
Figure 12. The UNESCO World Heritage list in different continents.....	233
Figure 13. The international heritage perspective.....	234
Figure 14. South Korean heritage perspective.....	235
Figure 15. Modelling of network analysis for earliest perspective of heritage : UNESCO (P1) and Korea (P2).....	237
Figure 16. Visual representation of network analysis for perspective of heritage : UNESCO and Korea.....	238

Figure 17. Impact factor assessment of perspective of heritage (UNESCO and Korea).....	241
Figure 18. The UNESCO Intangible World Heritage list in different continents.....	244
Figure 19. Comparison between the World Heritage list and Intangible World Heritage list by UNESCO in different continents.....	245
Figure 20. Modelling of network analysis for latest perspective of heritage : UNESCO (P1') and Korea (P2').....	246
Figure 21. Modelling of network analysis for perspective of intangible heritage : UNESCO and Korea.....	248
Figure 22. Impact factor assessment of perspective of heritage (UNESCO and Korea).....	249
Figure 23. Impact factor assessment of perspective of heritage (the earliest and the latest perspective of Korea).....	250
Figure 24. Impact factor assessment of perspective of heritage (the earliest and the latest perspective of UNESCO).....	251
Figure 25. The composition of historic garden heritage with international point of view.....	253
Figure 26. The composition of historic garden heritage with the author's point of view.....	254
Figure 27. Modelling of network analysis for the component of historic garden : International (CHG1) and author (CHG2).....	255

Figure 28. Modelling of network analysis for the component of historic garden : International and author.....	257
Figure 29. Impact factor assessment of perspective of historic garden (UNESCO and author).....	258
Figure 30. The traditional position of the garden staff.....	278
Figure 31. The position of the Repairing technician in the present.....	280
Figure 32. The proposed position of the head gardener.....	281

List of table

Table 1. <i>Byeolseo</i> garden on the State designated Heritage list.....	32
Table 2. World Heritage Sites on the UNESCO World Heritage list in South Korea.....	79
Table 3. Intangible cultural heritage activities on The Representative List of the Intangible Cultural Heritage of Humanity in South Korea.....	85
Table 4. Types of Designated Cultural Heritage in South Korea.....	90
Table 5. Cosmological characters of the five elements.....	143
Table 6. The <i>Byeolseo</i> garden name of the State-designated Heritage list and their meaning.....	193
Table 7. The symbolic meanings of typical trees of the <i>Byeolseo</i> garden.....	214
Table 8. Perennial plants of <i>Soswaewon</i> garden in <i>Soswaewondo</i> , <i>Soswaewon 48 yeong</i>	215
Table 9. Evergreen woody plants.....	216
Table 10. Evergreen woody plants.....	216
Table 11. Deciduous woody plants in <i>Soswaewon</i> garden.....	217
Table 12. Deciduous woody plants in <i>Soswaewon</i> garden.....	218

CHAPTER 1

Introduction

CHAPTER 1. Introduction

1.1 Background of the research

This research was born out of two major ideas: firstly the expansion of the concept of heritage, that is, that heritage defined as not only the physical remains from the past, but also the living process of culture based on time and region and understanding a specific historical and social memory (Kenny, 2009; Machuca, 2013), and secondly the importance of recognition that a garden is an enclosed place that makes heritage references to the world beyond its boundaries (Lennon, 2012).

In Western culture, much of the preceding research about heritage seems to consist of exploring for the original display of nation's past glories (Bouchenaki, 2003; Bortolotto, 2007). The Athens Charter (1931) was an outcome of the understanding of the fact that human beings have developed a greater consciousness of the unity of human values, and regard ancient monuments as a common heritage. By considering these ideas for the first time, this charter contributed towards the development of an extensive international heritage movement in the work of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the International Council of Museums (ICOM) (Jokilehto, 1990). Accordingly, the Venice Charter (1964) made reference to "historic monument" and dealt with architectural heritage for the first time (Erder, 1977). The concept of an "historic monument" involves not only a single architectural work, but also the city or countryside setting

which contains the memory of a particular civilisation such as Roman cities around the world, a significant development or a historic event (Silva, 1983). Furthermore, this idea developed not only to include exquisite pieces of art work, but also more modest works of the past which have acquired cultural significance with the passing of time. However, conscious and critical study of heritage has brought problems which have continually become more complex and varied. It was not enough to explain the cultural significance, such as the memory of place, and by the concept of tangible heritage. The place, whether involving artefacts or not, has strong connection with memories in complex ways. That is to say, the memory of place has many historical and cultural layers, which may be called the “invisible story” (Erder, 1977; Silva 1983; Jokilehto, 1990). Furthermore, the place stimulated ‘visual memory’ can be utilised as a source of human culture.

The 1972 UNESCO Convention set the milestone which developed the idea of a heritage concept. The convention classified heritage concept into two main categories, cultural heritage and natural heritage, and created the concept of both categories concerned with the protection of World Heritage properties for the first time. Cultural heritage classified into monuments, groups of buildings and sites. Monuments were defined as “architectural works, works of monumental sculpture and painting, elements and structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science” (Erder, 1977; Silva 1983; Jokilehto, 1990; UNESCO, 2005). Groups of buildings were defined as “groups of separate or

connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science” (Erder, 1977). Sites were defined as being “works of man or the combined works of nature and of man and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view” (Silva, 1983). Natural heritage was defined as “natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view”, “geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation” and “natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty” (UNESCO, 2005). From The 1972 UNESCO Convention there have been growing efforts spent on defining heritage as a process in the present providing for a more progressive understanding of cultural asset (Kenny, 2009). Over and above the study of heritage, it has gradually extended to include mobile features, natural heritage, and recently intangible heritage.

Consequently many heritage management programmes have been created, some historic assets preserved in the original and others restored to assume the original. The aim of heritage management was to pass over physical display ‘untouched’ to future generations (Smith, 2006). This idea was influenced by the conservation approach of ‘conserve as found’ that can be found its origins in Ruskin’s ideas of

1865; this idea considered historic buildings as not belonging to the present generation (Kamel-Ahmed, 2015). However, recently the necessity for changing heritage management programme has been emerged alongside changing of heritage concept. Especially after many southern hemisphere developing countries, such as South Africa, that stated parties of UNESCO in 1997 claimed that the safeguard for heritage of UNESCO would be suitable for Western countries more than others which are still part of the World's heritage (Aikawa-Faure, 2009), an awareness of the importance of conserving intangible heritage has increased dramatically.

In 1982, the International Council on Monuments and Sites (ICOMOS) charter advocated that the historic garden was defined as “an architectural composition whose constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable" (Jokilehto, 1990), this was previously a missing element. A garden is arguably one of the best sources for the social historian, embodying so many different elements: the art of the designer, the skills of craftsmen and gardeners, the cultural and social states of the owner (Goult, 1993). Consequently, gardens have become very rich places with many cultural layers such as philosophy, behaviour and tangible heritage. Hence, the awareness of the significance of garden heritage has increased and the intensive effort needed to manage the still-existing garden heritage and to excavate what may have already been lost. Managing garden heritage became one of the important issues in passing our heritage to future generations. However, many of the existing management programmes were insufficient to apply to diverse cultural aspects within gardens.

In Korea much of the cultural heritage was disastrously destroyed, because of two traumatic events in 20th century; Japanese colonisation and the Korean war. Furthermore, after the Korean war, the process of rebuilding and rehabilitating the country commenced and many large projects have involved the excavation of areas designated for high raised apartment complexes, built industrial areas and motorways. Unfortunately, such development projects have disconnected between heritage and people. Hence, successive Korean governments have begun to conserve and manage the nation's heritage assets by enhancing the quality of policy and research, and by training specialists in the field of cultural heritage. The aim has been to increase the social, historical and economic value of Korean culture. In order to emphasise the efficacy and benefit of their own political policy, there has been a tendency for governments to focus more on 'tangible' asset rather than 'intangible' heritage; that is tangible cultural works of an outstanding historic, artistic, or academic value, such as buildings, sculptures, artefacts. However, many of the conservation and restoration of heritage projects have been criticised for being motivated by only short term political display, rather than being based on researched historic details. In addition, some completed restoration projects are already being neglected due to a lack of planned management and maintenance.

1.2 Problem statement

In fact, most of the tangible assets that remain today are 'antiquities', which have usually been preserved and protected from people. However, in Korea, re-built historic assets which had been demolished in the past, were perceived as 'antiquities'

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which people believe to be original and ought to preserve. In order to conserve these efficiently, sometimes any interaction was prohibited between people and the ‘historic’ assets. Adding to Koreans experience of the pain of lost heritage which has happened many times. The lack of interaction created a huge gap between modern society and its historic and cultural activities. The gap disconnected the physical assets and an understanding of their meaning by the Korean public.

As yet, in Korea the term ‘garden heritage’ has not been used in any research relating to heritage assets or historic gardens. The term ‘traditional garden’ has only limited use within the field of archaeology for conservation and restoration research. Many ‘traditional garden’ studies have been observing only the archaeological evidence within the sites. As a result many traditional garden conservation projects by the Government are limited considering only the rebuilding of destroyed objects, such as garden pavilions, without any interaction between garden and people.

For example, *Seongnagwon* Garden, which is the only existing *Byeolsoe* garden in Seoul, capital of Korea, is banned to the public. *Byeolsoe* garden is a traditional garden form of Korean garden and can be explored in chapter 4. However, it lost its original atmosphere because of the restoration by the Government. In order to restore *Songseokjeong* pavilion whose name means ‘pine tree and rock’, some original *Pinus densiflora*, which were in the vicinity of *Songseokjeong* pavilion, were damaged and died and the natural rock stream transformed into a feature lined with artificial stonework (Image 1). The management programme of garden heritage in Korea had

been different to international garden heritage concepts, these concepts had shifted from just retaining historic garden to a research focused approach.



Image 1.

Seongnagwon Garden, which is the only existing *Byeolso* garden in Seoul, capital of Korea, is banned to the public. In order to restore *Seongnagwon* Garden, the natural rock stream transformed into a artificial stonework.

Source : K-heritage TV (2015)

The understanding of the ‘traditional garden’ can be an important bridge between heritage and people, since gardens can integrate much of human culture, including art, the skills of craftsmen, the cultural and social status of the owner, and the philosophical background. Therefore, to develop the management programme for ‘traditional garden’, this study has explored a new conceptual connection of heritage and garden, mostly that of the Korean traditional garden. Traditionally Korea has a different perspective of the garden which can be called the intangible culture. Since the Korean unique perspective of gardens has been receding, this study expects to lead to an increased public awareness of why Korean has to shift from the term ‘traditional garden’ to ‘garden heritage’ and of why we have to conserve garden heritage.

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Any historic garden will only survive if it is considered important by society as a cultural asset, however the major problem for historic Korean gardens is that lack of appropriate management and subsequent maintenance. Alongside this challenge is the seeming lack of the necessary knowledge and range of skills including historic research, gardening techniques, public awareness and local community interaction. These will be explored further in this work using a range of methodologies.

1.3 Justification for the study

Tangible and intangible heritage study is broad yet specialist, but this study has narrowed heritage down to an analysis of how people relate to cultural heritage within a garden. Interestingly, many studies about gardens have claimed that garden is too vague a term, because it encompasses more meanings of our culture and social history than any other art form. This idea is similar to the concept of cultural landscape, which is rooted in the 15th century Italian landscape painting that usually depicted landscape in terms of interaction between nature and human interests. Cultural landscape can be defined as the interface between natural habitat and human culture, biological and cultural diversity and tangible and intangible heritage (Rössler, 1995).

Garden heritage is one of the best sources for heritage researchers and social historians since it incorporates many diverse components. Contrary to archaeology, study of garden heritage can not be an exact science. Therefore, in a broader context, studies of garden heritage have to consider how the garden might have been affected

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by people, historical layers through time, and the dynamic nature of plants. People, history and nature have an invisible connection that is creating places. In general, place make memories in a complex way and simultaneously stimulate memories that can be utilised as a source of public history (Hayden, 1996). In this study, it is important to perceive that memory and history are derived from two different routes to the past. Memory can be described as ‘ritualised action’ for creating a sense of the past in the present, while history can be considered as an observation of past events causes and consequences (Miształ, 2003). In this way, memory is an important implement for conserving the cultural meaning of the past. Therefore, in this study, garden heritage is discussed as ‘sustainable memory’; where garden, by itself, cannot have intrinsic meanings, but it can work on calling back the memory of garden from the past into present, even further into future. From the beginning of civilisation, human beings tend to create documents about important events, in which they desired to keep memories for the future in several ways such as literature. There are numerous documents about the garden; these are about connections between place and memory. Through these documents, the memory of a garden can be understood by its original features, how people experienced it and also its social and philosophical background.

In South Korea, currently, much research proclaims that the Korean traditional garden, the *Byeolseo* garden, should be included in the ‘Scenic Site’ Category of the State-designated Heritage since the concept of *Byeolseo* gardens would come within the criteria designation of Scenic Site under Cultural Property Act (Ministry of

Government Legislation, 2012) rather than ‘Historic Site’. The Scenic Site Category can be defined as a natural scenery, animal and plant habitat with well-known scenery, a view point of scenery, a famous building and a garden. This attempt signified that developing the concept of garden is needed, because the term ‘traditional garden’ is not enough to understand complexities of conservation.

In order for the management of garden heritage to be successful, its purpose must be clear. Although a large part of its aim now is the enjoyment of today’s users, we also must consider the management of an important artistic and historic resource for future generations.

1.4 The Research Question

This research was initiated to explore the concept of heritage and garden in Korea and furthermore to develop new principles of management for intangible garden heritage in Korea. This study has focussed on the Korean traditional garden in order to connect tangible and intangible garden heritage. Central to this study is that gardens represent a closely woven web of relations, ‘the essence of culture and people’s identity’ (Rössler, 1995) and physical features. This theoretical idea embraces diverse cultural perspectives on gardens and has built a platform for today’s dialogue between different cultures on the meaning of garden heritage. The platform is the concept of cultural landscape which can be described as seven types in both rural and urban setting: design gardens, landscapes associated with spectacular natural settings, agriculture, forestry, fishery, human faith, religion, indigenous

groups, historic urban landscape and industrial modern period landscape (Siririsak & Akagawa, 2007).

In Korea, the meaning of heritage is slightly different to that in Europe, Korean philosophical background is based on Confucianism, which is idealism rather than materialism. As this philosophical background shows, idealism has created more intangible heritage such as song, dance and craft. According to the Cultural Heritage Association of Korea (CHA), heritage refers to cultural properties worthy of preservation. Furthermore, they state that cultural heritage does not just include tangible properties. Various artistic activities passed on from generation to generation, such as anthropological heritage, folklore, law, traditions and life styles, may all be included in the category of cultural properties. In other words, tangible and intangible heritage have a strong connection in Korea, so that everything connected to the essence of Korean ethos and artefact, can be regarded as cultural heritage. However, in modern times, Korea had lost much cultural heritage because of colonisation, war and modernisation. These losses have caused a huge gap between past and present. After the Korean War (1950-1953), the cultural heritage management became a key role in the cultural and political development of Korea as a way to encourage a national spirit. Although substantive management begun in the late 20th century after the CHA was established as an independent agency as part of a government organisational reform, many heritage property managers and government officers in Korea depended on UNESCO, they regarded World Heritage cultural landscapes as a higher level of significance than the famous local Cultural Heritage and mixed

heritage because of a lack of research about heritage theory. In the last two decades after the introduction of the concept of heritage in Korea, 10 cultural sites and one natural site have been inscribed on the World Heritage List so far. This listing stimulated the government and academics to extend their understanding of international heritage ideas and the shared values between World Heritage and understanding of Korean heritage perspective. However, there are very few professional experts in Korea who appreciate and understand the theological background of garden in conservation and its contribution to World Heritage. The result is that gardens are not recognised as a cultural landscape in Korea. This study concerns milestones that symbolise the awakening of thinking on garden heritage in South Korea.

Recently, conservation of garden heritage has become more active in South Korea. A conservation programme of historic gardens in South Korea has been started in earnest since the Registered Cultural Properties was enacted in 2001 (Lee, 2011). However, historic gardens have been modified, damaged and destroyed gradually by urban development and Westernisation. Some historic gardens were destroyed and nothing is left. However, these gardens have many stories, which is how people enjoyed a garden or maintain a garden. It should be very important to find these stories and make meaningful connection between the physical setting and the garden stories. Therefore, the research question and focus of this study is, “How can the historic gardens of South Korea be valued and managed as tangible settings for intangible asset?”

1.5 The structure of the study

This study comprises two independent but cooperated parts; the investigation of heritage and the exploration of garden. In order to do this, the study consists of four parts.

The first part (Chapter 3) investigated the following issues:

What is the original heritage concept? What is the intangible heritage concept? What is the definition of Cultural landscapes? What is the Korean view of Cultural Heritage? What is the garden heritage and the value of garden heritage? What are the relative perspectives of garden heritage between Korea and Western culture? In order to answer these issues, Chapter 3 reviewed the shifting heritage concept of The 1972 World Heritage Convention and the modernity of heritage. From the review, intangible heritage, tangible heritage and cultural landscape, which is the important issue of international heritage studies in the last two decades, were defined. Furthermore the Korean view of Cultural heritage was investigated through the Korean traditional perspective. This is expected to encourage discussion developing a theoretical heritage concept.

The second part (Chapter 4-5) investigated perspectives of garden. Prior to considering a perspective of Korean garden heritage, Korean natural context, a traditional view of nature and philosophical background of Korean traditional garden were reviewed in Chapter 4. From the review, characteristics of Korean garden culture, which were created through appreciation of landscape and multiple meaning,

symbolism and metaphor within the Korean traditional garden, were delineated. Chapter 5 reviewed attractive Korean traditional garden, Byeolsoe garden and provided the foundation for perception of Korean unique garden heritage. Chapter 5 investigated the intangible garden heritage of Byeolsoe garden. Furthermore, Chapter 6 reviewed the current garden heritage management programme of Korea. This chapter aimed to discuss the current challenge of the Byeolsoe garden, which faces problems of conservation. Chapter 5 created the process of management for intangible garden heritage based on management of meanings.

The third part (Chapter 6) analysed the relative perspectives of garden heritage between Korea and Western culture through network analysis. This is expected to develop the garden heritage concept and create the appropriate management programme of garden heritage.

The fourth part (Chapter 7) recommended a new rule for Byeolsoe garden as Scenic Site value in the 21st century and future.

1.6 Overview of the study

Culture and Heritage

There are some complicated academic views on culture and heritage, which include knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by human beings as members of a civilised society. Before the 20th century, culture and heritage were appreciated as products of the past. That is to say,

culture was defined as the product of human activity, which can be expressed by the human mind in a material sense such as monuments, or an immaterial sense such as music, painting or intangible setting. Besides Heritage can be defined as a fundamental result of human behaviour in the past or being constructed in the present (Coccosis & Nijkamp, 1995).

In the late 20th century, the interaction between culture and heritage began to be discussed. Heritage was defined as “what we value”, or “what we wish to pass on to future generations”, that is to say, heritage is not only a product of the past but also a valuable process in a culture (Deacon, 2003). Furthermore, the relationship between nature and culture is a defining problem for recent debates over the meanings of heritage after The 1972 UNESCO Convention. There is a centuries-old aesthetic discourse in Western culture that treats natural landscapes as objects of beauty, and this has influenced designations of natural heritage beyond human occupants, with the result that they are often considered desirable to conserve with traditional management practice (West & Ndlovu, 2010). The main standard for identifying heritage sites in the Western tradition, particularly Britain, France and Germany during the 19th Century, has formed a tangible perspective which is architectural style and historical significance including different views of power and dominance of particular civilisation (Jokilehto, 1990; Smith & Akagawa, 2009).

Heritage had often been considered to be a monument, group of buildings or site of historical, aesthetic, archaeological, scientific, ethnological or anthropological

value as a fixed output of human culture, rather than being appreciated as an ongoing process. However, heritage such as historic monuments and place can be acknowledged as a socially constructed phenomena which is ‘living history’ (Harvey, 2005). Since the last two decades of the 20th century, there have been growing efforts spent on developing this idea. Heritage began to be perceived as an activity, or understanding, that is formed in the present, which might be dissimilar from the remaining objects themselves, but related to them at the same time. In addition, heritage was defined as a process in the present allowing for a more dynamic understanding of cultural production (Kenny, 2009). Heritage as a process is not just the memory of past cultures, but is also a laboratory for inventing the future, thus the continuous process of heritage making is a product of the cultural process that seeks to develop and maintain for the future (Kenny, 2009). This heritage concept developed into intangible heritage in the 21st century.

Intangible heritage has a more complicated meaning, which includes aesthetic, spiritual, symbolic or other social values, which people may associate with a site. Music, language, know-how, oral traditions and the cultural spaces in which these ‘living heritage’ traditions have been played out were also defined as intangible heritage (Kirshenblatt-Gimlet, 2004). Our heritage was, is and will be made up of existing ‘things’ that include buildings, landscapes, plant and animal species and cultural processes which could be viewed as ‘living heritage’. It appears within these definitions that culture and heritage have co-evolved to influence each other, so that cultural heritage is not only an object, but is also process. The product of co-evolving

is displayed in a variety of other areas today. Even though both culture and heritage are so linked in a very complicated way, it can be assumed that complications have been brought to attention, thus creating a cultural heritage concept. Furthermore cultural heritage concept was separated into tangible heritage of which conservation and protection have been set up, and intangible heritage such as memory, value, feeling. This extending and separating concept of heritage showed that historical ‘things’ are heritage only when well understood by people who created or understand their meanings, otherwise historical ‘things’ are just antique decorative arts which might make the place more beautiful, but not meaningful any more (Smith, 2006).

Cultural Landscape

After late 20th century, the concept of heritage came to be modified and diversified as a result of globalisation. Even though the idea of heritage had developed to accommodate an increasingly large number of heritage items, which were mostly objects and places, the concept of heritage began to shift away from the tangible considering of ‘things’ to the intangible component of cultures and traditions which are related to their environment. This idea was derived from geographical argument, which discussed two forms of landscape by a German geographer Otto Schlüter (1872-1959): original landscape that existed before human beings made changes and the cultural landscape created by human culture. This geographical idea was developed into the cultural landscape concept for intangible heritage, which is the cultural landscape is fashioned from a natural environment by a cultural group. That is to say, the cultural group is the agent, the natural environment is the medium,

the cultural landscape is the result. In 2002 a World Heritage workshop in Ferrara, Italy, reviewed the application of the cultural landscape concept over the decade (West & Ndlovu, 2010). The term ‘Landscape’ was defined as the natural environment, but also was defined as an environment designed or created intentionally by humans (UNESCO, 1992). Furthermore, ‘landscape’ alludes both to a way of perceiving the environment surrounding humans and to this environment itself (UNESCO, 2009). Everyone has a physical and a symbolic connection with the environment surrounding them, which is deep-rooted in their culture, including language, livelihood, identity, and which cannot be separated from the relationship with territory. These physical and symbolic connections affect each other, they are also influenced by many other factors, related to the history of each nation, its relations with its neighbours and its social structure. These connections will not be the same in forests, in prairies, in deserts or in ice fields (Fowler, 2004). With the addition of ‘cultural’, the term ‘landscape’ has been extended to describe all forms of these relationships. Therefore, it was concluded that cultural landscape management and conservation processes bring people together in caring for their collective identity and heritage, and provide a shared local vision within a global context (UNESCO, 2003).

Over the last 30 years, there has emerged the concept of historic cultural landscapes being worthy of heritage conservation action. Where does the philosophical basis lie for the current interest in cultural landscapes, particularly in the interpretation of their meanings and their associative, intangible value? From a

cultural geography perspective, landscape as process has been changed from a noun to a verb (Mitchell, 1994). Landscape can be defined as not just an object to be seen or a text to be read, but as a process by which identities are formed, furthermore, landscape can refer to cultural context, human action and activity, and also change over time, that is landscape is ‘an active scene of practice’ (Olwig, 2007). In etymology, the term ‘Landscape’ from its beginnings has meant a human-made artefact with associated cultural process value (Wylie, 2007). The garden is a clear expression and evidence of landscape making of specialist type. It was essentially a gardener enclosing a place carved out of the environment for survival or pleasure.

Garden Heritage

Gardens are an essential part of our heritage and have included more of our cultural facets than any other art including painting, music and literature (Goult, 1993). In the Western tradition, a garden was defined as a bounded space that makes reference to the world beyond its boundaries (Hunt, 2000). However, some countries’ gardens, such as Korean garden, cannot be understood by the Western traditional concept of garden, and thus new ideas are needed to overlap diverse cultures.

In 1982, the International Council on Monuments and Sites (ICOMOS) charter advocated that the historic garden was defined as “an architectural composition whose constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable.” (Jokilehto, 1990) The architectural composition of the historic garden involves its design plan and the shape such as beds of plants.

However, even though gardens have contained many layers of civilisation and human value, the recognition of their importance has developed very slowly since they have been considered as a monument. That is to say, gardens are not only things, but they are also processes (Sales, 1993) and these need to be managed to retain their unique qualities.

Recently, recognising the significance of garden heritage has brought awareness of the crucial inputs needed to manage still existing garden heritage and to understand what we already have lost. Garden heritage is a vague term, embodying cultural landscape and tangible landscape. Managing garden heritage is a very important issue in passing our heritage to future generations.

Heritage and the traditional garden issue in Korea

Since the end of the twentieth century, successive Korean governments have begun to conserve and manage the nation's heritage assets by enhancing the quality of policies and research, and by training specialists in the field of cultural heritage. The aim has been to increase the social, historical and economic value of Korean culture. In order to emphasise the efficacy and benefit of their own political policy, there has been a tendency for governments to focus more on 'tangible' assets rather than 'intangible' heritage; that is tangible cultural works of an outstanding historic, artistic, or academic value, such as buildings, sculptures and artefacts. This has resulted in a range of major projects and initiatives such as a new National Museum of Korea in Seoul.

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However since 2000, government focus and endeavour in the area of heritage has begun to change. This has been a result of new tangible heritage assets in Korea being increasingly difficult to find as Korea had lost much cultural heritage. In 1910, Korea was colonised by Japan. The Japanese government made a colonial plan, which was to demolish most of the cultural heritage in Seoul, to cut off the connection between cultural heritage and people (You, 1993; Sin and Jo, 2013). Between 1950 and 1953, much of the cultural heritage of Korea was disastrously destroyed as a consequence of the Korean War (You, 1993; Reid, 2010; Sin and Jo, 2013). After the Korean war, the process of rebuilding and rehabilitating the country commenced and many large projects have involved the excavation of areas designated for towering apartment towns, built industrial areas and highways (You, 1997; Han, 2008). Unfortunately, such development projects have destroyed precious heritage, especially archaeological resources.

In 1970s, as a result of the cultural asset policy by the military regime, most sites and artefacts had been designated as a National Treasure which is the official designation of highest value in Korea. Since 1962, the first year of designating state-designated heritage, 116 *National Treasures* were designated by the end of 1970s (CHA, 2014). So, the number of *National Treasures* has increased by only three per cent in the last fifteen years. However the number of '*Scenic Site*', that is places of natural beauty with great historic, artistic or scenic values, featuring distinctive uniqueness and rarity originating from their formation processes, has increased exponentially by over 1,170 % (CHA, 2012). This means that the concept of heritage

in Korea began to shift away from tangible considering of ‘things’ to the intangible component of cultures and traditions which are related to their environment.

Alongside the change of the concept of heritage, a conservation programme for historic gardens in South Korea was started in earnest with the Registered Cultural Properties Act of 2001. Historic gardens had been modified, damaged and destroyed through the twentieth century by colonisation, war, urban development and Westernisation. Some had been completely destroyed, as people didn’t know the value of gardens. As in the United Kingdom, historic gardens have great value in the many stories they can tell, such as how people have engaged with nature and their environment, and how maintenance practices have or have not changed over time. Today the garden is increasingly understood by researchers as a remarkable resource for the social historian. They are an intrinsic part of a nation's heritage, and include more cultural facets than any other art form, including painting, music and literature. Even though this is arguable and contentious, it is clear that the composition of the historic garden can show the process of making the garden, involving a range of types of art. For example the design plan and the land shape such as beds of plants, including their species, proportions, colour schemes, spacing and respective heights, and its permanent structures or decorative features, gardening techniques to deal with the dynamic nature of plant growth, show how the garden was experienced and appreciated. Furthermore, gardens integrate and give rise to many different elements, including the art of the designer, the skills of craftsmen and gardeners, and the cultural and social status of the owner. However, this is a novel concept in Korea, and

is not widely expressed in either theory or practice. The vast majority of Korean people have no understanding of the value of the historic garden. This is due to there having been so little policy or strategy being implemented for the historic Korean garden. Recently, recognising the significance of garden heritage has brought awareness of the crucial inputs needed to manage the still existing garden heritage and to research what we already have lost. Managing garden heritage is a very important issue in passing our heritage to future generations.

CHAPTER 2

Research methodology

CHAPTER 2. Research methodology

2.1 An interdisciplinary approach

The main purpose of this study is to fully integrate the principles of management for intangible garden heritage connecting fabric and intangible assets within the Byeolsoe garden which is a unique traditional form of the Korean garden. This study is based on the use of complementary research methods to address the relationship between local government perspectives and international ‘best practice’ concerning garden heritage values with their tangible and intangible aspects.

The first step was to develop the idea of heritage and to evaluate the range of information needed to give a definition of the ‘intangibility’ of heritage, especially related to gardens. An intangible heritage, which can be defined as meanings, values, memories, feelings, and activities that exist whether accompanying historic monument or not, has been considered from a range of international organisations, such as UNESCO convention reports, and academic documents which have focussed a basis for the understanding of the most recent appreciation of intangible heritage and its management (Lennon, 2012; Arizpe & Amescua, 2013). The study examined the evolution of the intangible heritage concept on an international scale by UNESCO World Heritage Convention. In particular this study has focussed on UNESCO documents from 1972, which combined natural and cultural places of international significance under one framework including Cultural Landscape: *the Challenge of Conservation* (UNESCO, 2002), *Basic Texts of the 1972 World Heritage Convention*

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(UNESCO, 2005), *World Heritage: Challenge for the Millennium* (UNESCO, 2007), *Cultural landscape: A handbook for conservation and management* (UNESCO, 2009). ICOMOS documents, which have provided information of intangible heritage including *The Interdependency of the tangible and intangible cultural heritage* (Bouchenaki, 2003), *Legal and financial instruments for safeguarding* (Deacon, 2003), *Time memory, place and land: social meaning and heritage conservation in Australia* (Clarke and Johnston, 2003), and increasingly internet resources such as the International Centre for the study of the Preservation and Restoration of Cultural Property (ICCROM) were used as well. Furthermore professional press on intangible heritage, such as World Heritage Papers (NO1-NO35), International Journal of Intangible Heritage (VOL1-VOL8) provided significant concepts of intangible heritage. They also included the World Heritage List (UNESCO list) and Intangible Cultural Heritage List (UNESCO list) which is relevant in revealing a current heritage issue in international context. However, intangible heritage is an intricate idea that has aroused a controversy and is linked with concepts such as the cultural landscape over the past decade. Publications from the last ten years have addressed several theoretical ideas of intangible cultural heritage. The main idea of intangible heritage is as a cultural practice rather than simply as a site, and the ‘intangible’ replaced the older terms ‘traditional culture’, ‘oral tradition’ and ‘folklore’ (Arizpe, 2004; Kirshenblatt-Gimlet, 2004; Baillie & Chippindale, 2006; Bortolotto, 2007; Cameron & Kenderdine, 2007; Kurin, 2007; Schmitt, 2008; Smith & Akawaga, 2009; Harrison & Deborah, 2010; Lenzerini, 2011; Arizpe & Amescua, 2013). These ideas have evolved into ‘living heritage’ tradition, that is, heritage is a realm of ideas

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rather than a collection of things, and all cultural heritage has a proportion of intangibility in its nature (Marmion et al, 2009; Carman, 2009).

The next sequence is to develop the meaning of intangible heritage in relation to gardens. Various published sources such as *Discovering the Vernacular Landscape* (Jackson, 1984), *Landscape and Power* (Mitchell, 1994), *Cultural Landscape* (Head, 2010), provided significant approaches to develop the definition of a garden, where the garden is not an object to be seen or a text to be read, but as a process by which it includes identities of place, where collective memory was and is formed. Various historical, philosophical sources and publications, such as *The Meaning of Gardens* (Francis & Hester, 1990), *Heritage Garden* (Goult, 1993) and *A Philosophy of Gardens* (Cooper, 2006), have provided a connection between intangible heritage and the garden. All the research and information gathered for the developing of garden heritage has been analysed to define intangible garden heritage, its philosophical and cultural context. They provided that gardens are not only objects, they are also processes. The impulse to control or imitate nature, to create a heavenly paradise on the earth, has been with human beings from the origin of civilisation. Gardens are ephemeral by their very nature, that is, a garden is a living, evolving creation. The books of philosophical garden meaning, such as *The Garden as an Art* (Miller, 1993), *What Gardens Mean* (Ross, 1998), *Great Perfection: The Practice of Garden Theory* (Hunt, 2000) and *Linking Nature and Culture: World Heritage Cultural Landscape* (Rössler, 1995) also gave an initial source to develop and extend intangible garden meaning. From this analysis a statement of intangible garden heritage provided

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evaluation of our current state of knowledge about intangible elements within gardens. The analysis could include an understanding of a garden in the cultural and historical context, and analysis of intangible garden elements and important Korean connection between the garden and poetry or painting.

2.2 Capturing the Korean Traditional Garden

There is a need to fully understand Korean gardens as heritage by observing previous literature and finding components of intangible garden heritage. Prior to observing Korean gardens, general Korean history was investigated by using some historical texts such as *Samguksagi* (삼국사기), which was written by *Kim Bu-sik* (1075–1151) based on a Chinese history book *Shiji* (BC 109) in 1145 and is the oldest written history of Korea. *Samguksagi* (삼국사기) was written by Chinese character, so this study used an original Chinese version (National Institute of Korean History, 2015) and a Korean translated version (Lee, 1996). The literary evidence of Korea, such as *History of Eastern Garden Culture* 동양조경문화사 (Korea Institute of Traditional Landscape Architecture, 2009), was applied to define Korean traditional gardens, especially the *Byeolseo* garden and intangible garden heritage.

Archeological investigations of Korean gardens were very useful, especially in filling gaps and showing the layout form of ancient Korean designed gardens and the use of the garden. Fortunately the understanding of archeological details of Korean gardens could be researched from ancient artworks such as poetry, paintings,

manuscripts. Most of historical documents were written in Chinese characters since it was the main written language amongst the aristocrats in Korea before *Hangeul* (한글), the Korean alphabet invented in 1444. This study used an original Chinese version and a Korean translated version.

Guidebooks of Korean traditional gardens, such as *Exploration of Korean Garden* 한국정원답사수첩 (Jung, 2008) also give an initial guide to locating gardens. The professional press on gardens and landscapes such as *The Journal of Korea Institute of Traditional Landscape Architecture*, provided a significant connection between the Byeolsoe garden and intangible heritage, as well as components of intangible garden heritage. Aspects of the Byeolsoe garden, which are considered part of nature, representing aspect of belief and the natural world, have been evaluated through consulting theses, such as *Study on the Retreating Villa (Byeol Soe) Garden in Choson Dynasty* 조선시대 별서정원에 관한 연구 (Lee, 1992), *Studies on Retreating Villa Gardens in View of the Scholar Culture in the Choson Dynasty* 선비문화가 조선시대 별서정원에 미친 영향에 관한 연구: 보길도원림, 소쇄원, 남간정사, 다산초당을 중심으로 (Yang, 2003). Primary theses written in Korean were available in the Research Information Sharing Service (RISS) in Korea.

2.3 Interviews with Korean traditional garden experts

Collecting information for the development and management of the *Byeolsoe* garden required expert knowledge in the traditional Korean garden from key

academics. In order to do this, face-to-face and telephone interviews and an e-mail survey have been used to provide valuable ideas concerning the *Byeolseo* Gardens. Ten experts involved with the research or management of the *Byeolseo* Gardens were interviewed between 2014 and 2015. Three professors of Landscape architecture including Dr. *Jung Ki-ho* who is the writer of *Exploration of Korean Garden* 한국정원답사수첩, three researchers of historic garden in Korea, and three managers of government were interviewed. Questionnaires for interviews have been divided into three sections, which were: the idea of the garden, the intrinsic quality of the *Byeolseo* garden, and the management programme. Open questions have been used to generate qualitative data and add depth to the information. The first category was used for defining the relationship of intangible heritage with the historic garden. The second category concerns the Korean traditional *Byeolseo* garden. The last question concerns the management systems for *Byeolseo* gardens. Those interviews were allowed to remain anonymous. The questionnaire appears in Appendix 1.

2.4 Garden case studies

A range of data for *Byeolseo* garden was considered and recorded from field visits and archival reference. The Cultural Heritage Association in South Korea (CHA) designated fifteen *Byeolseo* gardens as *Scenic sites* (Table 1) (CHA, 2014) from hundreds of such gardens; these are acknowledged as the most valuable in Korea so forming the target for field visits.

	Classification	Name of Cultural Properties
1	Scenic Sites No. 19	Seonmongdae Pavilion of Yecheon
2	Scenic Sites No. 25	Choyeonjeong Pavilion and Wooded Garden in Suncheon
3	Scenic Sites No. 26	Baegunjeong Pavilion and Gaehosong Pine Forest of Andong
4	Scenic Sites No. 34	Woodland Garden of Yun Seon-do on Bogil Island
5	Scenic Sites No. 35	Seongnagwon (Seongnagwon Garden)
6	Scenic Sites No. 36	White Stone Fairyland at Buam-dong in Seoul
7	Scenic Sites No. 40	Soswaewon Garden in Damyang
8	Scenic Sites No. 51	Choganjeong Pavilion and Woodland Garden in Yecheon
9	Scenic Sites No. 52	Chaemijeong Pavilion of Gumi
10	Scenic Sites No. 57	Sikyoungeong Pavilion and forest of Damyang
11	Scenic Sites No. 58	Myungokheon and forest of Damyang
12	Scenic Sites No. 60	Cheonamjeong Pavilion and Seokchun Valley in Bonghwa
13	Scenic Sites No. 66	Hajode in Yangyang
14	Scenic Sites No. 88	Yongarmjeong in Geochang
15	Scenic Sites No. 89	Imdaejeong Wonrim in Hwasun

Table 1.
Byeolsoe garden on the State designated Heritage list
 Source: CHA (2014)

Some Korean traditional gardens have been designated in other categories such as a Historic Site, but for this study Korean traditional gardens, especially the *Byeolsoe* garden, must be in a range of *Scenic Sites* for management. This was because the *Byeolsoe* garden is considered not only a historic place containing archaeological evidences, but also a memory-making place which can be discussed as cultural landscape containing a relationship driven by a specifically Korean view of nature. Results from field trips observing connections between tangible and intangible garden heritage have been compared with results from a study of the official *Byeolsoe* gardens references, such as *Report of Byeolsoe garden as a Scenic Site resource* 전국

별서정원 명승자원 지정조사, which have been carried out twice by the CHA (2009, 2010).

The following brief illustrates the parameters used to accumulate the data for this study for each of the selected gardens. These parameters were informed by the data sheets created by English Heritage and used for the Register of Historic Parks and Gardens in England (Watkins & Wright, 2007). To confirm the parameters, the pilot test, using Hylands Park, Essex, was performed. The data sheet and the results of pilot test appears in Appendix 2. Through the pilot test, intangible connections section was amended. The final data collection sheets consisted of following section:

1. General information

Garden name: Traditionally the *Byeolsoe* garden name contained the original motivation for garden or expressed an appreciating of the design concept or context as a trope. During the *Joseon* dynasty (1392-1910), Chinese characters, which are representative ideograms, were official letters. Therefore it is important to interpret these in terms of the historical and natural context.

Designation: Listing by the Cultural Heritage Administration in South Korea demonstrates the value of the *Byeolsoe* garden. Gardens appear in chronological order because this allows the development of *Byeolsoe* gardens according to historical and cultural events.

Access: Information of current access by public or private users.

Earliest layer: This is very important in relation to observing the memory of place in terms of historical events, even though some Byeolsoe gardens do not have any reference to indicate the earliest date of their creation. If it is impossible to date as accurately as possible, the range of an historic period has been taken.

Current owner / manager: The name of current owner or organization of the Byeolsoe garden.

2. Site map

Basic information including location and natural context was analysed through the Cultural Heritage GIS Service which provided by the Cultural Heritage Administration in South Korea in 2014.

3. Historical Context

Original owner: The name of the original owner of the Byeolsoe garden.

Original designer: In many cases the gardens do not have an original designer's name, though it is sometimes possible that the designer's name can be inferred from the original inscription which was written concerning the motivations for the creation of the gardens.

Subsequent designer: Many Byeolsoe gardens were probably created in layers with the original design being overlaid by those of subsequent designers.

Important text: These include: books, archival material, brochure and others. They are listed in chronological order and provide the reference for the historical background of each garden.

Historical background: Researched from the available evidence, such as CHA Korean reports, ancient literature, leaflets, field trip reports, also including the motivation for the creation of the garden, design concept, philosophical perspective of the original owner.

4. Contextual analysis

Location type: Byeolsoe gardens are pleasure gardens, which were created in picturesque places, far from main residential areas, in which the aristocratic owners could comfortably appreciate an outstanding landscape and live for a while in seclusion (Lee, 2009). Therefore the location type of the Byeolsoe is fundamental to the design of the garden.

Landscape character: Byeolsoe gardens are usually located in the mountains or beside a river. Landscape character can show the relation between mountain and water which was the main concept of the Byeolsoe garden.

5. Byeolsoe garden character

Water feature: This is one of the most significant elements within Byeolsoe garden.

Physical fabric: A concept of the Byeolsoe garden is that people do not manufacture nature, and therefore there are limited built features such as pavilions.

Architectural features: The Korean pavilion was an architectural form made of wood with a stone foundation, which was used for temporary accommodation and connected humans and nature by creating openness, through not having walls.

Ornamental features: Most of the ornamental features were included to express myths or make a philosophical balance such as Yin and Yang. In order to make a balance between Yin and Yang, some ornamental features were created.

Vegetation: Original vegetation and ornamental vegetation which was provided by references and confirmed by field visits.

6. Intangible connections

Myths: Most Byeolsoe gardens have myths about the place and owner.

Inscriptions: Many inscriptions appear in pavilions. Most of them were written in Chinese characters.

Poems: Normally composed by the garden owner. If there were more than one, the poems appeared in chronological order.

Paintings: Descriptions of original garden settings can be provided by these, with the caution that ‘artistic licence’ may have been used.

7. Design process

Motivation: Description of motivation for creating Byeolsoe garden made from available evidence such as poems.

Design concept: Traditionally Byeolsoe gardens have an underlying concept about how to appreciate and design with beautiful scenery. These design components were recorded including:

Void: there is space within garden.

Borrowed landscape: incorporation of background landscape, which is one dimension, into a garden.

Multiple landscape: incorporation of background landscape, which is multi dimension.

Collected landscape: The garden is centred on the landscape, and therefore on the journey to the garden, the visitor already experiences a beautiful landscape and feels the climax within the garden or from one specific view point, often from the pavilion.

8. Management

Management history: Research from the CHA Korea annual report displayed problems of current management programme and any particular challenges.

9. Poem and text about garden

An important source or evidence for intangible garden heritage was obtained by consulting paintings and poems. Painting was proved to be an essential source

of evidence when seeking tangible and intangible heritage, which involve gardening and garden activity, within *Byeolseo* gardens, especially ‘*Soswaewondo*’, an 18th century painting, the most important source because it gives details of the *Soswaewon* garden, including the tree species and planting techniques. Traditionally a poem’s inscription was usually hung on a conspicuous place in a garden pavilion. Mostly, poems described the atmosphere of the *Byeolseo* garden and expressed the owner’s attitude towards life, important intangible aspects of the garden. In some case, a distinguished scholars gave the wooden tablets on which poem was carved, and thus this carved poem could elevate the status of the garden. However, most poems were written in Chinese characters, so this study translated the original Chinese version into Korean and then to English with the perspective of a garden history. From this analysis of paintings and poems, the garden heritage of *Byeolseo* garden should provide an evaluation of the intangible element within *Byeolseo* gardens.

These data sheets have been created and researched for each of fifteen *Byeolseo* gardens in this study and are found in Appendix 3. Their value is to go to a deeper understanding of the gardens beyond the theoretical management.

2.5 Romanisation

This study used many Korean terms to express traditional garden. Since Korean does not use Roman alphabet, Korean terms were transcribed into English based on

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Rules for the Romanisation of Korean, driven by the National Institute of the Korean Language. Generally, Korean names consist of a single syllable for the family name and two syllables for the given name which are hyphenated and a lower case letter after the hyphen. In this study, all Korean names will not follow the Western order, but the Korean original order where the family name comes first; for example the author's name is transcribed into Lee Joon-Kyu, not Joonkyu Lee. Names of geographic features, cultural properties, and man-made structures were written without hyphens. That is to say, they contained their name such as mountain, palace and garden, for example *Soswaewon* means *Soswae* garden. However in this study, all names of geographic features, cultural properties, and man-made structures followed that original Korean name italicised first, followed by English transcription, for example *Soswaewon* garden.

2.6 Network Analysis of Heritage and historic garden

Network analysis is a method which has quickly been adapted in various research areas involves mathematical, statistical, and computer and even social science (Burt and Minor, 1983; Wassermann and Faust, 1994). The term social network refers to the expression of a relationship, ascribed or achieved, among individuals, families, households, villages, communities, regions. Social network analysis does not consider individuals as forming a mechanical aggregate but as a connection among themselves in various areas such as social, economic, political. In order to investigate the relative perspectives of garden heritage between Western and Eastern culture, network analysis was used. This stage was very important, since

results allowed the development and understanding of the definition of garden heritage and created an appropriate new garden heritage management programme. Different perspectives have led to different garden cultures, in many cases Western definitions of garden heritage cannot express all the aspects of Asian garden heritage as found in Korean garden culture. For a comparison of the two perspectives of heritage, the parameters to be measured have to be carefully understood.

First of all, to illustrate this, consideration was given to the two different legislation systems for heritage, from an international to Korean perspective. The criteria for heritage, which was created at the 1972 World Heritage Convention (UNESCO, 1972), was used for international legislation concerning heritage, as this was the first global legislation of heritage. Then, the standard for heritage that created in 1962 by Korean Cultural Heritage Association, was used for Korean legislation of heritage. This was the first legislation of heritage in Korea and still used with a little amendment. Both legislations have their own categories for the preservation of differing heritage. A missing or emphasising criteria would show a different perspective of heritage when comparison by network analysis was undertaken.

The subsequent approach was to interpret the perspective taken between tangible and intangible heritage. The categories, that were created at the 1972 World Heritage Convention and modified at the 2012 World Heritage Convention, were used as a global definition of tangible and intangible heritage. The newest legislation of heritage in Korea (Cultural Heritage Protection Act, 2012) was used as the criteria of

intangible and tangible heritage. Through network analysis of heritage including intangible, different perspectives concerning intangibility can be defined. This approach can reveal the gap between international and Korean concepts, and also justified the necessary of management programme for intangible heritage.

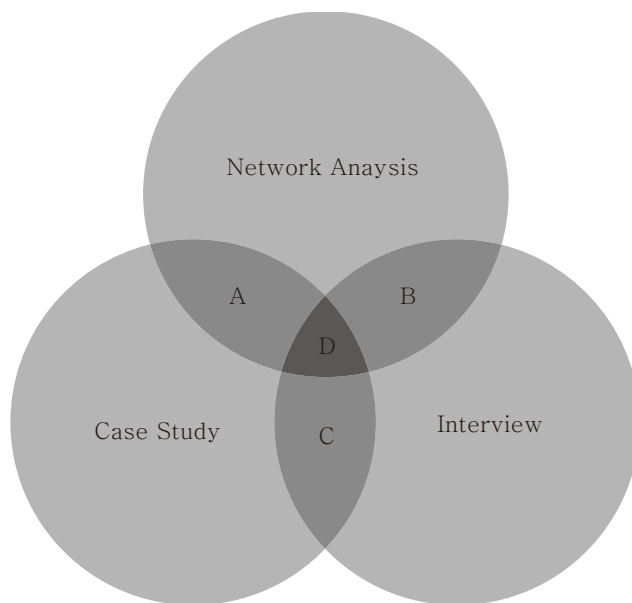
After analysing the heritage concept, the comparison of the term ‘historic garden’, the most important example of heritage in this thesis, was undertaken; the concept between international and Korean understanding was made through network analysis. The international parameter of the composition of historic garden heritage can follow the Florence Charter (ICOMOS, 1981). In this Charter, eleven compositions of historic garden heritage were defined. However, there was no definition of the composition of historic garden heritage in Korea. Due to this Western ethnic view, this author’s definition of the composition of historic garden in Korea was used for the network analysis, the composition was orientated around the Byeolsoe garden, which is a Korean traditional garden type. Subsequently network analysis about principles of conserving heritage and historic garden heritage was made. To illustrate this, principles for conserving historic gardens from the author took elements from English Heritage (2008) ‘Conserving Heritage’, the Hoi An protocols (2009) for best conservation practice in Asia, and the author’s definition of the composition of historic garden heritage.

Lastly, the complete results were turned into a more visual form by the author. The connected and contextualised information about a definition of garden heritage

and a gap between tangible and intangible can be understood through more accessible visual means for the results.

2.7 Summary: Overview of methodological approach

The research work was approached through a triangulation methodology which allows the use of different sources of data in a set of research procedures (Figure 1).



- A : Re-undertading garden heritage issues
- B : Looking for value of the intangible heritage of South Korea and International
- C : Critique of current management programme issue in South Korea
- D : New management programme for intangible garden heritage

Figure 1.

Diagram of triangulation methodology

Source: Lee (2015) Author's illustration

In order to fill in the problematic gap between intangible garden heritage and management problems, the analysis of different perspectives of garden heritage was approached. Through network analysis, the different perspectives of heritage, the parameters to be measured for creating a new management programme could be carefully understood. Fifteen case studies were conducted. The choice of fifteen cases

depended on the Cultural Heritage Association in South Korea (CHA) designation. In order to get expert knowledge in the traditional Korean garden from key academics for understanding current heritage issue in South Korea, ten interviews have been used.

Through three key methods, current garden heritage issues can be re-understood, the value of intangible garden heritage can be defined and current management programmes in South Korea can be criticised. In doing so, at last, new management programmes for intangible garden heritage in South Korea can be created.

CHAPTER 3

Concepts of heritage and heritage management: developing understanding and perceptions

CHAPTER 3. Concepts of heritage and heritage management: developing understanding and perceptions

3.1 Emergence of heritage concept

The heritage concept appeared through a long consideration about the relationship between objects and the past, and about the position of the nation in utilising heritage to exploit its origin and to establish an identity as a citizen of the Western world. The term heritage is an old word, the meaning of which has evolved through time (Davison, 2000, Littler and Naidoo 2004). Its etymology can be traced back to forms in medieval old French and Latin terms to depict property, a right and very often a title that were received by a person, the ‘inheritor’. In the 18th and 19th centuries the term was closely related with grand estates and properties belonging to the upper classes, those who were wealthy and own large houses with land, and very often a title, but also began to be used to depict a religious or spiritual legacy.

The heritage concept emerged from controlling the colony. In South Korea, traditionally heritage would be translated as *Yusan* (유산) which similarly originally meant inheritance. The term was closely connected with properties being owned by the aristocracy, and also was figuratively used to depict great spiritual value of a previous generation. In 1910, Korea was colonised by Japan. The Japanese government made a colonial plan to cut off the connection between Korean historical

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assets and people. Between 1910 and 1926, the New *Kyungseong* (Seoul) programme and ‘the project of the modification of the districts of *Kyungseong*’ carried out urban planning (Chung, 2005). These projects demolished most of Korean historical assets in Seoul under the guise of modernisation. However, ironically the Japanese Government-General of Korea, which was the executive council to govern Korea, created the *Joseon* National Treasures, Historical Sites, Scenic Sites, and Nature Preservation Law (1933), which was based on Japanese legislation for the preservation of national heritage in Japan (Oh, 1998). This was the first appearance of the heritage concept in Korea linked to legislation for preserving heritage, including national treasures, historical sites, scenic sites, and nature.

In the 19th century, the term heritage began to be used for a cultural legacy related to the creation of sets of ‘invented tradition’ (Hobsbawn, 1983), which was linked to the emergence of new nation-states, mainly in Britain, France, Germany and North America (Bennett, 1995; Hunter, 1996; Smith, 2006; Page and Mason, 2004). The ‘nation-state’ is one where the great majority is conscious of a common identity and share the same culture (Yuval-Davis and Helm, 1997). The emergence of the nation-state sparked a renewed interest in studying the past and its physical traces through archaeology (Kohl and Fawcett, 1995; Trigger, 1996). The difference between earlier interest and modern notions of heritage as a store of ‘things’ held in trust by the public and for the public is the consideration of social responsibility, which is perceived as preservation of heritage (Carman and Sørensen, 2009).

Since the middle of the 19th century, the professionalisation of heritage practices have increased through the extensive transferring of property from private ownership to public institutions, such as public museums, and the legislation to manage both objects and process. Furthermore, the system of specialists, researchers and conservation architects began to emerge (Smith, 2006; Jameson, 2008). This phenomenon put heritage into the province of the specialists, such as architects, archaeologists, engineers and museum professionals, rather than amateurs and enthusiastic members of the public (Harrison, 2013). In 1837, the Commission des Monuments Historique in France was established to take stock of the national historic building list (West and Ansell, 2010); the legislation in Britain, ‘the Ancient Monument Protection Act 1882’, was developed later. British legislation established a list of ‘Ancient Monuments’ and an associated group of researchers to advise on their protection. Similar pieces of legislation and systems of identification and protection of historic sites were subsequently adopted in Germany and America (West and Ansell, 2010).

Another movement, focussed on the consideration of nature, emerged alongside the professionalisation of heritage. This National Park movement caused the first National Park in the U.S.A. to be created. With the rapid growth of ‘industrial capitalism’ in the 18th and 19th centuries, wilderness concepts, which were outside the influence of industrial areas, were developed by artists and writers (Harrison, 2013). This idea was strongly affected by Christian notions of the expulsion from the Garden of Eden and the disconnection with nature (Olwig, 2001). Much heritage was

lost in the past through a lack of recognition of the value through industrialisation and urban growth, so the need for heritage recognition, both natural and cultural, became a 'preservation' movement with the creation of Yellowstone National Park in the U.S.A., which was designed as a first 'wild' area for conservation and recreational purposes in 1872. Furthermore, the relationship between heritage and nation-building, implied in its identification and values of nation, was a growing reminiscence for both 'nature' and 'the past' through industrialisation (Olwig, 2001). Fundamental to the concept of 'wilderness' was the consideration that 'wilderness' was important for human well-being, but that it was also fragile, so that protection from human anti-nature behaviour was urgently needed.

In South Korea, it would be the Japanese colonisation (1920-1945) and the Korean War (1950-1953) that disconnected humans from nature. From 1910 to 1945, the Japanese Government-General of Korea had destroyed over 70% of forest in Korea. After the Korean War, over 90% of forests were demolished (Image 2), compared to before the Japanese colonisation (Jeon, 2005). In the 1960s, following the Japanese occupation, the importance of nature was emphasised alongside the developing heritage concept, and a forest conservation project was begun with the creation of the Forest Law (Forest Service, 1997). Consequently, most of the forests in Korea were recovered in the 1990s, and the forests were enlarged by around 170% compared with before the Japanese colonisation (Jeon, 2005). This was an important aspect of natural heritage and will be further discussed in Chapter 3.



Image 2.

By the 1950s, over 90% of Korean forests had been destroyed.

Source : Forest service (2015)

The state's control and manipulation of heritage emerged as a consequence. So heritage would be defined as 'a regulatory process' associated with bureaucratic modernisation, which was a series of state projects of standardisation and management, so that the values of local stakeholders were neglected under centralised administration (Scott, 1998). Thus heritage began to come under the influence of international organisations which were founded after the Second World War, such as the United Nations (UN).

In the 21st century, heritage has a very ambiguous and diverse meaning. Heritage can include anything from the tangible, such as buildings, archaeological sites, monuments, and craft objects, to the intangible, such as songs, skills, and even experiences. Furthermore, heritage encompasses a range of things from grand historical architectures to tiny craft objects, and a range of environments from

relatively untouched landscapes to small elements such as a revered rock; civilisation and wilderness. Recently, people have realised that the perspective of heritage is not only a 'nation's relationship to history and history-making' (Harrison, 2013) but also a process of broad international concern. According to Lowenthal's (1985) critique, which was that the landscape of 1980s seems saturated with 'creeping heritage', after the 20th century a rapid growth in the number and range of objects, places and practices made modern daily life easier, but the ability to define what was valuable and what heritage meant became more difficult. That is, a concept of heritage has been characterised, understood and described in a number of ways even though the notion of heritage from the past has been with us for a long time. In this way, the idea of heritage is always ambiguous, never certain, and persists in evolving and changing. This has caused many critical controversies about heritage. In recent decades, a consideration of what role the idea of heritage plays in any given cultural context and the associated visitor experience has been explored by a number of researchers (Harrison, 2013).

There are a number of definitions of heritage. Its uncertainty is derived from the many problems that have arisen within global heritage management (Breglia, 2006), and various disputes over critical academic analysis of heritage. With a wide range of definitions within modern society, it is natural that the heritage concept was problematic. However, to begin with, it was uncontroversial heritage could be defined as not 'things' or a historical movement, but as attitudes to, and relationships with, the

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past changed heritage could be less tangible (Walsh, 1992; Harvey, 2001; Smith, 2006; Harrison, 2013).

Recently, we use the term heritage with dual purposes. Officially heritage can be referred to as a set of professional practices (Harrison, 2013) that are permitted by a nation and motivated by some form of legislation or charter. In contrast, unofficially, heritage can be referred to as the conventional form of objects that have significance to local communities or individuals, but are not recognised by the nation. In many cases, unofficial heritage may manifest itself in less tangible ways as sets of social practices that surround more tangible forms of both official and unofficial heritage. An example of the relationship between official and unofficial heritage can be inferred from World Heritage Sites. Stonehenge, in southern England, could be perceived as official heritage, residing in its legislative protection, but its unofficial heritage can be comprehended as residing in the set of practices surrounding its use by a range of neo-pagan and druidic groups, who have been gathering to witness the summer and winter solstices at the Stonehenge site for many years (Harrison, 2013).

While unofficial heritage such as the solstice practice at Stonehenge might be allowed now through special access to the official heritage area, the heritage's significance is considered in terms of archaeological values, not in its contemporary use. However, to consider this as simply a distinction between the 'past' and 'present' values of heritage would not be accurate. In other cases, unofficial heritage value could surround an object, place or practice that would be recognised by a local community or interest group as important, but fail to achieve official recognition of

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heritage status. Many perceptions towards the past are understood by contemporary official approaches to heritage as being associated with Western, post-enlightenment understandings of the world and experience of modernity (Harrison, 2013). Heritage is both a product and producer of Western modernity.

3.2 The development of heritage concept

After the Second World War, the issue of reconstruction came to the surface rapidly, since an enormous loss and a total neglect of heritage assets had occurred during the war. As a result, new international organisations, such as UNESCO and ICOMOS, were established for international cooperation in dealing with economic, social and humanitarian issues. These various organisations have played a key role in international collaboration in order to solve heritage issues, thus heritage was very much caught up in these developments (Harrison, 2013).

In 1954, the Hague Convention, which was concerned about the protection of cultural sites and artefacts in the armed conflict either internal or between nations, took place. The Hague Convention is significant in that it understood an obvious link between cultural heritage and national identity, and the use of heritage in nation-building (UNESCO, 1954), and made its management an issue of international concern. The new sense of global responsibility for heritage assets was more significant after 1954, when the Aswan High Dam project was announced by the Egyptian government. This project might have caused the demolition of Nubian

monuments, principally the Temples of Ramses II (Image 3) at Abu Simbel and the Sanctuary of Isis at Philae.



Image 3.
The Temples of Ramses II (Abu Simbel, Egypt)
Source : UNESCO (2015)

This and other conflicts over Egyptian heritage sites caused the increasing movement of international cooperation. As a result, the first safeguarding campaign, which produced a lot of documentation and collected US \$80 million to save the Temples of Ramses II at Abu Simbel, was launched in 1959 by UNESCO (Hassan, 2007).

In South Korea, traumatic events such as colonisation (1910-1945) by Japan and the Korean War (1950-1953) have sensitised Koreans to the need to insist on their identity and significant difference from other Asian nations. Thus, after the Korean War, the concept of heritage was adopted by the Korean government for the process of rebuilding and rehabilitating the devastated country. The restoration of ruined heritage assets played a key role in the cultural and political development of Korea

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after the Korean War. However, ironically, the early concept of heritage inherited and developed the Japanese concept of heritage, based on the National Treasure Protect Law of Japan (1928), the early heritage legislation of Japan (Bale, 2008; Han, 2008) which was created to protect Japanese cultural sites and artefacts from neglect due to Western cultural hegemony (The Cultural Heritage Administration, 2008). Due to this, the early concept of heritage in Korea would be defined as tangible assets which were the most outstanding result of human activities in the cultural context (Han, 2008; Kim, 2001).

In 1961, the Office of Cultural Properties in Korea, which is the first national organisation for management of heritage sites and significant artefacts, was founded, and in 1962, the first modern heritage legislation of Korea, the Cultural Properties Protection Act was enacted, inheriting the *Joseon* National Treasures, Historical Sites, Scenic Sites, and Nature Preservation Law (1933), which was created by the Japanese Government-General of Korea, the Japanese occupying executive council to govern Korea, and the National Treasure Protect Law of Japan (1928) (Han, 2008). The objective of this act was to strive for the cultural improvement of the people and to contribute to the development of human culture by inheriting the native culture through the preservation of cultural sites and artefacts so as to ensure their utilisation (CHA, 2001). From this legislation, the term *Munhwajae* (문화재), which can be translated as cultural property, was used officially for cultural heritage. This was the result of translating from Japanese legislation, and at the same time reflecting the strong view of national ownership of heritage. In this way, the highest level category

of the state-designated heritage was designated as *Gukbo* (국보) which means ‘National Treasure’, and the *Namdeamun* Gate in Seoul was designated as *Gukbo* (국보) No.1 in 1962. In this legislation the term *Munhwajae* (문화재) was defined as artificially or naturally formed national, racial, or international heritage assets of significant historic, artistic, academic, or scenic value, which is classified into the following categories (Figure 2) (Korean Ministry of Government Legislation, 1962; You and Lee, 2004; Son, 2006; Han, 2008):

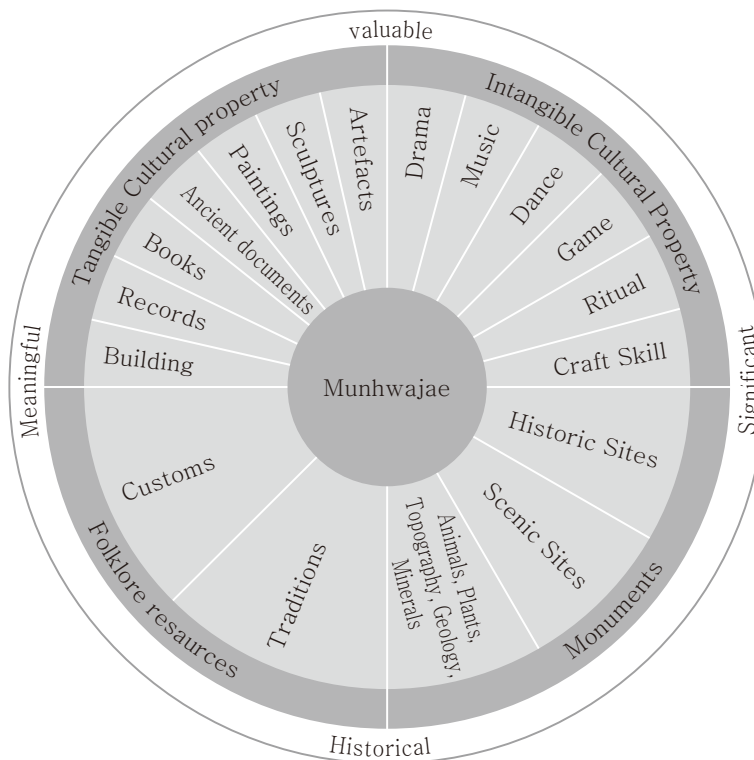


Figure 2.
Diagram of *Munhwajae* Categories by Korean Ministry of Government Legislation in 1962

Source : Lee (2015) Author's illustration

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The diagram in figure 2 explores aspect of heritage in Korea, as follows (CHA, 2015):

- 1. Tangible cultural property:** Tangible cultural works of an outstanding historic, artistic, or academic value, such as buildings, records, books, ancient documents, paintings, sculptures, artefacts.
- 2. Intangible cultural property:** Intangible cultural works of outstanding historic, artistic, or academic value, such as drama, music, dance, game, ritual, craft skills.
- 3. Monuments:** These are classified into the following categories:
 - a) Historic sites, such as temple sites, ancient tombs, shell mounds, fortress ruins, old palace ruins, kiln sites, relic-containing strata, and so on, and particularly commemoration structures of outstanding historic or academic value.
 - b) Scenic sites of outstanding artistic value and excellent scenic view.
 - c) Animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), topography, geology, minerals, caves, biological produce, and extraordinary natural phenomena of outstanding historic, scenic, or academic value.
- 4. Folklore resources:** Customs or traditions related to food, clothing, housing, trades, religion, annual observances, and so on, and clothing, implements, houses, and so on, used for folklore, which are essential for understanding changes to the life of Koreans.

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This legislation began to develop the heritage concept from simple historic objects. That is to say, the heritage concept shifted toward ‘living objects’ to be preserved for the future generation. However, the early concept of heritage in Korea was restricted, often being used for political slogans, that is, at first, the cultural asset policy in Korea put emphasis on the restoration and the reconstructing of cultural sites and artefacts. Many people were stricken with a ‘victim mentality’ (Cha, 2012), which was fear of losing their culture because of the two traumatic events of Japanese colonisation and Korean War, but as will be seen, the concept of heritage was to develop beyond the political arena.

3.3 The 1972 World Heritage Convention

In 1964, the Venice Charter, which was the first international charter concerned with heritage, was claimed as an international framework for the preservation and restoration of historic monuments and buildings. The international framework was seen as a new concept of historic monuments, that is, not only single architectural work, but also the city or countryside setting which contains the memory of a particular civilisation, such as Roman cities around the world, a significant development or an historic event (Silva, 1983). In 1966, bad flooding of Venice occurred; these floods stimulated a second international safeguarding campaign which emphasised the need for international attention on heritage issues. The image (Image 4) of a flooded Venice appeared to symbolise the vulnerability of global heritage.



Image 4.

A photo from the flooded Venice of 1966

Source : <http://images.fineartamerica.com/images-medium-large/venice-flood-1966-granger.jpg>

As a result, the United Nations (UN) Conference on the Human Environment was convened in Stockholm in 1972. The conference developed the World Heritage Convention, which was adopted by the General Conference of UNESCO on 16th November, 1972 (Bardarin, 2007). The convention document had several significant results, and became a turning point for a widening and deepening perspective on heritage. Firstly, the concept of natural and cultural heritage was to be considered separately in terms of theories of modern Cartesian dualism, in which body and mind are separate (Walsh, 1992; Fowler, 2004). Thus, the conference document began to use different criteria to assess natural and cultural heritage, where the body would be a national park or landscape, and the mind would be arts or human activity (Figure 3).

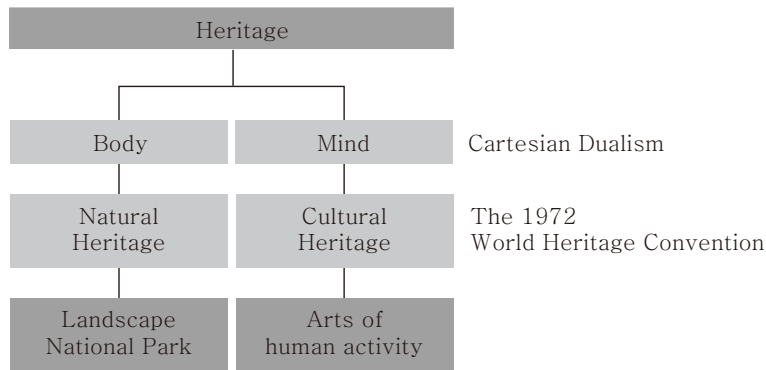


Figure 3.
 Diagram of the concept of Natural and Cultural Heritage
 Source : Lee (2015) Author’s illustration

Secondly, the convention created the World Heritage Committee, which administers the nomination of places to the World Heritage List. The sites on the World Heritage List were judged as having significant universal value, Figure 4, in terms of particular criteria.

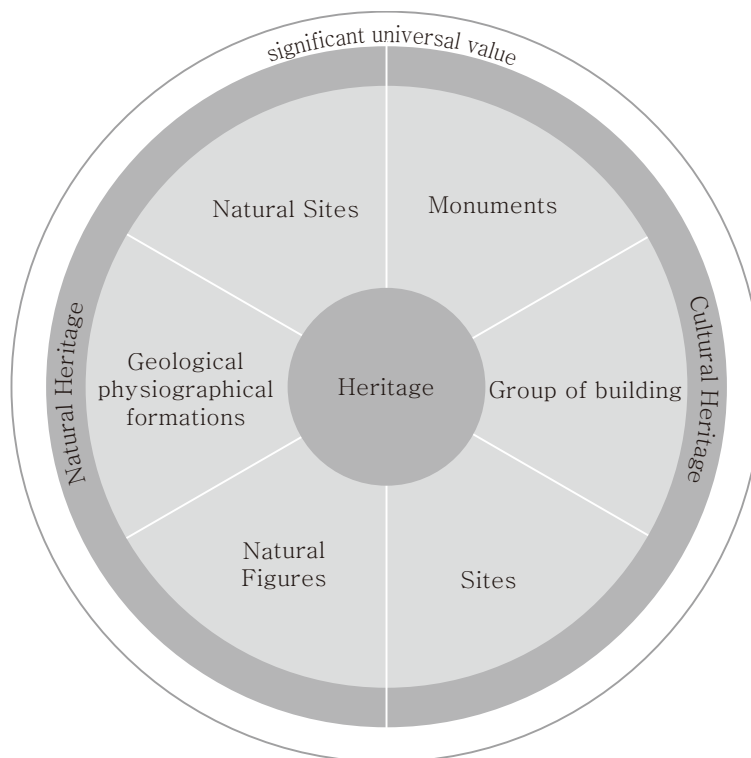


Figure 4.
 Diagram of Heritage Categories by The 1972 World Heritage Convention
 Source : Lee (2015) Author’s illustration

Cultural heritage involved monuments, groups of buildings and sites. Monuments were defined in the convention as “architectural works, works of monumental sculpture and painting, elements and structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science” (Erder, 1977; Silva 1983; Jokilehto, 1990; UNESCO, 2005). Groups of buildings were defined in the convention as “groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science” (Erder, 1977). Sites were defined as being “works of man or the combined works of nature and of man and areas including archaeological sites which are of outstanding universal value from historical, aesthetic, ethnological or anthropological points of view” (Silva, 1983).

Natural heritage was defined as “natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view”, “geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation” and “natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty” (UNESCO, 2005). In doing so, the convention document strongly stimulated the professional interest of ancient historians, architects

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and archaeologists. From them, a new classificatory system was constructed, and this system defined heritage as something that does not exist or has ceased to function, and hence is separate and remote from contemporary everyday life (Harrison, 2013). As a result, since 1972, the list rapidly grew throughout the world. However, the most significant concept of the convention was ‘universal heritage value’. The idea of the universal significance of heritage value can be considered in two concepts, Natural and Cultural Heritage. Humans have shared interests in their achievements in the past as ‘heritage’, many people express an interest and concern for the conservation of tangible evidences of heritage in different countries (Byrne, 1991). These heritage concepts should transcend physical and political boundaries. Over and above the study of heritage, the concept has gradually been extended to include mobile features, natural heritage, and late 20th century, intangible heritage.

3.4 The modernity of heritage

The disparate concepts of heritage, which are about the relationship between the events of the past and experiences of people in the present, developed as a result of the emergence of these ideas into the public sphere after the 1972 World Heritage Convention (UNESCO, 2005). In particular, the context of industrialisation and social change of modernity in North America, Britain and Western Europe developed in a way in which the heritage was perceived as a vulnerable and threatened resource (Harrison, 2013). Consequently the early heritage list was set in a bureaucratic manner, which took it away from everyday life. Since the 1972 Convention, a fundamental evolution of heritage has occurred, and a late twentieth century ‘heritage

boom' has been expressed by a range of authors (Hewison, 1987; Walsh, 1992; Lowenthal, 1998; Dicks, 2003).

In the late twentieth century, heritage became a worldwide issue in modern cities and also rural landscapes. Furthermore, the experiencing and the appreciation of heritage became common practice through visiting heritage properties (Lowenthal, 1998; Dicks, 2003). That is to say, the heritage became a universal industry in international modern societies. Through this heritage boom, it was possible to attest to the phenomenon of 'creeping heritage' in the 1980s, which invaded every aspect of public life especially in Britain and North America (Harrison, 2013).

Between the mid-1980s and the late 1990s, many heritage experts across Western Europe and North America claimed an explosive growth in the number of visitors to heritage sites, including historical properties and attractions, and museums, in company with the exponential increase of heritage sites being designated as official heritage (Wright, 1985; Urry, 1990; Walsh, 1992; Samuel, 1994; Mandler, 1997; Lowenthal, 1998). In fact, the National Trust in England clearly shows this growth in heritage visitor numbers, beginning after 1970. Generally, National Trust membership has often been used as an index for measuring the collective public interest in heritage and conservation (Samuel, 1994). National Trust membership increased from 226,000 in 1970 to over 1 million in 1981, and over 2 million by 1995 at the time of the National Trust 100 year anniversary (National Trust, 2011). This accelerated

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public interest in heritage should be interpreted as a relationship between heritage and modern society.

The change of public interest was related to a series of the modernity movements in economic, social and political practice (Walsh, 1992). Moreover, a number of definitions and understanding of heritage in the 21st Century are derived from a way of perceiving the world that is a product of the experience of ‘modernity’ (Harrison, 2013). Even though sociologists, historians and artists have a tendency to define ‘modernity’ differently, it is linked with a set of philosophy and social economic conditions that are a result of the Enlightenment in the 18th century, and is connected with the emergence of nation-states and liberalism (Giddens and Pierson, 1998).

However ‘Modernity’ is not easily interpreted, since it has a dual meaning, both ‘contemporary’ and ‘new’ (Osborne, 1995). In interweaving ‘contemporary’ and ‘new’, modernity constantly has created the present as ‘contemporary past’, and it predicts the future as ‘created’ within its present, that is modernity produces a ‘past’ that is perceived to be both ‘intrinsic’ and ‘imminent’ in the present (Harrison, 2011). In terms of this perception, the ‘intrinsic and imminent past’ in modernity should be seen as cultural states incarnated by constant change and the pursuit of progress. It is the notion of what ‘progress’ constitutes that shapes the modern concept of heritage (Figure 5).

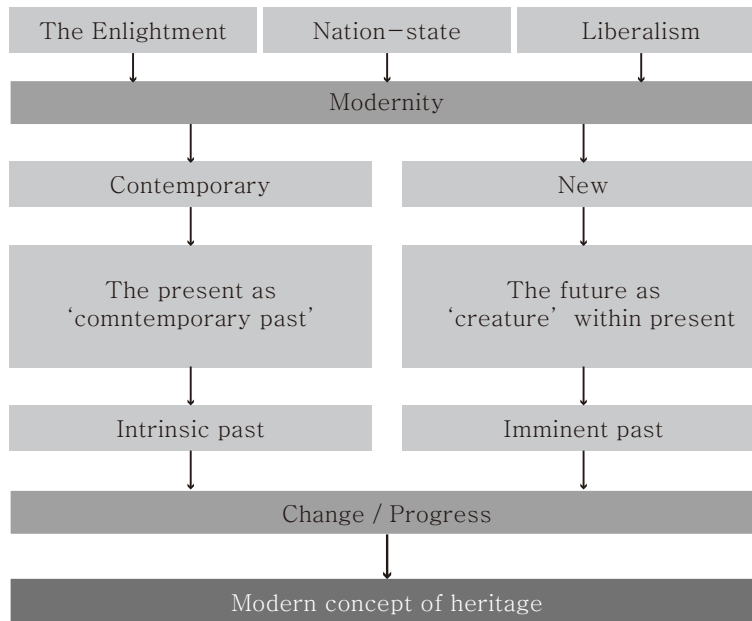


Figure 5.

Diagram of developing of modern concept of heritage

Source : Lee (2015) Author's illustration

Traditionally, Marxists considered 'progress' as a process of human liberation, whereas liberals and free marketeers regarded 'progress' as the continuous expansion of capital (Lyotard, 1984). Historical and social development through emphasising 'progress' had disconnected with tradition in modernity and thrown up unconscious tensions in terms of our relationship with time and its transition. Even though liberals and Marxists perspectives took an ambiguous attitude towards the possession of 'old things', they perceived 'old things' as something to be managed carefully (Lyotard, 1984; Harrison, 2013). Therefore, the tension became the most important understanding of the term 'heritage' in modern times (Image 5).



Image 5.

The tension of natural progression at Angkor Wat Ancient Khmer architecture (Cambodia) as the roots of trees engulf the architecture.

Source : 123RF.com (2015)

Cultural traces of human activity can provide a basis for ‘creeping heritage’ which encouraged the heritage boom in the 1980s. These traces should be everywhere that human beings have lived before or are living now; these are the result of the activities of humans, which have been building civilisation and experiencing industrialisation. Due to the ‘creeping heritage’ concept being complicated metaphysical philosophies, which are a sociological and a phenomenological concept that have been created through experiences (Osborne, 1995), this concept led to a circumstance in which humans were overwhelmed by the sense of speed and the nature of time in which space is one of the components. As a result, this created a sense of ‘time-in-flux’ (Harrison, 2013), which is the most centred part of the modern landscape.

However, as new communicative technologies and electronic media have rapidly developed, the understanding of the relationship between time and space became more ambiguous than before. That is to say, past and present can be seen in the same place, at the same time. Continuous rapid development has caused social and historical tensions both now and in the past. These tensions disconnected the relationship between past and present, and it has accelerated so that people must consider this relationship, which is heritage, carefully. This tension between time and space stimulated a public interest in heritage and opened new business markets for its utilisation such as exhibition and tour (Augé, 1995). The best example of the public interest is the exponential growth of museums and the exhibitions which relate to heritage (English Heritage, 2010).

As a result of this growth leisure, tourism and travel became business focussed. The experience of objects, places and practices became an important target for heritage and could be marketed for commercial gain (Augé, 1995). Thus the rapid increase of tourism amongst a modern wealthy middle-class has emerged since 21st century (Harrison, 2013). That is to say, the marketing and sales of experience became an important economic model, in which the merchandise and services have reached high value in terms of their engagement with the experience consumption rather than their historical setting (Image 6) (Pine and Gilmore, 1999; Sundbo and Darmer, 2008).



Image 6.

William Wordsworth's Kitchen. Every day, new bread is cooked as it was in the 19th century, so providing the visitor with the 19th century experience.

Source : Lee (2013)

The experience has emerged as an important focus for heritage because heritage began to be perceived not as only 'conserving in place' (Urry, 1990), but also 'visitable experience' (Dicks, 2003). In this way heritage sites became places to which many people travelled to experience the past, and consequently it changed the meaning of heritage and patterns of the use of heritage (Urry, 1990; Gable and Handler, 1996; Otero-Pailos, 2008). The experience as an important concept of heritage encouraged a new idea of heritage, that of intangible heritage. The early concept of intangible heritage included traditional dance, songs, food, and various other cultural performances enacted in heritage sites (Hall, 2006). Therefore, museums and heritage sites became 'experimental complexes' (Bennett, 1995), where a well-knit plot, including reproduction of historic events and interactive entertainment to help visitors remember about the past, could be staged, and the opportunity to get mementoes with which the individual's experience of historic sites

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could be provided (Holtorf, 2005, 2009; Hall, 2006). At this stage, heritage was no longer simply archaeological reference and experience of human or natural activity, but germinated into a powerful industry.

In 2010, British heritage tourism made for £12.4 billion of income and supported around 195,000 full-time jobs (Heritage Lottery Fund, 2010). With this growth, the UNESCO World Heritage list came to be used as a powerful brand in order to increase the new business. That is to say, the UNESCO World Heritage list was the most powerful brand of the heritage commodity after 1972, and governments and business groups would regard the UNESCO World Heritage list as an important factor for contributions to economic growth in modern society (Ryan and Silvano, 2009). It would appear to be one of the reasons why the UNESCO World Heritage list has increased rapidly (Harrison, 2013), and consequently the World Heritage emblem (Image 7) became an internationally powerful marketing brand (Poria et al, 2011).



Image 7.

World Heritage emblem in the city of Bath (United Kingdom)

Source : Lee (2013)

South Korea rapidly achieved the modernisation of its society. This was the result of a military government bureaucracy which overwhelmed early Korean modern society. In 1961, a military government seized power in a military coup. After that, the military regime wielded absolute power over the control of cultural properties. This took heritage away from everyday life, and heritage was used for ethnic unity or national pride.

In this period, there were many intentionally misleading concepts used to control society; heritage concept was one of them. The interpretation of the ‘Seven Wonders of the World’ was a good example of this misleading approach. Originally written by Greek historian Herodotus (BC 5C), this was a list of seven great architectural achievements of the ancient world (Clayton, Price, 1988). However, in 1960s Korea, this was translated into the ‘Seven Mysteries of the World’. The term ‘mysteries’ conveyed an exaggerated idea of heritage to people, and thus some people even believe these seven pieces of architecture were supernatural objects, or made by aliens. That is to say, the military government would fabricate stories of heritage in order to inspire self-confidence in the Korean nation with their ‘mysterious’ sites (Oh, 1998). For example, the royal tomb of King *Munmu* in *Gyeongju* was widely known as an outstanding tomb which is 200m away from the shore line of the East Sea on the ocean bed (Image 8).



Image 8.

The political 'Tomb' of King Munmu (Gyeongju, South Korea)

Source : CHA (2014)

This tomb was alleged to be of King Munmu, the 30th king of *Silla* Kingdom (57 BC - 935 AD), which was the most glorious age for Korean history, and is the earliest known underwater burial place in the world (CHA, 2014). According to *Samguksagi* (삼국사기), which was written by *Kim Bu-sik* (1075–1151) and is the oldest history book of Korea, King Munmu left a will before his death, that he wanted his body to be buried under the East Sea with a simple funeral ceremony in conformity with the Buddhist canon. Furthermore *Samguksagi* talked about a legend that the King was reincarnated as a great dragon to protect *Silla* kingdom from invaders after the funeral (CHA, 2014). When this tomb was supposedly revealed in 1967 by journalists working with the military government, the whole country was extremely excited by it, since people dreamed of a revival of an age of glory for Korean history, due to the concept of heritage put forward by the military government. However, archaeologists has not been able to prove that this is the exact

royal tomb of King *Munmu*, as there is no archaeological evidence such as ancient documents describing exact location or evidence to support an artificial charnel feature (You, 1993) which may well be a natural formation (Image 9).



Image 9.

The speculative ‘charnel’ feature of the royal Tomb of King Munmu (Gyeongju, South Korea)

Source : CHA (2014)

As a result of the cultural asset policy by the military regime, many heritage sites and historic artefacts were designated as *National Treasures*, besides most of the legislation considered tangible sites and artefacts. In 1962, the first year of State-designated heritage, around 28% of the overall *National Treasures* in 2015 were confirmed (Figure 6).

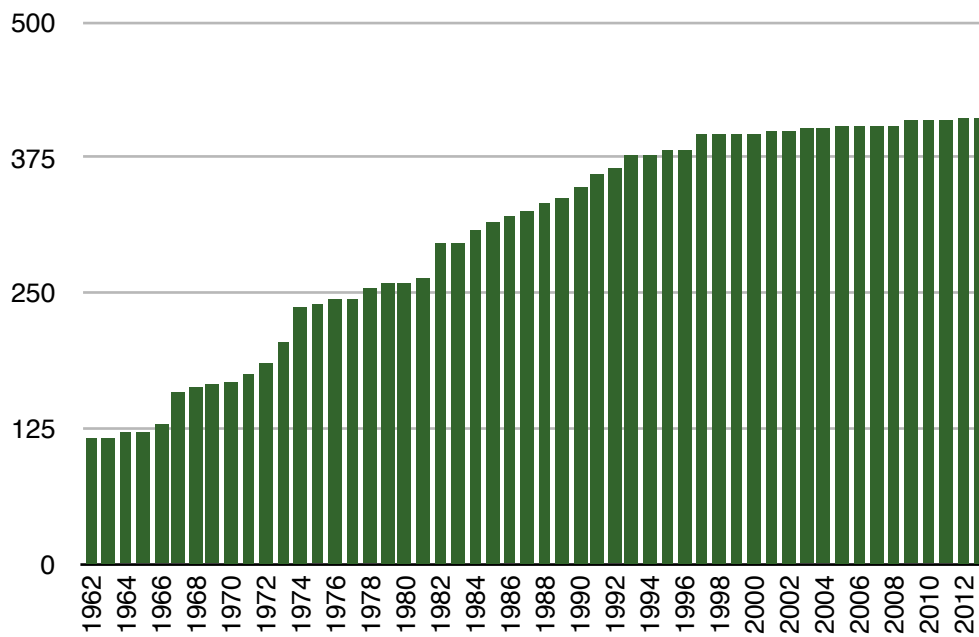


Figure 6.
Cumulative number of *National Treasures* by year, 1962-2013
Source: CHA (2014)

Furthermore, the cultural asset policy by the military regime created the management programme for protecting existing sites and artefacts, reconstructing vanished ones and the restoration of those that were damaged.

After the 1970s, the South Korean economy rapidly developed and there was a decline in nationalism. This resulted in a reconsideration of the heritage concept beyond that of political issues. Many development projects such as high rise apartment complexes, motorways, industrial parks and multipurpose dams, destroyed many cultural sites, but at the same time ironically these projects contributed to archaeological excavations (Bale, 2008). Many of the buried cultural sites and artefacts, including archaeology or whole structures, were found during these construction projects and subsequently moved to a safe place away from their original

site, which means they were no longer authentically situated and are now out of an original context. This attests to the fact that the early South Korean heritage management programme was to focus on tangible objects rather than intangible context. The Korean Folk Village in *Yongin* City which was built with historic buildings moved to a new context in 1974 is good example (Image 10). This village can be seen as a theme park made of old material rather than a heritage site.



Image 10.
Korean Folk Village (Yongin, South Korea). This looks like theme park rather than heritage site.
Source : Deawontour (2014)

As the buildings were moved from their original context to a new context, the value of these would disappear, that is, cultural heritage would not be ‘alive’ anymore. Since much of Korean heritage, especially traditional gardens, was created in terms of a unique context, such as topography and philosophy, consideration of the relationship between cultural sites and surroundings of them, the context should be

prioritised to preserve cultural heritage in South Korea. As will be discussed later, ‘authenticity’ and ‘context’ are very important concepts of heritage management.

In 1995, authority was largely devolved to local government in South Korea. Local government needed a new strategy to obtain economic independence from central government. Thus, local governments began to consider heritage as a potentially powerful business like Western society did; especially the UNESCO World Heritage list especially began to get noticed by local governments. As already stated, World Heritage became the most attractive and powerful brand of the heritage commodity after 1972 (Ryan and Silvanto, 2009). Thus, Korean local governments and business groups considered the UNESCO World Heritage list as an opportunity for contributions to economic growth through heritage tourism and even political display.

As a result, before every local election year (1995, 1998, 2002, 2006, 2010, 2014), the number of listed World Heritage sites and Intangible Cultural Heritages was increased due to the efforts of local governments (Figure 7). Furthermore, with developing intangible heritage concept all around the world, the number of listed Intangible Cultural Heritages was increased after 2001.

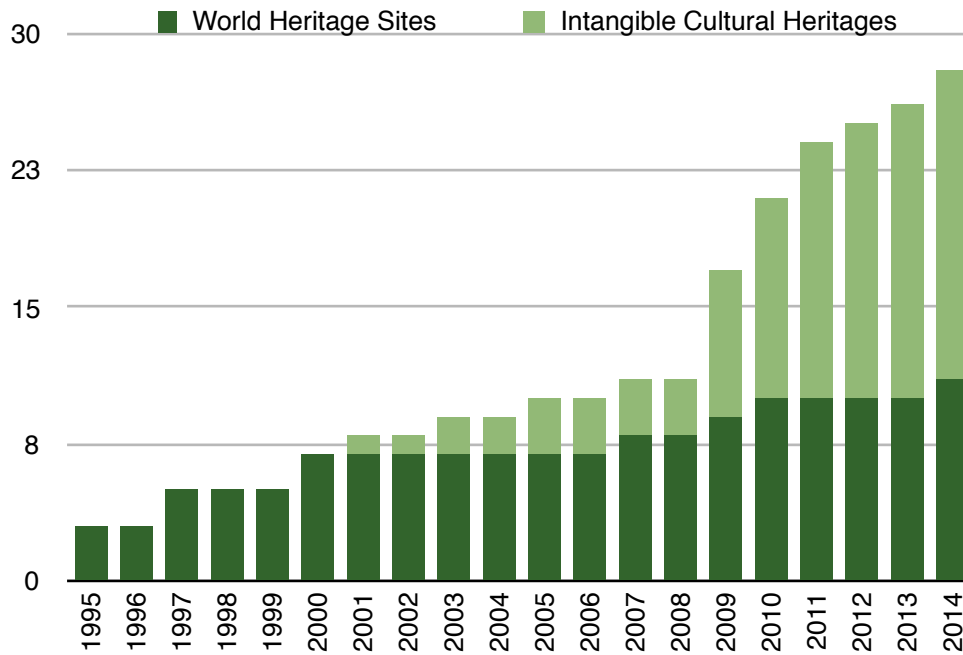


Figure 7.
Cumulative number of World Heritage List by year, 1995-2014
Source: CHA (2014)

3.5 Cultural Landscape and Intangibility

After an emerging ‘*Cultural Landscape*’ concept by geographers, this concept moved to heritage research area. UNESCO (1992) defined ‘*Cultural Landscape*’ as a diversity of manifestations of the interaction between human beings and their natural environment. In this definition, the cultural values of landscape and traditional land use could be considered as an important heritage (Rössler, 1995). That is to say, the value of ‘*Cultural Landscape*’ can be found in the way people have controlled the land, in myths, beliefs, and stories related to the land, as well as in other activities, such as cultivating and gardening, often related to fertility. Consequently, ‘*Cultural Landscape*’ reflect the social circumstance which created them; a cultural landscape is related with ‘the living’, including the natural processes, the cultivation techniques

and use of land, all of which result in change not only to the land that is changed, but also to what is surrounding the land, and this is also the case for gardens (UNESCO, 2009). Since these relationships spring from interactions and perceptions of a landscape, such as beliefs closely linked to the landscape and the way it has been perceived over time, gardens are often represented as cultural landscape, and are frequently related to religious or other commemorative architectures and private estates (UNESCO, 1992). That is to say, the art of gardening can be characterised as ‘landscape civilisation’ in company with a term referring to scenery, depictions of natural landscape in literature, poetry and painting (Decamps, 2001).

The 2003 UNESCO Convention for the safeguarding of the Intangible Cultural Heritage broadened the commodification of heritage as a ‘visitable spectacle’, which had been begun through the UNESCO World Heritage list, and its participation in the change of global travel trends in which there were visits to special places where intangible heritage was performed (UNESCO, 2003). This broadening commodification had been controlled by economic interests, and diverse audience became an important requisite for success. That is to say, a new ‘representative’ idea of heritage came to widen the old single notion of heritage and so almost anything came to be defined as heritage. In terms of the idea of cultural landscape, from 1992 to 2009, 66 cultural landscapes have been inscribed in the UNESCO World Heritage list (UNESCO, 2009).

Another process of development in the concept of heritage is apparent with a consideration of 'intangible heritage'; this concept arises from the recognition of the gaps in the representation of traditional and 'living' culture in the World Heritage list (Harrison, 2013). The concern of 'intangibility' emerged from aspects of folklore in 1973 (Aikawa-Faure, 2004). The term 'folklore' is often related to preindustrial societies, and is related to traditional culture, which can not exist except in such contexts (UNESCO, 1989). In 2003, the convention for the safeguarding of Intangible Cultural Heritage defined intangible cultural heritage as 'the practices, representations, expressions, knowledge, skills - alongside the instruments, objects, artefacts and cultural spaces associated therewith - that is constantly recreated by communities in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity' (UNESCO, 2003).

Furthermore, the Committee meets annually to evaluate nominations proposed by States Parties to the 2003 Convention and decide whether or not to inscribe The Representative List of the Intangible Cultural Heritage of Humanity. As a result, in 2008, the Committee inscribed 90 elements into The Representative List of the Intangible Cultural Heritage of Humanity and from 2009 to 2014, it inscribed 224 elements for an overall number of 314 elements on The Representative List of the Intangible Cultural Heritage of Humanity. For South Korea this would result in activities such as *Nongak* (designated in 2014), which is a popular music performance derived from communal rites and rustic entertainments (Image 11).



Image 11.

Nongak : A popular music performance derived from communal rites and rustic entertainments performed in the open space.

Source : UNESCO (2014)

3.6 Approaches to Cultural Heritage in South Korea

When the first westerners arrived in the Korean peninsula at the end of the 17th century, they realised that the country had developed a unique cultural heritage that was completely different from their own and that the people of this little-known kingdom, which was *Joseon* dynasty (1392-1910), were very proud of their cultural achievements (Kim, 2007). Hendrick Hamel (1630 ~ 1692) was a bookkeeper with the Dutch East India Company and the first Westerner to write about his first-hand experiences of the *Joseon* dynasty. He described many aspects such as the politics, economy, foreign policies, society, and culture in his book *Hamel's Journal and a Description of the Kingdom of Korea, 1653-1666* (1668). These early Western visitor to Korea were fascinated by the uniqueness and novelty of the Korean lifestyle and culture. This uniqueness is still respected and some South Korean cultural heritage

was commended as significant by UNESCO because of its singular qualities and universal value.

Twelve World Heritage Sites (Table 2) have been listed on the UNESCO World Heritage list in South Korea, include site involving designed landscapes.

	The list (Designation date)	Outline
1	Seokguram Grotto and Bulguksa Temple (1995)	A small but noble pantheon of divinities, symbolising Buddhist philosophy and aestheticism
2	Haeinsa Temple Janggyeong Panjeon, the Depositories for the Tripitaka Koreana Woodblocks (1995)	The outstanding achievements of medieval Koreans in science and technology, especially printing and publishing.
3	Jongmyo Shrine (1995)	The royal Confucian shrine
4	Changdeokgung Palace Complex (1997)	The east palace of the <i>Joseon</i> dynasty (1392-1910)
5	Hwaseong Fortress (1997)	A piled-stone and brick fortress of the <i>Joseon</i> dynasty
6	Gyeongju Historic Areas (2000)	A remarkable historic area of outstanding examples of Korean Buddhist art
7	Gochang, Hwasun and Ganghwa Dolmen Sites (2000)	The prehistoric cemeteries
8	Jeju Volcanic Island and Lava Tubes (2007)	The finest lava tube system of caves
9	Royal Tombs of the <i>Joseon</i> dynasty (2009)	The <i>Joseon</i> dynasty form a collection of 40 tombs scattered over 18 locations
10	Historic Villages of Korea: Hahoe and Yangdong (2010)	The heartland of a distinct Confucian aristocratic culture during the <i>Joseon</i> dynasty
11	Namhansanseong (2014)	An emergency capital for the <i>Joseon</i> dynasty, in a mountainous site 25 km south-east of Seoul.
12	Baekje Historic Areas	Eight archaeological sites dating from 475 to 660 CE. These sites represent the later period of the Baekje Kingdom.

Table 2.

World Heritage Sites on the UNESCO World Heritage list in South Korea, those involving designed landscape in bold.

Source: World Heritage Centre (2014)

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Changdeokgung Palace Complex is an example of outstanding Korean Heritage, since it is an exceptional palace complex showing how they were integrated into and harmonised with their landscape. It was built in Seoul during the *Joseon* dynasty (1392-1910) and has more authentic buildings than any other palace complex from that period. In the early 15th century King *Taejong* ordered the construction of a new palace at a promising site adjacent to an existing palace. This was often referred to as the ‘*East Palace*’ since the palace was located to the east of the *Gyeongbokgung* Palace Complex, which was the main palace of the *Joseon* dynasty. ‘*Donggwol-do*’, which means a painting of East Palace, depicted the *Changdeokgung* Palace Complex in 19th century (Image 12).



Image 12.

‘*Donggwol-do*’, which means a painting of East Palace, depicted the *Changdeokgung* Palace Complex in 19th century.

Source : CHA (2015)

The most outstanding feature of *Changdeokgung* Palace Complex was the fact that it was built with minimal disruption control of the natural environment and designed to harmonise with nature as completely as possible (Jung, 2008). The garden of *Changdeokgung* Palace Complex was designed as the King’s private space

and represents the culture and philosophy of royalty in the palace. A good example of the influence of royal ideas was the *Buyongji* (부용지) pond, a square lotus pond (Image 13). This was designed using the *Cheon-Won-Ji-Bang* (천원지방) philosophy, which means circular shape represents heaven while a square represents the earth (Jung, 2008). The *Buyongji* pond represents earth having a square outline while a round island represents heaven. This place could connect Heaven (the King), with Earth (his servants and people) (Cho, 2010). Adjacent, there is small pavilion, *Buyongjeong* pavilion, which stands to the side of *Buyongji* pond. This pavilion was designed in a cross-shape in order to enjoy nature.



Image 13.

Buyongji pond and *Buyongjeong* pavilion in the garden of *Changdeokgung* Palace Complex (15th century, Seoul, UNESCO World Heritage Site)

Source : Lee (2010) Author's collection

All these settings represent the real value of the garden of *Changdeokgung* Palace Complex. At first glance, the garden of *Changdeokgung* Palace Complex can be viewed as just a beautiful mountain environment. However, the natural setting of

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the garden was designed in consideration of the philosophical view point considering ‘harmony and oneness with nature’ (Jung, 2008).

UNESCO designated the *Jongmyo Shrine* (Image 14) as a UNESCO World Heritage in 1995, and inscribed *Jongmyo Jerry*, which is a religious ceremony, and *Jongmyo Jeryeak*, which is music for religious ceremonies, into The Representative List of the Intangible Cultural Heritage of Humanity in 2008. This is an isolated instance in which tangible heritage and intangible heritage are in the same place. The *Jongmyo* shrine is the royal Confucian shrine in Seoul where the ancestors of the *Joseon* dynasty worshipped with a unique song, dance and music.



Image 14.

Jongmyo Shrine (The royal Confucian shrine, Seoul, South Korea).

Source : Lee (2010) Author's collection

In traditional Korea, ritual ceremonies have been very important in prescribed religious ceremonies, maintaining basic social order, based on Confucianism, which is the worship of ancestors and filial piety. These ceremonies are symbols of the *Joseon* dynasty in that they maintain peace and order in the country, and filial piety is

still important in modern Korean society. As a result, the *Jongmyo* Shrine needs to represent very sacred and grand architectural beauty (Image 15).



Image 15.
Corridor by wooden columns in *Jongmyo* Shrine (Seoul, South Korea).
Source : Lee (2010) Author's collection

Furthermore, at *Jongmyo* Shrine we can see the same religious ceremony has been held for the past 600 years in order to worship the royal ancestors, that is, *Jongmyo Jerye* (Image 16).



Image 16.
Jongmyo Jerye. The same religious ceremony has been held for the past 600 years.
Source : CHA (2015)

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The King's preparation for *Jongmyo Jerye* was unique and sacred. He stayed overnight at the royal pavilion of *Jongmyo Shrine* before performing *Jongmyo Jerye* and was prohibited from drinking alcohol and enjoying music (Lee, 1997). *Jongmyo Jerye* took the role of enhancing the unity of the people and bringing them closer together as the national demonstration of filial piety (Rii, 2003). *Jongmyo Jerye* is a precious cultural heritage, which contains music, dance, ritual bowls and libation of foods. *Jongmyo Jeryeak* (Image 17), which is the royal religious ceremony music, was performed when the King and the royal family worshipped their ancestors in the *Jongmyo Shrine*. These songs have a special meaning, paying tribute to the King's charitable deeds and civil and military achievements. Today even though same religious ceremony hold with same music, there is one missing element, the King.



Image 17.

Jongmyo Jerye is royal religious ceremony that was held 600 years ago
Source : CHA (2015)

Seventeen intangible cultural heritage activities including *Jongmyo Jerye* have been listed on The Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in South Korea (Table 3).

	The list (Designation date)	Outline
1	Royal ancestral ritual in the Jongmyo shrine and its music (2008)	Religious ceremony and song, music
2	Pansori epic chant (2008)	A genre of musical story-telling performed by a vocalist with drum accompaniment
3	Gangneung Danoje festival (2008)	The festival inheriting the tradition of <i>Surinal</i> , which means <i>day of god</i> and falls on the fifth of May
4	Yeongsanjae (2009)	The most representative seasonal rituals of Korea's rice farming culture
5	Namsadang Nori (2009)	A multifaceted folk performance traditionally widely practised by travelling entertainers
6	Jeju Chilmeoridang Yeongdeunggut (2009)	A performance to help all beings and spirits enter into the world of truth, by worshipping and admiring the Buddha
7	Ganggangsullae (2009)	A ritual held in the second lunar month to pray for calm seas
8	Cheoyongmu (2009)	A court dance performed by five dancers in five directions (west, east, north, south, and centre)
9	Gagok, lyric song cycles accompanied by an orchestra (2010)	A genre of traditional Korean vocal music sung by men and women to the accompaniment of a small orchestra
10	Daemokjang, traditional wooden architecture (2010)	Traditional wooden architecture who employ the traditional carpentry techniques
11	Weaving of Mosi (fine ramie) in the Hansan region (2011)	Weaving of fine ramie (a cloth for making clothes)
12	Taekkyeon, a traditional Korean martial art (2011)	A traditional Korean martial art that makes use of fluid, rhythmic dance-like movements
13	Jultagi, tightrope walking (2011)	Tightrope walking
14	Falconry, a living human heritage (2012)	The traditional activity of keeping and training falcons and other raptors to take quarry in its natural state
15	Arirang, lyrical folk song in the Republic of Korea (2012)	A popular form of Korean folk song made by ordinary Koreans throughout generations
16	Kimjang, making and sharing kimchi (2013)	Kimchi is the Korean name for preserved vegetables seasoned with spices and fermented seafood.
17	Nongak, community band music, dance and rituals (2014)	Nongak is a popular performing art derived from communal rites and rustic entertainments.

Table 3.
Intangible cultural heritage activities on The Representative List of the Intangible Cultural Heritage of Humanity in South Korea
Source: World Heritage Centre (2014)

Considering the population and size of Korea, the number of UNESCO World Heritage sites is very significant. The recognition of intangible cultural heritage within South Korea is greater than tangible, when compared with other countries; for example, forty-eight World Heritage Sites have been listed on the UNESCO World Heritage list and thirty intangible cultural heritage activities have been listed on The Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in China, while the United Kingdom has twenty-nine World Heritage sites on the UNESCO World Heritage list but no intangible cultural heritage activities on The Representative List of the Intangible Cultural Heritage of Humanity by UNESCO. Therefore it can be seen that for a nation the size of Korea there is an emphasis on intangible heritage with UNESCO.

In Korea, the meaning of heritage is slightly different from that in Europe. Korean philosophical background is based on Confucianism, which is a system of philosophical and ethical teachings founded by Confucius and developed by Mencius in China. Generally, Confucianism can be described as idealism rather than materialism. As this philosophical background shows, Confucianism has created philosophical and ethical assets such as poems, paintings and skills, that is intangible heritage. According to the Cultural Heritage Association of South Korea (CHA, 2015), heritage refers to cultural properties worthy of preservation. Furthermore, they state that cultural heritage does not just include tangible properties. In other words, various human activities pass from one generation to the next, such as anthropological heritage, folklore, law, traditions and life styles, all may be included

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in the category of cultural properties in South Korea. In South Korea, the strong connection between tangible heritage and intangible heritage have been discussed, so everything connected to the essence of Korean ethos and artefact can be regarded as cultural heritage.

In modern times, Korea had lost much cultural heritage because of colonisation, war and modernisation. In 1910, Korea was colonised by Japan. The Japanese government made a colonial plan to cut off the connection between cultural heritage and people. Firstly, the Japanese government destroyed *Gyeongbokgung* Palace Complex, which was the main palace of the *Joseon* dynasty, and they built the Japanese Government General building on the site. *Changgyeonggung* Palace Complex was transformed into a zoo and a botanical garden and renamed *Changgyeongwon* Garden to annihilate the royal significance of the place by Japanese government (Image 18). *Changgyeongwon* Garden was opened to the public until 1983 and *Changgyeonggung* Palace Complex was restored (Image 19).



Image 18.

Changgyeongwon Garden in 1970s (Seoul, South Korea), *Changgyeonggung* Palace Complex was transformed to make space for a zoo and a botanical garden.

Source : Korea Tourism Organisation website (2014)



Image 19.
Changgyeonggung Palace Complex in 2015
Source : Seoul City website (2015)

Between 1950 and 1953, much of the cultural heritage of Korea was disastrously destroyed as a consequence of the Korean War; for example, *Namdeamun* Gate, which is categorised as a *National Treasure* No.1, was burnt due to the bombing (Image 20).



Image 20.
Namdeamun Gate was burnt bunt down due to bombing during the Korean War.
Source : Park (2006) ‘나를 울린 한국전쟁 100장면’

In the late 1950s, the process of rebuilding and rehabilitating the country commenced and many large projects have involved the excavation of areas designated for towering apartment towns, built industrial areas and motorways. Unfortunately, such development projects have destroyed precious heritage, especially archaeological remains.

Although cultural heritage management played a key role in the cultural and political development of Korea after the Korean War, substantive management began in the late 20th century after the Cultural Heritage Administration (CHA) in South Korea was established as an independent agency as part of a government organisation reform in 1961. In 1962, Korea enacted Cultural Properties Protection Act No. 961, the objective of which is to “strive for the cultural improvement of the people and to contribute to the development of human culture, by inheriting the native culture through the preservation of cultural properties so as to ensure their utilisation”. However, only a small number of modern cultural properties are preserved and protected in the present day, and most of them are in danger of falling into ruin due to changes in society and lifestyle, technological advancements and economic efficiency. Because of the problems, the Cultural Heritage Registration System was implemented in 1st July 2001 to protect and preserve such endangered cultural properties (CHA, 2001). The previous designation system, based on approval from the state and local governments, depends on self-initiated preservation efforts and provides instructions, advice and recommendations when the property holder reports a change in the state of the asset. The Cultural Heritage Administration (CHA) in

South Korea registers particular cultural properties that require special attention for conservation as registered cultural heritage, that have been designated as State or City/Province-designated Cultural Heritage (Table 4).

Designator / Type	Tangible Cultural Heritage		Folklore Material	Monument			Intangible Cultural Heritage
	National Treasure	Treasure		Historic Site	Scenic Site	Natural Monument	
State-designated Cultural Heritage	National Treasure	Treasure	Important Folklore Material	Historic Site	Scenic Site	Natural Monument	Important Intangible Cultural Heritage
City/Province-designated Cultural Heritage	Local Tangible Heritage		Local Folklore Material	Local Monument			Local Intangible Cultural Heritage
	Cultural Properties Material						

Table 4.
Types of Designated Cultural Heritage in South Korea
Source : CHA (2015)

The State-designated Cultural Heritage, such as National Treasures and Treasures, are directly managed by the Cultural Heritage Administration (CHA), and in the case of City/Province-designated Cultural Heritage, the Cultural Heritage Administration (CHA) supports local governments in their management. The State-designated heritage is divided into seven categories of the following (The Cultural Heritage Administration, 2001):

- 1. National Treasures:** the cultural properties that are unprecedented and have outstanding cultural and anthropological value. Although it is very difficult to set up normative standards to evaluate the value of cultural properties, ones that are unparalleled, considered unique and rare are generally designated as National Treasures.

- 2. Treasures:** important tangible cultural properties, including wooden buildings, stone buildings, ancient books, paintings, sculptures, archeological materials and weaponry. It is hard to judge the relevant importance and value of Treasures and National Treasures. However, it can be said that National Treasures refer to heritage of unique and rare value in a field or era, while Treasures are slightly less valuable than National Treasures but still important relics that represent Korean culture.
- 3. Historic Sites:** Places and facilities of great historic and academic value, that are specially memorable such as prehistoric sites, fortresses, ancient tombs, kiln sites, dolmens, temple sites and shell mounds.
- 4. Scenic Sites:** Places of natural beauty with great historic, artistic or scenic values, which features distinctive uniqueness and rarity originating from their formation processes.
- 5. Natural Monuments:** Animals, plants, minerals, caves, geological features, biological products and special natural phenomena, carrying great historic, cultural, scientific, aesthetic or academic values, through which the history of a nation or the secrets to the creation of the earth can be identified or revealed.
- 6. Important Intangible Cultural Heritages:** Intangible cultural heritage, such as drama, music, dance and craftsmanship, carrying great historic, artistic or academic values.
- 7. Important Folklore Materials:** Clothing, implements and houses used for daily life and businesses, transportation and communications, entertainment and

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social life, and religious or annual events, that are highly valuable for the understanding of the transition in people's lifestyle and mores.

From the late 20th century, Korean governments have conserved and managed cultural heritage by enhancing the quality of policy and research, training specialists in the field of cultural heritage in order to increase its social, historical and economic values. However, they focussed more on tangible heritage for political reasons. However, their focus changed from the 21st century, because it was difficult to find new tangible heritage in Korea. For instance, during the first decade of 21st century, National Treasures have increased by only 3%, Treasures have increased by 27%, but Important Intangible Cultural Heritage have increased exponentially by over 1,170%. The rate of tangible cultural heritage increase has slowed, whereas natural heritage has increased rapidly. Currently, the Cultural Heritage Administration (CHA) in South Korea is trying to find more intangible heritage, which cannot be seen but captures the cheerful spirit and graceful flavour of the nation, including songs, dances, dramas, plays and rituals, and craft skills.

3.7 Current management process in Korean historic gardens

A range of interviews were carried out to understand current situation with management of the Korean historic garden and sceptically *byeolsoe* garden. Most of interviewees claimed there was not enough research concerning the individual garden heritage including archaeological, archival and other specialist evidence; “lack of archaeological evidence (Interview 1)”, “lack of archaeological evidence and

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interpretation of original text (Interview 2)”, “archaeological evidence isn’t enough (Interview 3)”, “lack of definition of Korean garden (Interview 4)”, “management agency don’t have an enough knowledge about traditional gardens (Interview 5)”. Education was also a relevant issue raised by many interviewees both for those managing the gardens and the wider community including the local population and visitors. This situations are described by one interviewee (Interview 8) as a “We should create experience programme and education programme in order to transmit value of Byeolsoe garden”.

In addition, all Korean historic gardens which designated by government were managed on behalf of the Korean nation by CHA from Seoul. This remote management technique was part of challenges faced by these unique gardens as there was a lack of daily management awareness of the gardens needs. One interviewee (Interview 6) who are maintaining several historic gardens explained this situation “I am not garden expert”

3.8 The reincarnation of lost heritage

Due to new perceptions of heritage, which include cultural landscape and intangibility, the new concept of ‘preservation’ becomes necessary. The new heritage concept, which is related with ‘the living’, began to transfer from the old concept of heritage management, which was focussed on tangible assets, into the new idea, the consideration of cultural contexts relating to tangible assets. Furthermore, the idea of

accuracy and authenticity began to be set in the context of management of heritage, which is related with understanding of landscape design heritage.

Recently, in Korea, a significant project concerning the idea of accuracy and authenticity has been undertaken. Through this project, the new appreciation of accuracy and authenticity in terms of cultural landscape can be understood. The *Gwanhwamun* Gate (Image 21), which is a main gate of the *Gyeongbokgung* Palace Complex and a major national monument, was reconstructed in 2010. The aim of this project was to restore the *Gwanhwamun* Gate to its original place and context.



Image 21.

After completion of the restoration of the *Gwanhwamun* Gate (Seoul, South Korea) showings location in a busy urban area.

Source : Lee (2010)

In late 14th century, the Korean peninsula, ruled by *Koryeo* Kingdom (918 - 1392 AD), was in an unstable military situation, due to the repeated invasions of Japanese pirates along the coastal regions, the Chinese Red Turban Bandits and the

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wars with the formidable Mongol forces. The chaotic situation surrounding the Koryeo Kingdom made it challenging for political, economic and cultural development.

In 1392, General *Lee Seong-Gye* succeeded in overthrowing the *Koryeo* Kingdom and founded a new dynasty, called *Joseon* (1392 - 1910 AD). The new king's first national project was to create a new capital in terms of the concept of *Pungsu* (풍수) geomancy which was affected by Chinese *Fengshui* (風水) geomancy (Hur, 2000; Reid, 2010). According to *Pungsu* geomancy (Korean fengshui), the flow of *Chi* (氣), the invisible life-force spiritual energy flow, was intensified by the mountains surrounding the site, especially with one to the north called the *Jusan* (주산, main mountain), one to the west, called the *Baegho* (백호, white tiger), and one to the east, called the *Cheonglyong* (청룡, blue dragon). Water in nearby rivers also played an important role, because it facilitated the free flow of chi both east-west and west-east. A diagrammatic representation of the auspicious place of the *Pungsu* geomancy (Korean fengshui) is shown in Image 22.

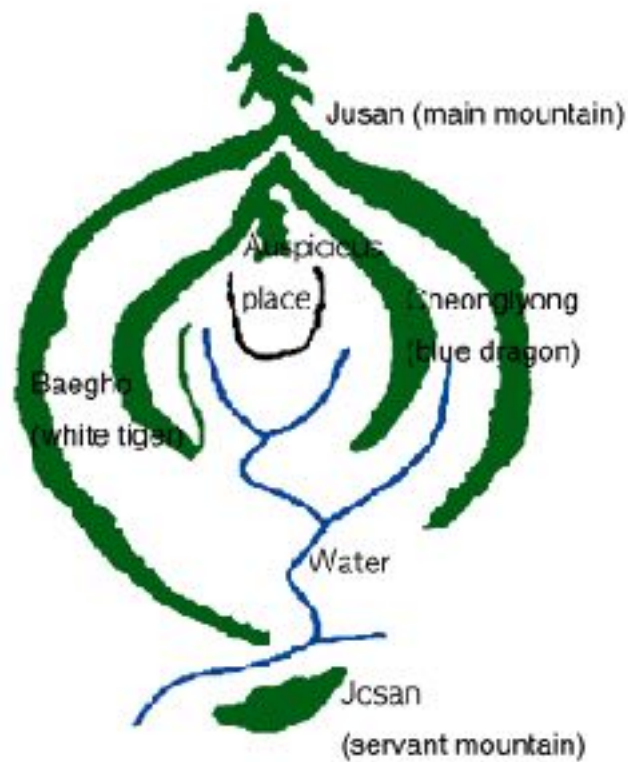


Image 22.

The auspicious place in terms of pungsu geomancy (Korean fengshui)

Source : Lee (2014), Author's illustration

Jusan (main mountain) give an auspicious energy to the site, while *Baegho* (white tiger) and *Cheonglyong* (blue dragon) protect the site. Furthermore, *Josan* (servant mountain) adds to the energy of *Jusan* (main mountain), and water in the rivers is an important function for life (Sin, 2004). That is to say, this location would be an auspicious place in terms of its topographic context, in which there are mountains surrounding the site to protect from wintery northwest monsoon and water for farming. The new King and the royal geomancer settled on a location just north of the *Han* River on the west coast. Since *Bugaksan* mountain plays the role of the *Jusan* (main mountain), *Inwangsan* mountain is the *Baegho* (white tiger), *Naksan* mountain the *Cheonglyong* (blue dragon), and *Gwanaksan* mountain the *Josan*

(servant mountain), Seoul was the perfect place both conceptually and functionally. An old map (Image 23) shows 19th century Seoul, then called *Hanyang*, as the idealised version of a *Pungsu* geomancy (Korean fengshui).



Image 23.

Suseunjeundo map (1849), Seoul set up location according to *Pungsu* geomancy (Korean fengshui).

Source : CHA, amended by author (2015)

The new King and the royal geomancer also decided the ideal place for the royal palace was located at the foot of *Bugaksan* mountain with the ability to look down over the capital-to-be; this was also at the axis between *Bugaksan* mountain and *Gwanaksan* mountain, which were the basis of the spiritual energy. Thus, the main palace complex and the main gate were designed to face towards *Gwanaksan*

mountain to symbolise strong energy and the street running out of the main gate later became a national symbol, called *Yukjo* Street. *Yukjo* were the six Ministries of *Joseon*, namely the ministries of *Ijo* (이조, Personnel), *Hojo* (Taxation), *Yejo* (예조, Rites), *Byeongjo* (병조, Military Affairs), *Hyeongjo* (형조, Punishments), and *Gongjo* (공조, Public works). There were six Ministers' offices along *Yukjo* street. This design process can be confirmed through the *Kyengdo*, which is an 18th century map (Image 24).

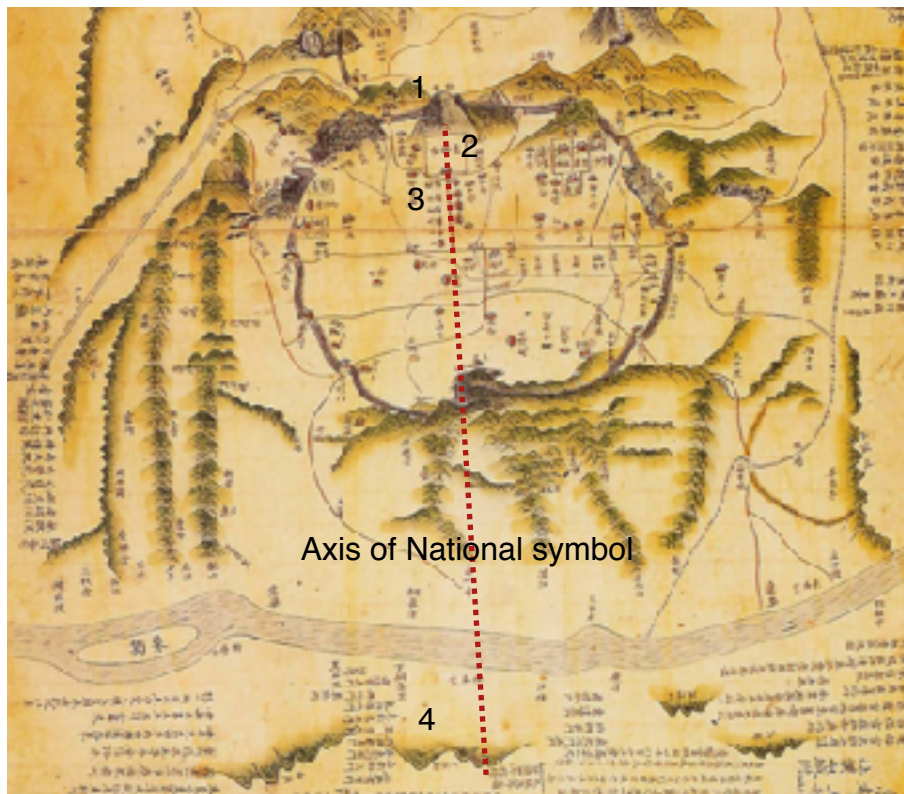


Image 24.

The *Kyengdo* (18 C)

1. Bugaksan mountain, 2. Main Palace Complex, 3. *Yukjo* street, 4. Gwanaksan mountain

Source : National Geographic Information Institute, amended by author (2015)

After deciding every condition for the capital, they set about building the new city, city walls and gateway to the city, and the new palace complex. The new king

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commanded a scholar, *Jeong Do-Jeon* (1342-1398), who was a supporter and adviser to new the king, to find a name for the new palace. He consulted the Confucian classic (Park, 2005), the *Sigyeng* (BC 8, 7C), book of odes, which contains the following lines:

‘You have filled us to the brim with drink,
We are full with your kindness,
May you enjoy, O our lord, myriads of years!
May your ‘bright happiness’ ever be increased!’

‘Bright happiness’ is *Gyeongbok* in Korean, and the new king hoped that bright happiness would continue in Korean Peninsula forever. Therefore, *Jeong Do-Jeon* suggested the name *Gyeongbokgung* for the new palace. King *Sejong* the Great (1418-1450), who was the 4th king of the *Joseon* dynasty, a true ‘renaissance’ man, and creator of *Hangul* (the Korean writing system), began to redesign and expand the *Gyeongbokgung* Palace Complex to demonstrate his strength to his subjects (Park, 2005; Reid, 2010). In 1426, King *Sejong* the Great commanded royal scholars to name every gate and bridge in the *Gyeongbokgung* Palace Complex. The main gate was named *Gwanghwamun* Gate, which means that the wisdom and enlightenment of the kings pervades from *Gyeongbokgung* Palace to the people through this gateway.

At the end of the 16th century, the Japanese warlord, *Hideyoshi Toyotomi* (1561-1598), brought an end of ‘Age of the Warring’ and began to control Japan (Lee,

2011; Reid, 2010). After he united the country by using western firepower such as cannons and muskets made in Portugal, he decided that the best way to stabilise the confused situation of Japan would be to deploy the interest of the people abroad. With the full flush of triumph in the Japanese civil war he conceived the hugely ambitious project of the invasion of the Chinese empire. He demanded free passage through Korean peninsula to mainland China from the Korean King *Seonjo* (1567 - 1608) since this was the most accessible route. However, Korea was a long-standing Chinese ally, so the Korean King *Seonjo* refused *Hideyoshi's* request.

In 1592, the Japanese army with its Western firepower landed in the Korean peninsula (Lee, 2011). This is known as the first Japanese invasion. The Japanese army was able to easily overpower the Korean peninsula, since Korea had a weak military in the 16th century after two previous centuries of peace. Much Korean heritage was demolished or plundered in their attack. The Japanese army destroyed the whole of the *Gyeongbokgung* Palace Complex, including the *Gwanghwamun* Gate when Japanese army arrived in Seoul. After the defeat of Japan in 1598, with as many as two million Korean dead, their ruins remained untouched for more than two hundreds years (Hong, 1996; Lee, 2011; Reid,2010). Jeong Seon (1676–1759), an landscape painter, painted *Gyeongbokgung-do* (Image 25). This painting reflects a totally ruined the *Gyeongbokgung* Palace Complex, and it also shows the damaged *Gwanghwamun* Gate.



Image 25.
Gyeongbokgungdo (18 C, the Gyeongbok-gung Palace complex in ruin)
Source : Korea University Museum

In the 1860s, the Gyeongbokgung Palace Complex (Image 26), including the Gwanghwamun Gate (Image 27), was reconstructed from the original plan.



Image 26.
Roofs within the *Gyeongbokgung* Palace Complex in 1880's (Seoul, South Korea)
Source : K-Heritage TV (2014)



Image 27.
The *Gwanghwamun* Gate reconstructed (1904)
Source : Cornell University Library

When the archaeologists excavated the site of the original Gwanghwamun Gate in 2007, they confirmed the 19th century foundations and 15th century original traces (Image 28).



Image 28.
An excavation site of the Gyeongbokgung Palace complex (2007)
Source : K-Heritage TV

According to excavation of the Gyeongbokgung Palace complex, the 19th century foundation stone of the Gwanghwamun Gate lay exactly above the 14th century original foundation (Reid, 2010; Sin and Jo, 2013).

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In 1866, the *Gyeongbokgung* Palace Complex reconstruction project was finished with more than 300 rooms linked by stoned walkways (Sin and Jo, 2013). The *Gyeongbokgung* Palace Complex became a royal palace and expressed national pride once again. However, by the end of the 19th century, Korea was still dominated by the Confucian semi-feudal past, and was remaining isolated from the fast-changing world. On the contrary, Japan opened the door to foreign countries and developed its power to extend its imperialism (Reid, 2010). As a result, Japan formally colonised Korea in 1910. The Japanese Government-General of Korea decided they would create a symbolic building to express new empire power in Korea (You, 1993; Sin and Jo, 2013). In 1915, they began to create their symbolic building by transforming the *Gyeongbokgung* Palace complex, which had been reconstructed only 50 years before and symbolised the power of the 500 year old *Joseon* dynasty (Sin and Jo, 2013). To construct the new building, the Japanese Governor-General devastated almost 90% of the *Gyeongbokgung* Palace Complex (Image 29).



Image 29.

Foundation work to build Japanese Governor-General building (1916) destroying reconstructed palace architecture.

Source : K-Heritage TV

The Japanese Governor-General building (Image 30) was designed by a German architect *Georg de Lalande* (1872-1914). He designed the new building in such a way as to totally disrupt the harmony of traditional order of original geomantic and symbolic concept and visually blocking the most important building *Geunjeongjeon* behind the *Gwanhwamun* Gate, which was the throne hall; and his design was based on the British Governor-General's building (Image 30), by British architect *Edwin Landseer Lutyens* (1869-1944), in New Delhi, India (Reid, 2010).



Image 30.
(upper) The Japanese Governor-General building (Seoul, 1950s). (below) The British Governor-General's building (New Delhi, 2014). The Japanese Governor-General building was influenced by The British Governor-General's building.
Source : Wikipedia (2014)

The Japanese government was very aware that the harmonious flow of Chi energy through the Gyeongbokgung Palace Complex was to be disrupted in order to help dominate the Korean peninsula. Thus, the new building was angled about 3.75 degrees to the east from the original axis of the national symbol, facing Gwanaksan mountain to add spiritual energy to the original palace complex. The new building faces towards a Japanese shrine, which was built on *Namsan* mountain (Seoul) in 1920, to gain spiritual energy from this new shrine (You, 1993; Reid, 2010; Sin and Jo, 2013) and to be seen to cripple the old order of Korean royal autonomy. Unfortunately for the future the modern city plan of Seoul developed in terms of this distorted axis (Image 31).



Image 31.
Modern Seoul and distorted axis of National symbol (2009)
Source : Lee (2009)

In 1926, when the Japanese Governor-General building was completed, they decided to destroy Gwanghwamun Gate in order to emphasise the new building. However, many Japanese artists and architects protested against its destruction since

the Gwanghwamun Gate was considered an important historical monuments (You, 1993; Sin and Jo, 2013; Reid, 2010). Therefore, instead of demolishing it, they moved it to the east wall of the palace (Image 32). Consequently, one of the last pieces of Korean geomantic intention from the design concept had disappeared.

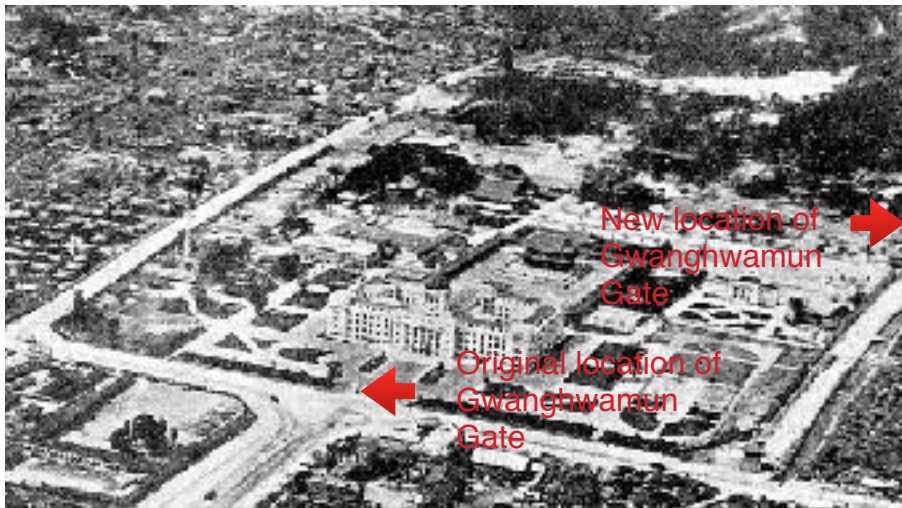


Image 32.

Japanese Governor-General new building and the ruined Gyeongbokgung Palace Complex in the 1930'. Gwanghwamun Gate moved.

Source : K-Heritage TV

Even though Korea gained its independence in 1945, the Korean government did not have enough power to control the confused situation in which the Korean peninsula had been divided into two parts, South Korea and North Korea, in terms of the global situation called the Cold War (Reid, 2010). The South Korean government used the Japanese Governor-General building as the capital building until 1970 when the new Government Complex was built (You, 1993; Reid, 2010; Sin and Jo, 2013).

In 1950, the North Korean army started to attack South Korea, following plans created by the Soviet Union. Between 1950 and 1953, much of the cultural heritage

of Korea was disastrously destroyed as a consequence of the Korean War (You, 1993; Reid, 2010; Sin and Jo, 2013). The moved *Gwanghwamun* Gate was destroyed by bombing in 1950 (Image 33). South Korea after the Korean War was a devastated nation; its infrastructure was destroyed and practically everything had to be rebuilt.



Image 33.

Gwanghwamun Gate was burnt as a result of bombarding during the Korean war (1950).

Source : K-Heritage TV

In 1961, General *Park Jeong-hui* staged a coup d'état and seized power. He then formalised his position and became President by winning several elections, while his military government remained strongly authoritarian. Under the now President Park, the export-led industrialisation of South Korea developed rapidly (You, 1997; Han, 2008). Park's military government was interested in nationalism, so this led to a resumed interest in and concern for national tradition and heritage. President Park wanted to re-establish the Korean national identity in terms of the old tradition. Thus, he set up Cultural Heritage Administration in 1961 and decided to

reconstruct the most outstanding national monument, *Gwanghwamun* Gate (You, 1993; Reid, 2010; Sin and Jo, 2013). However, the Japanese Governor-General building still stood in front of the ruined palace and *Gwanghwamun* Gate stood in the wrong place. Even though Japanese Governor-General building was a symbol of national humiliation, many architects argued that it was an important Asian monument and part of Korea's history (Park and Kim, 2010). After some argument, the decision was taken to rebuild the *Gwanhwamun* Gate in front of and aligned with the Japanese Governor-General building but still in the wrong place from the original site because a 10-lane highway now overlaid the original alignment (Image 34).



Image 34.

The *Gwanghwamun* Gate in 1970s, built using historically inappropriate concrete.

Source : Doosan Cooperation

The re-establishment of *Gwanghwamun* Gate in front of the Japanese Governor-General building symbolised a return to the hegemony of Korean traditional culture which *Gwanghwamun* Gate represented, over the humiliating

colonial past (Park and Kim, 2010; Reid, 2010). However, the military government decided to reconstruct Gwanghwamun Gate not with traditional materials, but with iron-reinforced concrete based on ‘cavalier modernism’ (Reid, 2010). Thus the Third Gwanghwamun Gate rose once again in 1969, but the construction techniques involved modern materials and lacked traditional building techniques. This resulted in a gateway that appeared artificial, lacking in historic reference. Alongside this reconstruction, the axis, the original orientation and its role in national symbolism was considered. However, it was impossible to return the original axis, Yukjo street, from the distorted axis of the Japanese because there were many modern buildings along this axis and heavy traffic passed along it. Therefore, the military government set up the massive General *Lee Sun-sin* statue, who was a war hero from the first Japanese invasion, to protect Korea from a Japanese energy flow in the entrance of distorted Yukjo street (Sin and Jo, 2013).

As Korea developed in wealth and matured politically into a modern democracy, consideration developed about the future of the *Gyeongbokgung* Palace complex, Gwanghwamun gate, *Yukjo* street, and the Japanese Governor-General building. In 1986, the Japanese Governor-General building became the National Museum of Korea, but gradually opinion grew to have it demolished (Park and Kim, 2013). In 1990, the *Gyeongbokgung* Palace Complex reconstruction project began. This new project was to not only reconstruct the *Gyeongbokgung* Palace complex but also create open pedestrian spaces as *Yukjo* street was before (Sin and Jo, 2013). As a result of this project, the Japanese Governor-General building was finally demolished

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in 1995. There were still arguments that it was part of Korean history, but reconstruction of the royal palace resulted in the justification of demolition of the Japanese Governor-General building. From this reconstruction of the royal palace, seminal change developed in the way in which the management process of heritage was approached. All reconstructed buildings were built in their original positions with archaeological evidence and used traditional materials, but ironically Korea had to use a detailed plan which the Japanese had made before they demolished the original (Reid, 2010; Park and Kim, 2013). The main material of Korean traditional building is timber. Master carpenter *Shin Eung-Soo* (b.1942) insisted that the royal palace must be reconstructed with the traditionally nation's finest trees, *Pinus densiflora for. erecta* 'Uyeki', like all trees, needs a prolonged period of drying before it can be used. The wooden structures would require approximately half a million pieces, and each one of them hand-shaped and all joining together without nails, glue or screws, so the collecting the best quality timber was the most important process. Hence the Cultural Heritage Association (CHA) in South Korea began to collect timber even before the granite base of the *Gwanhwamun* Gate was started. It was a very difficult process so that best quality timber would be collected from all around Korea. Furthermore, the Cultural Heritage Association (CHA) and Forest Service in South Korea signed a MOU in 2004, relative to the preservation of thousands of *Pinus densiflora for. erecta* 'Uyeki' in *Uljin*, Korea in order to use these in reconstruction or repair wooden heritage after 150 years (Image 35) (You, 2011).



Image 35.

The reserved forest for *Pinus densiflora for. erecta* 'Uyeki'. (5,000,000m² area was designated the protected forest areas in *Uljin*, Korea.)

Source : Ohmynews

The concrete *Gwanghwamun* Gate stood in a distorted place, offset by 3.75 degrees from all the other buildings of the *Gyeongbokgung* Palace Complex until 2006. In 2007, *Gwanghwamun* Gate was removed for the third time and began to be reconstructed in its rightful place in its correct historic position, in tune with the original design intention, which was relative in geomancy function in tune with the nation's spirit. In the process of this reconstruction, the 14th century original foundation stones of *Gwanghwamun* Gate were excavated and finally *Gwanghwamun* Gate rose in its original context in 2010 (Image 36).



Image 36.

Gwanghwamun Gate in 2011 following reconstruction on the original geomantic site.

Source : Lee (2011)

In 2009, the distorted axis, *Yukjo* street, was transformed into the *Gwanghwamun* plaza from a 10-line highway. Instead of returning to the original axis, a modern concept for symbolising the original axis was used and many modern facilities were set up in *Gwanghwamun* plaza (Image 37).



Image 37.

Gwanghwamun plaza in 2011 helping with more recent alignment of the axis.

Source : Lee (2011)

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The design concept of *Gwanghwamun* plaza was a place of memory and prospect (Sin and Jo, 2013). It emphasises the historic representation, view corridor, cultural activities platform as well as the emptiness and flexibility of the basic premise of the plaza. The design scheme of the plaza consists of four zones: history restoration zone, prospect and history representation zone, culture zone, and the urban zone. The importance of this example of historic restoration in recent Korean history is the unique understanding of the need for detected research and the relevance of tangible and intangible heritage to the Korean mindset.

3.9 Emergence of the international Garden Heritage

Over the last 30 years, there has emerged the concept of cultural landscapes being worthy of heritage conservation action. The question arises as to where the philosophical basis for the current interest in cultural landscapes lies, particularly in the interpretation of their meanings and their associative, intangible value. From a cultural geographic perspective, the concept of landscape as process has been changed from a noun to a verb (Mitchell, 1994). That is to say, the term ‘landscape’ can be described as not just an object to be seen or a text to be read, but as processes by which identities are formed. In South Korea, traditionally the term ‘Punglyu’ (풍류) can be explained as a traditional perception of landscape. According to *Samguksagi* (삼국사기), which was written by *Kim Bu-sik* (1075–1151) and is the oldest history book of Korea, Punglyu (풍류) was depicted as the wise and miraculous doctrine of nation. This doctrine was for the *Hwarang* (화랑) who were

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an elite group of male youth in *Silla* Kingdom (57 BC - 935 AD) and contained ideas concerning the contemplation in the mountains, a religious ceremony in nature and experiencing landscape (Lee, 1994). That is to say, the concept of *Punglyu* can be defined as processes by approaching the essence of objects through activities in the landscape. According to the concept of *Punglyu*, Korean traditional perception of landscape can be inferred from a strong connection with the concept of cultural landscapes in Western Culture.

Cultural landscape can refer to cultural context, human action and activity, and also change over time, that is, cultural landscape is ‘an active scene of practice’ (Olwig, 2007). In etymology, the term ‘landscape’ from its beginnings has meant a human-made artefact with an associated cultural process and value (Wylie, 2007); a garden clearly expresses this relationship and meaning which is ‘an active scene of practice’. The recognition of the garden as an important cultural process leads to an arguable question: Can the garden be a heritage? Can we expect in gardens not only sensuous pleasure but also the expression of the human spirit or condition that we found in other heritage? Garden can be interpreted as religious, political, social and psychological terms rather than as simply physical or aesthetic creations. That is to say, in garden, humans’ impulse has been to control or imitate nature, and to create a heavenly paradise on Earth from the beginning of civilisation (Goult, 1993). Moreover the garden is the place where man has been expressing himself as an artist, a process depicting its character. In this recognition, the garden we make is ‘place’, not just ‘space’, as it has been intentionally created, including or

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excluding nature and people. Due to this intention people can experience participatory aesthetics within the garden and the garden can be endowed with significant cultural heritage. However, the garden is also ephemeral by its very nature, that is, a garden cannot last without humans' interference as it is a living, evolving creation, that is the garden has environmental aesthetics. Consequently, gardens have become very rich places which have many cultural layers such as philosophy, the arts, techniques, and experiences, and at the same time many natural layers such as plants; people can experience both participatory aesthetics and environmental aesthetics.

In 1983, the awareness of perceiving the garden as a heritage resulted in *the Register of Historic Parks and Gardens of Special Historic Interest in England* being established by English Heritage. The main purpose of this Register was to celebrate significant English gardens, and encourage appropriate protection. This was the beginning of the consideration of gardens as heritage in Britain. The Register required planning authorities to consider the impact of any proposed development on the garden's special character, which was from the simple horticultural enjoyment, to the complicated time layers which have developed during their history (Sales, 1995). Furthermore, the term 'heritage garden' began to reflect an international attitude to gardens which showed greater awareness of historic patterns to garden development. Generally a garden has been perceived as essentially an enclosed place carved out of the wild for survival or pleasure (Ross, 1998; Hunt, 2000). Especially in the Western tradition, a garden was defined as a bounded space that makes reference to the world

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beyond its boundaries (Hunt, 2000). Unlike a space, the garden as a place must be organised, sometimes formal style or informal style, but both have limits; enclosed and thus safe (Stuart, 2012). However, some countries' gardens cannot be understood through this concept of a garden, and thus new ideas are needed to widen the definition of garden to include diverse cultures. Traditionally in Korea, a garden has been perceived as more than an enclosed place created by humans. Many Western garden experts have perceived Korean traditional gardens as an untouched natural landscape (Jung, 2008).

In Korea, the term 'garden heritage' has not yet emerged into the discipline of heritage and historic garden research. The term 'historic garden' had only limited use within the field of archaeology for conservation and restoration. Many historic garden studies have been observing historical evidence within sites and many projects of preserving traditional gardens have been considering the rebuilding of destroyed objects such as pavilions. Furthermore, after the devolution of authority to local Korean government in 1995, the local authority became responsible for these sites and reconstruction of vanished gardens and restoration of those that were damaged, but many examples were criticised as being only political acts not based on detailed research. Thus, after reconstructing and restoring, some historic gardens have been neglected, with shoddy pavilions which did not have clear reference to historic evidence. In 2009, CHA of Korea produced a report for designating the *Byeolsoe* Garden, a type of Korean traditional garden, as a *Scenic Site*, which was defined as a place of natural beauty with great historic, artistic or scenic values, and which

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features distinctiveness and rarity originating from its formation processes (The Cultural Heritage Administration, 2012). It was the first attempt to understand the historic garden as a natural process and relationship with landscape which is more related to the original concept of Korean gardens.

3.10 Garden Heritage Value

An understanding of the value of a garden is a first step in approaching its management. We can use the term ‘value’ in various contexts such as economic, social, moral, religious, artistic, scientific, and political; and the terms each have a different meaning. The most general meaning would be the economic definition, its measurable price. Even though people speak of the term ‘value’ in a variety of contexts, the term comes from realities rather than philosophical entities. Thus ‘value’ can be defined as a lasting trust that a certain way of management or final state of actual existence is privately or socially more suitable than an opposite or converse way of management or final state of actual existence (Rokeach, 1973).

In many Western countries historic gardens are conserved as historic monuments and safeguard for gardens have followed that for historic buildings, so that the value of a garden have usually been based on comprehending its historical interest. However, if we have to wait until we can recognise a garden as a historic place we could lose many significant gardens, hence much loss of great gardens has actually occurred around the world. For example, the regrettable state of ruin of Monet’s garden at Giverny in France prior to its restoration project in 1977, it took

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around fifty years to recognise the garden as a historic place, which was significant for its horticultural work of art where plants were transformed into historic painting (Goulty, 1993). British garden designer Gertrude Jekyll's (1843~1932) gardens are another example of this. She created many gardens in the United Kingdom, but many of her gardens were not valued until people recognised her planting scheme as a significant approach, as an important development in garden history. Even though the historic interest of gardens generally have been interpreted in many countries, a garden should have a more complicated interest. That is to say, architectural features, structural elements in garden such as plants, all contributing to an aesthetic experience and pleasure might be enhanced by scenic and ecological qualities. Thus, the thought of a garden's contribution to our heritage cannot be merely explained as heritage value of only historic interest; the anthropological perspective of 'value' can be more suitable to attempt to understand garden heritage value.

Historic value

The historic value of garden can be derived from a distinctive example in representing the style of any particular period, such as Victorian style, Art and Craft style, formal garden and English landscape garden. This might interpret 'living history' that the various layouts, overlaid in different periods, explain the evolutionary process of garden-making which included the history of aesthetic, science, society and past people and events connected to the present through the garden. Furthermore, the historic value of garden can be assumed because of its relationship with historic figures who have significantly participated in garden-

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making. Thus the historic value of garden can be divided into three categories, as follows:

Exceptional style: representative of the taste or style of any one period.

Influential event: representative of particular events or movements that have connection past with present.

Participation: representative of particular people who participated in garden-making.

Artistic value

Can the garden have artistic value? This question might lead to a more provocative question: Can the garden be great art? The art can be defined as not only formally excellent but also with 'significant human contents' (Sontag, 1966). That is to say, great art is beyond excellent; to be a great art, the art must be formally excellent and must have important content (Miller, 1993). The excellence of a garden derives from its scenic qualities, the views, design form and plantings as they contribute to the pleasure for daily life. The garden is a designed landscape by human and nature for pleasure, that is the garden contained significant human contents such as representational meaning of garden making. Thus the artistic value of garden can be classified into two categories, as follows:

Excellent design: the aesthetic qualities assessed by the design form, planting style, scenic qualities and the view as a whole.

Significant human contents: propositional and representational contents, such as iconographic and literary programmes of gardens.

Cultural value

The assessment of the value of garden might be different in terms of the context: whether international, national, regional or local. For example, Westbury Court Garden in the United Kingdom has a Dutch canal garden of which only few exist even in the Netherlands. Thus this garden can be assumed as a significant Dutch garden in an international context although it is in the United Kingdom. The cultural value of garden is relative to the garden making traditions in locality which is the source of identity, distinctiveness and social interaction. Thus, when the value of garden is assessed without a full of understanding of the social and philosophical background of the garden, a garden's value can be distorted. The cultural value of garden can be classified into two categories, as follows:

Social context: garden making tradition as a source of identity, distinctiveness and social interaction.

Spiritual context: philosophical background of the garden.

Environmental value

The environment can be defined as a landscape, but it must be extended to surrounding landscape, not just horticultural artefacts within the garden. Thus the environmental value of garden can be assessed as the source of development of nature related to the geology, landforms, species and habitats of garden.

Surrounding landscape: the sense of appreciation brought to the garden.

Nature: source of information about the development of natural life related to human.

A summary of the garden as possessing heritage value is shown in Figure 8.

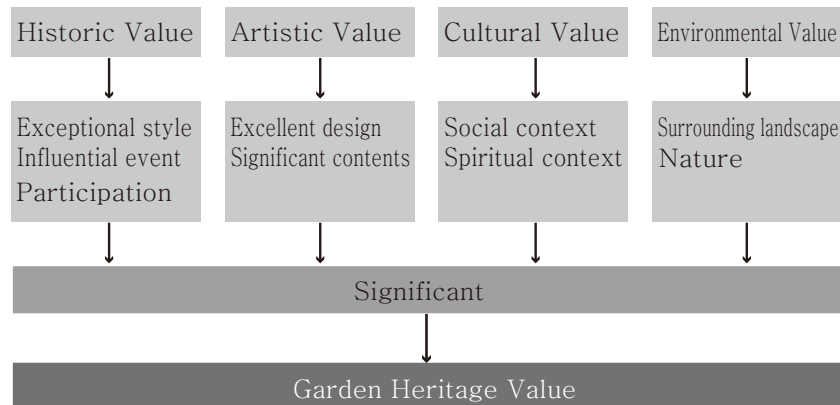


Figure 8.
Diagram of garden heritage value
Source : Lee (2015) Author's illustration

All gardens were created by humans in the past, but garden heritage owes its present value to people's understanding, that is their belief about the value of gardens. However, the value of gardens was not fully understood in South Korea, although the garden became a new cultural trend and new business model. In 2015, the South Korean government has revised the *Act on the creating and promoting of arboretum and garden*. This was the *Act on the creating and promoting of arboretum* before revision, that is to say there was not any understanding about gardens. However, for the first time, understanding about the garden and its value was added as a government policy. In this Act, garden was defined as a place where plants, soils and stones, facilities (sculpture) can be displayed or continuously maintained through cultivating and growing (Korea Ministry of Government Legislation, 2015). With this definition, the garden can be registered to four categories in terms of ownership, as follows:

National garden: National government create and maintain.

Local garden: Local governments create and maintain.

Private garden: Organisations or private owners create and maintain.

Community garden: National, local community create and maintain.

National garden designation priorities under *Act on the creating and promoting of arboretum and garden* is ownership and ‘scale and structure’. Registered National gardens have to be at least 300,000m², and more than 40% of the area has to be green space. Furthermore, it has to consist of more than five themed gardens such as tradition, culture, plants. Other registered gardens do not have any standard for designation. With the new Act, the first National garden, *Suncheon Bay National Garden*, was designated in 2015. *Suncheon Bay National Garden* is located in *Suncheon Bay*, on the southern part of the Korean peninsula. *Suncheon Bay* has a unique coastal wetland and landscape (Image 38).



Image 38.

Suncheon Bay. This was designated as Scenic Site No 41 because of its unique coastal wetland and landscape.

Source : K-Heritage TV (2015)

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In order to preserve its outstanding landscape, the government created many programmes and events. The most successful event was *Suncheon Bay International Garden Expo 2013* which was held for six months; over 4.4 million visitors visited it. The main aim of this event was to preserve *Suncheon Bay* by creating a garden. As a result, International Garden Expo transformed it into a National garden under the Korea Forest Service. *Suncheon Bay National Garden* has an area of 1,112,000m² and consists of five themed zones; arboretum, wetland centre, world garden zone, wetland zone, and participation garden (Image 39).



Image 39.

Suncheon Bay National Garden. This is part of the world garden zone, designed by Charles Jencks (b. 1939).

Source : K-Heritage TV (2015)

However, although there is an increasing ‘garden boom’ in South Korea, the value of garden has not been considered much. In *Act on the creating and promoting of arboretum and garden*, the value of garden can be judged only by government, but government has not shown any criteria for this yet.

CHAPTER 4

Korean garden: the Korean way of interpreting nature

CHAPTER 4. Korean garden

4.1 Natural environment of Korean Peninsula

The historic garden can be defined as “an architectural composition whose constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable.” (Jokilehto, 1990) That is to say, all garden heritage were derived from human desire for owning and controlling nature. Therefore there is a need to fully understand natural environment of Korean peninsula in order to investigate Korean garden heritage.

Location of South Korea

Korea (North Korea and South Korea) is a peninsula located in far-east Asia (Image 40). The Korean Peninsula is located between 33 and 43 degrees north latitude and between 124 and 133 degrees east longitude, and North Korea and South Korea are separated by 38 degrees north latitude. It is bordered by the River *Amrok* to the north-west, separating North Korea from China, and the River *Duman* to the north-east which separates North Korea from both China and Russia, and is flanked by the Yellow Sea to its west and the East Sea to the east. There are many islands that surround the peninsula, including *Jejudo* Island and *Dokdo* Island.



Image 40.
Location of South Korea.
Source : Seo (2008)

Geographical features

Korean Peninsula is 1,100 km long (North to South) and 300 km wide (West to East) at its widest point (Lee, 2011). The Korean Peninsula's total land area is 223,286 km², with the area of South Korea 100,140 km² and of North Korea 123,146 km² (Kosis, 2011). Mountains cover 70% of Korea's land mass, making it one of the most mountainous regions in the world. The average altitude of Korean Peninsula is 448.5m, which is higher than 390.9m of Japan (Park, 2014) and 152m of United Kingdom (UK met office, 2015). Furthermore, the Korean peninsula becomes more mountainous towards the north and the east, with the highest mountains including *Baekdusan* Mountain which stands at 2,794 m found in the north area (Image 41).

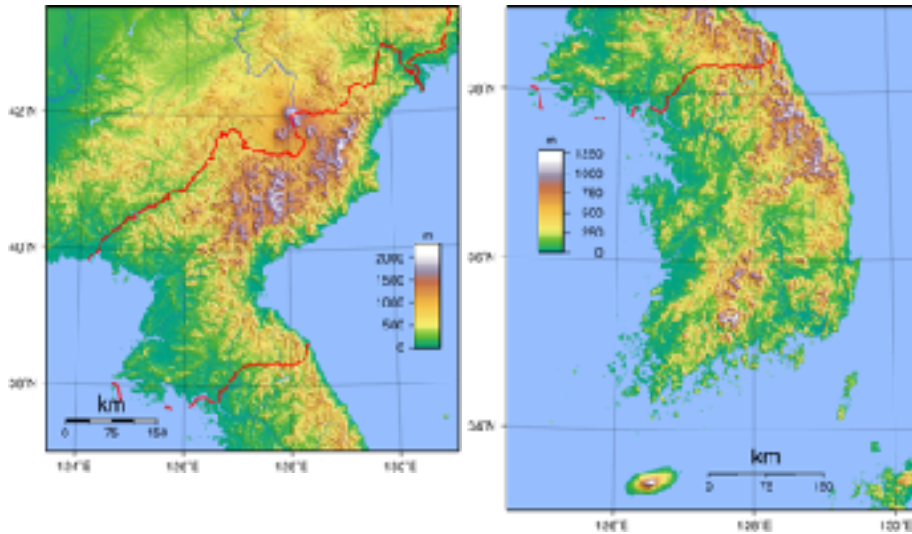


Image 41.

(left) Topographic map of North Korea; (right) Topographic map of South Korea.

Source : SRTM data (2007)

The Korean Peninsula has thirteen mountain ranges from North to South. These mountain ranges provide the most influential context to create national identity. Especially, the *Baekdudaegan* (백두대간), which means white-headed great ridge, which is the longest mountain range running through most of the length of the Korean Peninsula and remains unbroken or crossed by water (Image 42).



Image 42.
Baekdudaegan Mountain System.
Source : Hike Korea (2015)

In traditional Korean thought, *Baekdudaegan* was regarded as the main path of geomantic earth-energy in Korean Peninsula, that is to say earth-energy runs through it in terms of *Pungsu* geomancy (Korean fengshui). It is often considered as the ‘backbone’ of the Korean Peninsula, and depicted in many traditional artworks as a symbol of national spirit. Therefore, great cultural and natural properties of Korean Peninsula were created inspired by the *Baekdudaegan*. The best example of cultural property related in *Baekdudaegan* is the *Tripitaka Koreana* which have been listed in the UNESCO World Heritage list in 1995. This is the most complete collection of Buddhist texts which were carved onto 80,000 woodblocks in order to protect the

Korean Peninsula against Mongol invasions in 13th century (Image 43). The buildings of *Janggyeong Panjeon* in the *Haeinsa* temple were constructed to house for preserving these woodblocks, which are also considered as significant architectural properties (Image 43).



Image 43.
(upper) The *Tripitaka Koreana*; (below) Haeinsa Temple in Baekdudaegan.
Source : <http://culture.hc.go.kr> (2015)

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The Baekdudaegan mountain ranges are a series of heavily forested ridges that runs from *Baekdusan* Mountain in the north to *Jirisan* Mountain in the south (Image 44), that is to say these mountain ranges have high ecological value and rich diversity with natural importance to Korean Peninsula, thus the Act on the Protection of the Baekdudaegan Mountain System was created in 2005 (Miller and Kim, 2010).



Image 44.

(upper) Spring of *Baekdusan* Mountain; (below) Autumn of *Jirisan* Mountain.

Source : (upper) <http://photo.imaeil.com/> (below) <http://jiri.knps.or.kr>

The lifting and folding of Korea's granite and limestone base created a landscape of scenic hills and valleys. The mountain range on the east coast falls steeply into the East Sea, while along the southern and western coasts, the mountains descend gradually to the coastal plains that is mostly using paddy fields for the bulk of Korean agricultural crops, that is rice (Yoo, 2000). The Korean peninsula has

8,460 km of coastline, and the south and west coasts are ‘rias coast’, that is highly irregular in their outline. As a result, most of the 3,579 islands of the Korean peninsula can be found along the south and the west coasts, including Jeju Island and Dokdo Island.

Climate

The Korean Peninsula is located in the temperate zone, and can be distinguished into four clear seasons. The climatic condition of Korean Peninsula allows a wide range of landscape (Image 45).



Image 45.

Spring, summer, autumn, winter of Changdeokgung palace.

Source : CHA (2015)

Due to its location that lies in the middle latitudes of the Northern Hemisphere and the far east peninsular of the Asian Continent, but also close to the Pacific, Korean Peninsula has both a continental and oceanic climate. Therefore it has a huge temperature range of over 30°C, between summer and winter (The Met Office, 2011). Annual average rainfall is 1284mm, heavier than 973mm of the World annual average (K-water, 2015). Furthermore, the peninsular has the monsoon, which contains a

rainy season, called *Changma* (장마), several typhoons in summer, and often heavy snow in winter. Figure 9 shows Korean seasonal climatic character.

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Season	Winter		Spring			Summer			Autumn		Winter	
Character	Cold		Mild			Hot			Serene		Cold	
			Dry			Humid				Dry		
	Snow		Yellow dust / Clear			Heavy rainfall / Typhoon				Clear		Snow

Figure 9.

Korean seasonal climatic character

Source : The Korea Meteorological Service (2015) Author's illustration

Spring is mild and generally sunny and dry. Temperatures increase from south to north in Spring, so agricultural activities, growing activities and the experiencing of landscape starts from Southern part of Korea. Summer is hot and humid due to the maritime Pacific high. The hottest month is August, when the average temperature is about 26°C (The Met Office, 2011). Furthermore around 60% of the annual rainfall falls between June and September. Autumn lasts from September to November. Serene and clear weather make the autumn the most delightful season of the year. The colour of mountains become vivid gold and red due to the autumn foliage. This changing creates the most magnificent scenery with the clear blue sky. Winter is bitterly cold influenced by the Siberian air mass. The average temperature in January, the coldest month, range between -6°C and -3°C. There is a unique climate pattern called *Samhansaon* (삼한사온), that is a pattern of three days of cold weather followed by four days of warmer weather.

Traditionally, Koreans divided the year into 24 seasons in terms of lunar calendar. Each of these seasons is an important standard for agriculture in Korea, that is to say, farmers sow seeds in the fields and harvest crops in relation to these 24 seasons.

Wild life in Korean Peninsula

The Korean Peninsula is home to about 4,171 species of native plants, which belong to 179 families, 917 genera (Forest service, 2015). Generally, mountains consist of coniferous trees such as *Pinus densiflora* Siebold & Zucc and deciduous tree such as *Quercus acutissima* Carruth (Image 46). Furthermore, the peninsular has a varied range of fauna; 1,233 species of fish, 54 species of amphibians and 522 species of birds, 125 species of mammals and 15,838 species of insects (Korea Biodiversity Resource System, 2015).



Image 46.

(left) A pine (*Pinus densiflora* Siebold & Zucc) grove in South Korea; The oak (*Quercus acutissima* Carruth) grove in South Korea.

Source : Forest Service (2015)

4.2 Historical and Philosophical backgrounds of Korean garden

History of Korea

Korea has a long and unique history. Much cultural heritage has appeared and disappeared in Korea since the beginning of its recorded history in 2,333 BC (Lee, 2011). Archaeological discoveries have indicated that the first settlements on the Korean peninsula occurred 700,000 years ago. The King *Dandun* founded *Gojoseon* (고조선), the first Korean kingdom, in 2,333 BC. Subsequently, several tribes moved from the southern part of Manchuria to the Korean peninsula (Lew, 2000). Early Chinese historical records attest that *Gojoseon* had established an active trading relationship with many of the early Chinese states and continued to grow in the period between the 5th and 3rd centuries BC, emerging as a major power in the region, having assimilated most of the Yaemaek tribal political entities scattered around it (Kim, 2007).

The second major Korean historical period is known as the Three Kingdom Period (Image 47) and was named after the three kingdoms of *Silla* (신라, 57 BC - 935 AD), *Goguryeo* (고구려, 37 BC - 668 AD) and *Baekje* (백제, 18 BC - 660 AD) (Lew, 2000). Each of the Three Kingdoms formed a society based on a highly-developed agricultural economy. In *Goguryeo*, foxtail and giant millet were the most important items of agricultural produce, although rice farming was also practised in the south and in the coastal areas. In *Baekje* and *Silla*, rice farming was more widely practised from an early period (Kim, 2007).

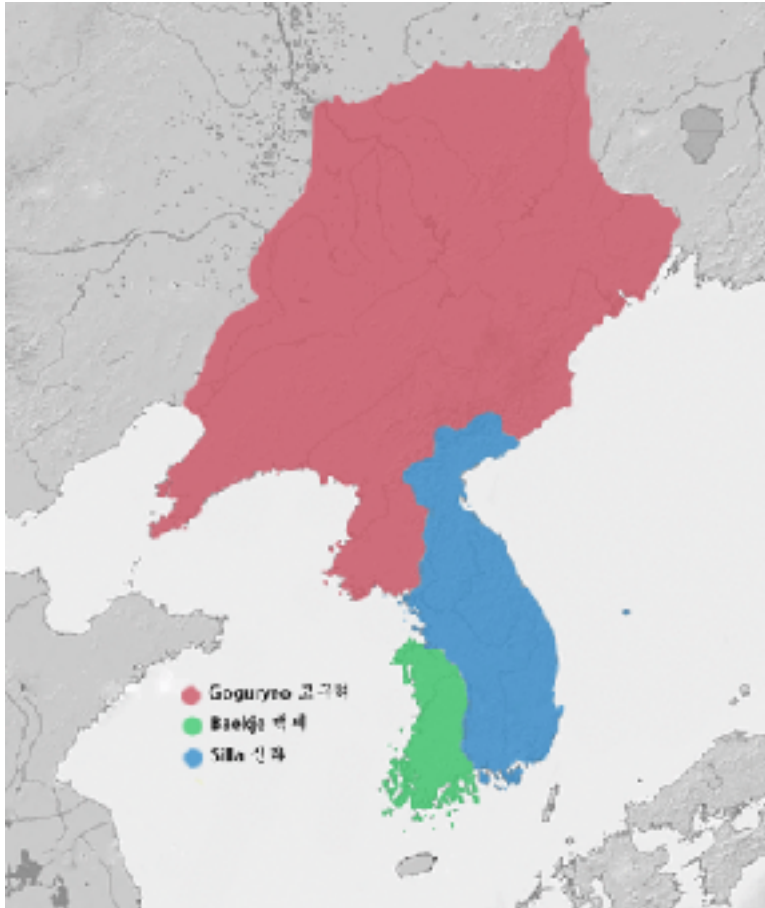


Image 47.
Territory of Three Kingdom in 6th century.
Source : Lee (2015)

The *Silla* Kingdom originated in the south-eastern part of the Korean peninsula. The Kingdom lasted for 992 years, from 58 BC to 935 AD. It conquered the other rival Kingdoms, the *Goguryeo* and *Baekje*, by joining forces with the *Tang* Kingdom of China. Following the unification of the Three Kingdoms, the *Tang* was no longer an ally, but an invader (Lee, 2011). Hence, the *Silla* joined forces with the people of the *Goguryeo* and *Baekje* to drive out the *Tang* and founded the first unified kingdom in the history of Korea (Lew, 2000). *Goguryeo* occupied the largest territory among the Three Kingdoms. *Goguryeo* prospered on a large area encompassing the northern part of Korea and south-central part of Manchuria. *Goguryeo* expanded its territory in

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fierce battles against Chinese Kingdoms (Lee, 2011). *Baekje* was established in the west midlands of the Korean Peninsula, the current location of Seoul. It started as a confederation of tribal states, but rapidly grew into a centralised kingdom owing to a wide, fertile plain of large arable fields around the *Han* River which was sufficient to sustain a large population (Lee, 2011). *Baekje* sent Confucian scholars, Buddhist priests and skilled artisans to Japan, where they introduced Chinese classical texts, Confucianism, Buddhism, and various aspects of practical knowledge. Their activities in Japan were of seminal significance to the cultural flowering of the Asuka period in Japan, which is known for significant artistic, social, and political transformations (Kim, 2007). While the Three Kingdoms were actively engaged in cultural exchange with Japan (Image 48), it was *Baekje* that inspired and strongly influenced Japan's cultural development (Lew, 2000).



Image 48.

(left) Gilt-bronze Maitreya in Meditation of *Baekje*; (right) *Miroku bosatsu* at the *Koryu-ji* Temple of Kyoto; The *Miroku bosatsu*, which is one of the Japanese National Treasures, is the twin of the statue and is almost certainly of Korean origin.

Source : CHA (2015)

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The *Balhae* Kingdom (698 - 926 AD) began to emerge in Manchuria when the Goguryeo Kingdom collapsed (Kim, 2007), becoming so powerful that it was able to acquire territories in the northern and eastern part of China (Lee, 2011). The culture of the *Balhae* Kingdom was inherited from *Goguryeo*, including the land that it was able to retrieve.

During the ninth century AD, the *Silla* Kingdom was plunged into a state of civil war that involved a struggle among three regions, which are referred to as the Late *Baekje* (892-936 AD), the Late *Goguryeo* (901-918 AD), and Unified *Silla* Kingdom. Collectively, the three entities are known as the Late Three Kingdoms.

King *Taejo* (918-943 AD), a magnate-general who had ruled over the Late *Goguryeo*, emerged from this period of conflict (892-936 AD) as the ultimate victor. Combining military power and strong diplomacy, King *Taejo* in 918 AD founded a new Kingdom, named *Koryeo* (918 - 1392 AD), from which the words "Korea" in English and "Corée" in French were originally derived (Lee, 2011). Buddhism became the state religion during this time and greatly influenced politics and culture. Aspects of Korean heritage produced during this period included *Koryeo* celadon (ceramic) and *Tripitaka Koreana* (wooden typeface block), which is on the UNESCO World Heritage List. In 1377, *Jik-ji-sim-gyeong* (직지심경), which is Buddhist scripture, was printed with the world's first movable metal typeface block, developed in Korea during the *Koryeo* Kingdom. It is at least 78 years older than the first Gutenberg Bible metal typeface block (Lee, 2011). For *Koryeo*, the 14th century was

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a period of great confusion, owing to the repeated invasions of Japanese pirates along the coastal regions, the Chinese Red Turban Bandits and the wars with the formidable Mongol forces. The chaotic situation surrounding the *Koryeo* Kingdom made it challenging for political, economic and cultural development (Kim, 2007).

In 1392, General *Lee* succeeded in overthrowing the *Koryeo* Kingdom and founded a new dynasty, called *Joseon*. At this time, *Hanyang* was planned and built according to the tenets of Confucian philosophy, later becoming Seoul, the capital city of Korea (Lew, 2000). The early kings of *Joseon* spent the first few decades after the foundation of the Kingdom establishing a system of governance, which was based on the system of *Koryeo* and combined with more Confucian ideals; this system would last for 500 years (Lee, 2011).

The *Joseon* dynasty's power declined later because of foreign invasions. In 1876, under the threat of Japanese gunboat diplomacy, the *Joseon* government reluctantly signed the Treaty of *Kanghwa*, which was the first modern unequal treaty with Japan (Lew, 2000). The Japanese annexation of Korea concluded in 1910, and Korea had to suffer under Japanese colonial rule until the surrender of Japan in 1945, with the end of World War II. With the collapse of the imperialist structure of Japan, the troops of the Soviet Union and the United States occupied the areas north and south of the 38th Parallel and with the help of the United Nations, South Korea held an election on 10th May 1948. The first president was elected and an official

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declaration was made concerning the birth of the South Korean government (Kim, 2007).

On the 25th June 1950, the Korean War broke out and over 16 nations helped defend South Korea against the threat of communist North Korea. On 27th July 1953 peace agreement was signed at the 38th parallel, which is the border between South Korea and North Korea today (Kim, 2007). Since then, the South Korea government has taken an anti-communist approach, and ex-president *Chung-Hee Park's* 'Saemaeul Undong' (New Country Movement), which was an effort to modernise South Korea that began in 1970, brought a systematic approach to economic development and resulted in strong economic progress (Kim, 2007). In 1988, South Korea hosted the 1988 Seoul Olympics, and it became a member of the United Nations in 1991. The South Korean government has developed the country as an Asian hub with a more democratic style of leadership (Lee, 2011).

Philosophy of Korea

South Korea is known for Buddhism with beautiful temples located deep in the peaceful mountains. Buddhism has influenced much of Korean culture and many relics of Buddhism have become one of the trademarks of the rituals that represent traditional Korean culture (Lee, 2011). However, Korea is not wholly a Buddhist nation. Throughout Korean history, Koreans have co-existed with a diversity of religious beliefs, including Buddhism, Confucianism, Roman Catholicism, Protestantism, and more recently Islam (Kim, 2007). Even though there are the 270

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diverse religious organisations and 36 million believers in South Korea, there have not been any religious conflicts or wars in Korea (Lee, 2011). Korean Philosophy has been influenced by a number of religious thought-systems over the years.

The Korean ideology and the characteristics of philosophy were derived from the relationship between heaven, earth and human beings like other Asian centuries such as China and Japan. Traditionally people believe that heaven and earth can exist along with human beings and all creatures can be in unity with human beings, that is *Cheon-Ji-In* theory (heaven, earth and human theory). The *Cheon-Ji-In* theory contributed to build Korean ancient society and create art as a symbol of nation. For example, Korean alphabet was created based on *Cheon-Ji-In* theory; in vowel system, ‘·’ symbolise heaven, ‘ㅡ’ symbolise earth, ‘|’ symbolise human beings. these belief systems where to and still do have a powerful affect on the way gardens are perceived. The meaning of heaven in Korean thought was different from the meaning of heaven in Western society. For the Korean, heaven means the invisible existence like gods which people should look up to and admire, while heaven in Western society is a spiritual realm separated from the material world. The meaning of Earth means the visible material world; human beings are connection between heaven and earth (Jung, 1998). That is to say, heaven can be described as the realm of thought which is blessing the earth and influencing humans life; earth can be described as the realm of the natural environment which interacts with human beings and the spiritual as a heaven; human beings can be described as the realm of daily life where people

can be enlightened through nature and worship to heaven. The relationship between them can be shown Figure 10.

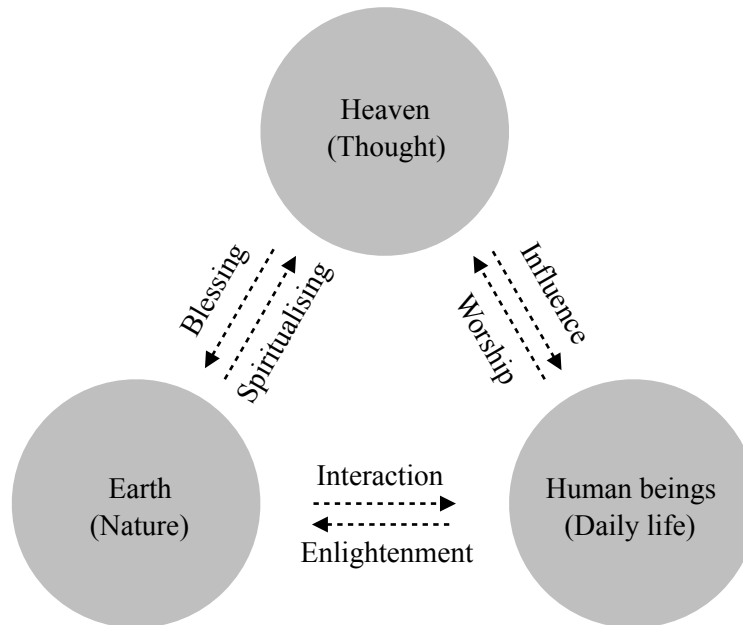


Figure 10.

Relationship between heaven, earth and human beings in Korean philosophy

Source : Lee (2015) Author's illustration

Based on *Cheon-Ji-In* theory, unity of heaven and human beings theory was developed. The meaning of heaven is regarded as the manifestation of nature, time, organic universe and philosophy; and it was emphasised that people should follow the rule of heaven. That is to say, the interaction between heaven and human beings could work under the absolute law of heaven which is that the same forces must control heaven and human beings, and create a wholeness of the world. In Korean traditional thought, the harmony between heaven and human beings was considered as the best virtue of life, which can be described as an organic perspective of nature.

Unity of heaven and human beings theory developed into *Yin-Yang* and Five elements theory which was developed by Chinese school of naturalists. *Yin-Yang* and

Five elements theory (음양오행설) can be described as opposite or contrary forces that interconnected and interdependent in the natural world and all creations and extinctions through interacting in wood, fire, earth, metal and water. (Kim, 2011). In this theory, *Yin* is characterised as negative, passive and cold relating to water, earth, the moon, femininity, and night-time; while *Yang* is characterised as positive, dynamic and hot relating to fire, sky, the sun, masculinity (Osgood & Richards, 1973). All manifestations in the world have both *Yin* and *Yang* characters, for example dark having *Yin* character cannot exist without light having *Yang* character. Both *Yin* and *Yang* characters might make a particular object stronger through proper balance. The Korean national flag was designed using this theory (Image 49). *Yin* is the blue side, and *Yang* is the red side. The four trigrams represent the principle of movement and harmony. Each trigram represents one of the four classical elements, which is heaven, fire, water, earth.

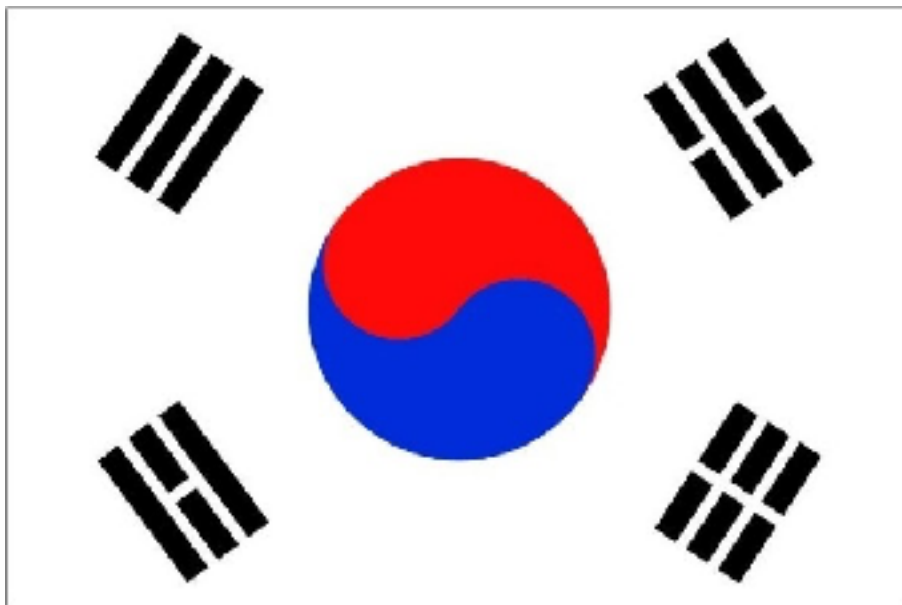


Image 49.

The Korean national flag represents a balance between *Yin* and *Yang* characters all around the world.

Source : CHA (2015)

Five elements can be considered as dynamic and interacting force (Yoon, 2006).

Table 5 shows the cosmological characters of five elements.

Five elements	Direction	Colour	Symbolic landform	Seasons	Energy	Tastes	Yin-Yang
Water	North	Black	Black turtle	Winter	Cold	Salty	Yin
Fire	South	Red	Red phoenix	Summer	Hot	Bitter	Yang
Wood	East	Azure	Blue dragon	Spring	Wind	Sour	Yang
Metal	West	White	White tiger	Autumn	Dry	Spicy	Yin
Earth	Centre	Yellow	Geomancy cave	Neutral	Moist	Sweet	Neutral

Table 5.
Cosmological characters of the five elements.
Source : Yoon (2006)

In addition, these five elements can produce or destroy one another depending on how they take place in the cycle of the five elements (Figure 11).

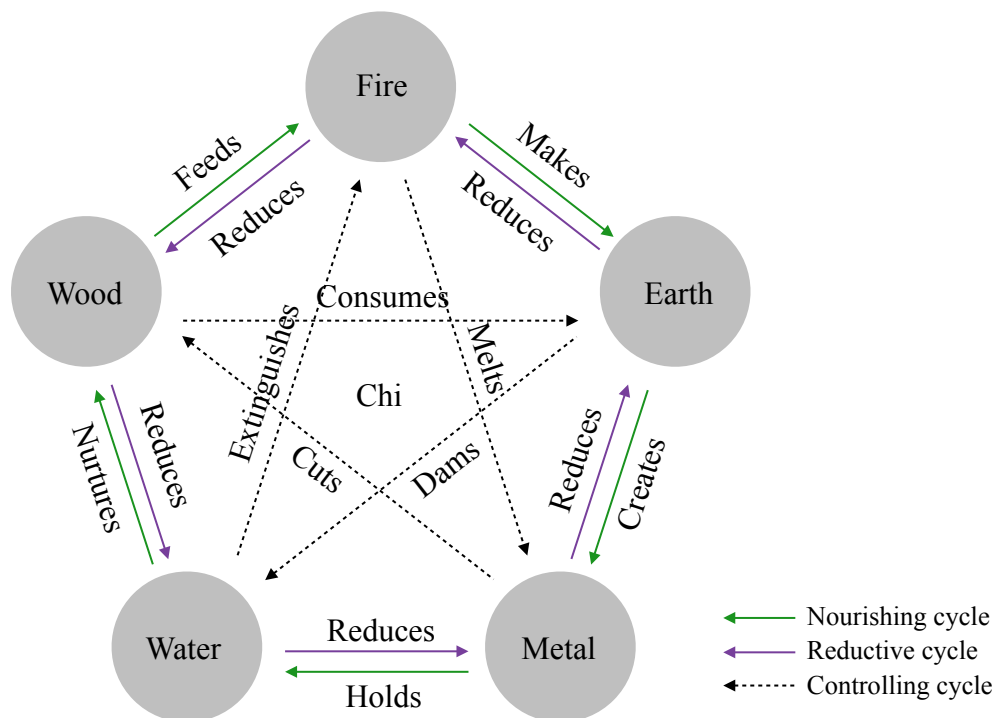


Figure 11.
The cycle of the five elements.
Source : Lee (2015) Author's illustration

4.3 The traditional Korean view of nature; philosophical background of Korean gardens

The origin of the Korean view of nature is humanistic, that can be understood through *Hongikingan* (홍익인간) which was a Korean founding principle and can be translated as ‘benefit broadly the human world’. Traditionally, the philosophical motives of Korean scholars came from their consideration of the relationship between human beings and social, natural environment (Sim, 2007). The most valuable philosophical speculation would be how to build and maintain mutually beneficial relationship in daily life. That is to say, Koreans have the view of nature as an organic whole which was characterised by achieving self-fulfilment by pursuing oneness with nature. On the other hand, for Western scholars, the motives came from their curiosity about how to separate human beings from nature. Western view of nature was characterised by Natural Science that has its origins in Natural Philosophy which perceived nature by exploring the ontology of the material world through science (Moor, 1967), so that Westerners could have a mechanistic view of nature (Lee, 2011). So, Korean scholars saw a value of being ‘in’ nature; these aspect was reflected by garden culture.

The term ‘object’, that can be used most in Western psychology, means independent being. Western scholars considered nature as ‘object’, so nature was separated from human experience and analysed in a very logical way. However, for the Korea scholar, the term ‘object’ is not good enough to explain their ideology in which relationship is the most important factor. The term ‘substance’ instead of

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‘object’ can be more suitable to interpret the relationship between objects. In addition, Korean philosophies are mainly considered to be practical concerning human life, that is to say they agonise about how to realise the value of life through the relationship human and others (Lee, 2010).

The essential consciousness of Korean philosophies is harmony and Oneness with environment, where nature and people materialise a cosmological whole. With this traditional philosophy, the traditional Korean view of nature can be explained that ‘*oneness with nature*’ is the highest quest and the most holistic characteristic, which contrasts with Cartesian dualism that can be considered as traditional Western thoughts (Sim, 2007; Han, 2012). The different view of nature between Korean and Western can be shown in traditional landscape painting. Traditionally, Korean painters understood the object of painting through experiencing spiritual unity with the object. As a result, many Korean traditional landscape paintings were portrayed in the third person and multiple viewpoint to depict spiritual unity which is the relationship with nature. These paintings had a characteristic which did not use Western perspective or depict shadows for depth (Kim, 2012). In addition, bird's-eye view, which was portrayed with transcendental eyes having the ability to observe every relationship, was developed (Image 50).



Image 50.
'Inwangjesaek-do'. This landscape painting depicted clearing landscape after rain in *Inwang-san* mountain in 18th century, notice how a human settlement is written the natural setting.
Source : CHA (2015)

On the other hand, traditionally Western landscape paintings were portrayed in the first person and fixed viewpoint since Western painters tried to depict an image of what they experienced visually. Therefore, for Western painters, landscape paintings had a characteristic which portrayed in perspective and depicted detailed landscape (Kim, 2012), and later influenced the early eighteen-century English landscape garden (Image 51).



Image 51.

'Pastoral Landscape: The Roman Campagna'. Claude Lorrain's landscape painting directly influenced the early eighteenth-century English landscape garden.

Source : Metropolitan Museum (2015)

The Korean traditional garden as a result of the interaction between humans and nature relies on a human-nature relationship driven by a specifically Korean view of nature which was deeply rooted in philosophies influenced by Chinese thought. The two most important Korean schools of philosophy are Confucianism and Taoism, which were both imported from China. Philosophical schools also have strongly influenced political parties, thought and opinions. Despite their different value orientations, nature is greatly valued and embraced by both Confucianism and Taoism. Confucianism thinks about nature from a moral perspective, whereas Taoism attests that being within nature is the meaning of aesthetic life (Han, 2012). However, as mentioned earlier, the sources from which a Korean view of nature derives are humanistic, and humans always play an active role in being at one with nature.

Confucianism's View of Nature

Confucianism's view of value relates to human beings, that is humanism. Confucianism claims that people can achieve self-esteem through continuous ethical cultivation, therefore it is a practical philosophy, which people wanted to be the reality, rather than metaphysical (Zhou 1999). From this ethical and practical perspective, harmony with all is the most important virtue of Confucianism. Through Korean history, Confucianism has become associated in politics and ethics with social involvement, and positive and morally cultivated attitudes (Lee, 2010).

Confucius says, 'The wise man loves water and the good man loves mountains, the wise man is dynamic and the good man is calm, the wise man delights in natural processes and the good man lives long' (智者樂水, 仁者樂山, 智者動, 智者樂, 仁者壽) (Lau, 1979). Traditionally, the interest of loving mountains and waters, where nature is greatly valued for its humanised ethical qualities, is the basic quality of scholarship. Humans, earth and heaven are connected with each other within nature which is the place for ethical cultivation. As a result, people admired mountains and waters not because of an aesthetic perspective but from a moral and ethical perspective. Korean Confucianists believed that mountain and waters had lofty characters that people could be valued through a relationship with them (Lau, 1979).

Taoism's View of Nature

The highest virtue of Taoism is to pursue oneness with the spirit of nature, and at last to transcend the worldly life, and achieve spiritual oneness with nature. Taoism

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has been influential due to its critical perspective on the *Joseon* dynasty (1392~1897), its conservative legacy, and its romantic retreat in nature (Han, 2012). Taoism encouraged scholars and politicians who lost standing in political strife to choose an escape from society and a return to nature. A retirement to the mountains, the pursuit of spiritual freedom and banishment of all worldly worries was very attractive to Koreans, as is the idea of the recluse or the hermit life in nature (Lee, 2010). In Taoism, nature is an independent aesthetic object, which has the greatest beauty, and has ontological value.

4.4 Characteristics of Korean garden culture

4.4.1 Position through appreciation of landscape

Feng-shui theory was influenced by *Yin-Yang* Five elements theory, and can be seen to represent three East Asian (Korea, China, Japan) views of nature and has created unique cultural landscapes. Taoists believed that the immortals have a particular spirit and they live in a special place, so they have given considerable thought to the setting of an environment where they had a ability to appreciate landscape, including mountains, water. *Feng-shui* theory developed into *Pungsu* theory in Korea and became one of the most influential concepts in Korean culture.

In *Pungsu* theory, landscape is considered as a context; that is to say, landscape transform into a context through its culture and society that can be seen. Therefore, ‘interpreting landscape as a context’ became an important tradition integral to part of

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the complicated social and political processes of Korea. This ‘interpreting landscape’ provided two main concepts.

The first concept is that an auspicious place should provide benefits to people who lived or owned it. With this concept, most people searched for an auspicious place; furthermore when a new dynasty in Korean peninsula was founded, new government considered this concept as the most important principle for building a new capital city and new office buildings. The harmony between the location, topographical shape, water and people are the most considered factor in this concept.

The way of looking for harmonising places was as follows: *Ganlyong* (간룡) method, that literally means ‘looking for the dragon that is similar to plants having flowers, stems, roots’, is the way of positioning auspicious place through mountain formation; *Jangpung* (장풍) method, that translates into ‘concealing the wind’, is the way of looking for a safe place from heavy winds; *Deugsu* (득수) method, literally meaning ‘getting water’, the way of finding a place with safely secured water nearby, such as downhill; *Jeonghyeol* (정혈) method translating into ‘determining the hole (this doesn’t mean the actual hole, this means the spot where energy is flowing) in the ground’ is the way of finding the auspicious spot where auspicious energy, calling *chi*, is flowing through the topographical context; *Jwahyang* (좌향) method, that literally means ‘orientation’, is the way of determining comfortable orientation; *Hyeonggug* (형국) method translating into ‘identifying the shapes’, is the way of observing relationship between substances, which are people, animals, plants, the

rock formation surrounding the place (Ock, 2005). That is to say, *Ganlyong* (간룡) method is to find macro mountain ranges reaching an auspicious place, *Jangpung* (장풍) method is to find micro or macro mountain range surrounding an auspicious place, *Deugsu* (득수) method is to search relationship between auspicious place and water system, *Jeonghyeol* (정혈) method, *Jwahyang* (좌향) method is to consider the micro conditions of place, and *Hyeonggug* (형국) method is to appreciate the natural and cultural context.

With this principle, the auspicious place can be found at the end of a mountain range like flowers which are blossoming in trees, and also found in a place surrounded by mountains providing protection from heavy winds; and water must be close to the auspicious place to hold the essential energy. Furthermore, all mountains surrounding the auspicious place are called *Sa* (사) in *Pungsu* (Korean Fengshui), which translates into sands. According to orientation of *Sa*, there are four spirits calling *Sasinsa* (사신사), which could strengthen an auspicious place; *Cheonglyong* (청룡, blue dragon) in the east, *Baegho* (백호, white tiger) in the west, *Hyeonmu* (현무, black turtle) in the north, *Jujag* (주작, red phoenix) in the south (Yoon, 2006). The *Sasinsa* is needed surrounding the mountains for an auspicious places. Image 52 shows a traditional geomantic map based on the relationship between an auspicious place and the surrounding mountains and water. This concept was applied to decide the best place to build houses and create gardens, even to develop a new city. As

mentioned in Chapter 2.7, when the *Joseon* dynasty was founded in 1392, a new capital was chosen using this concept.



Image 52.

Traditional geomantic map based on relationship between an auspicious place and surrounding mountains and water. (1. Geomancy cave; 2. Auspicious place; 3. Entrance slope; 4. Inner *Cheonglyong* (청룡, blue dragon); 5. Outer *Cheonglyong* (청룡, blue dragon); 6. Inner *Baegho* (백호, white tiger); 7. Outer *Baegho* (백호, white tiger); 8. Inner water discharge; 9. Outer water discharge; 10. Main mountain; 11. Oncoming dragon; 12. Peace mountain; 13. Homage mountain)

Source : Yoon (2005)

The second concept is that the auspicious conditions in a place can be developed by artificial setting. This is called a *Bibo* (비보) concept which is the idea of complementary. *Bibo* concept can be explained that an auspicious place can be strengthened by supplementing missing elements and reducing excessive elements

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through creating an artificial setting. That is to say, if the layout of the site is not enough to get auspicious energy, or the flow of chi surrounding the site would be too excessive or too frail, topographical features around the site should be re-created through balancing of chi (Sim, 2007). For example, for reinforcing the energy within the site, people have planted trees, created architectural features such as temple or pagoda in particular place.

This concept can be shown on traditional village plan, housing plan or traditional garden setting. For example, when new capital of *Joseon* dynasty (1392-1910) was built, some landscape conditions in terms of *Pungsu* (Korean Fengshui) were not good enough for an auspicious capital. According to the Annals of the *Joseon* Dynasty, which are the annual records of the *Joseon* Dynasty, the surrounding mountains, especially northern mountains of new capital were not sufficient to protect from fatal energy, therefore the new King and royal geomancer decided to plant *Pinus densiflora* in the northern mountain of new palace, and not to allow people to come over (Cheon, 2009). Image 53 can show the four prohibited mountains because of important symbolic meaning of *Bibo Pungsu*. Furthermore, through old map, *Bibo* concept can be found in other small villages (Image 54).



Image 53.

Sasangeumphyodo map (사산금표도, 1765). This map displays the placement stone posts for announcing forbidden to come.

Source : Seoul Museum of History (2015)

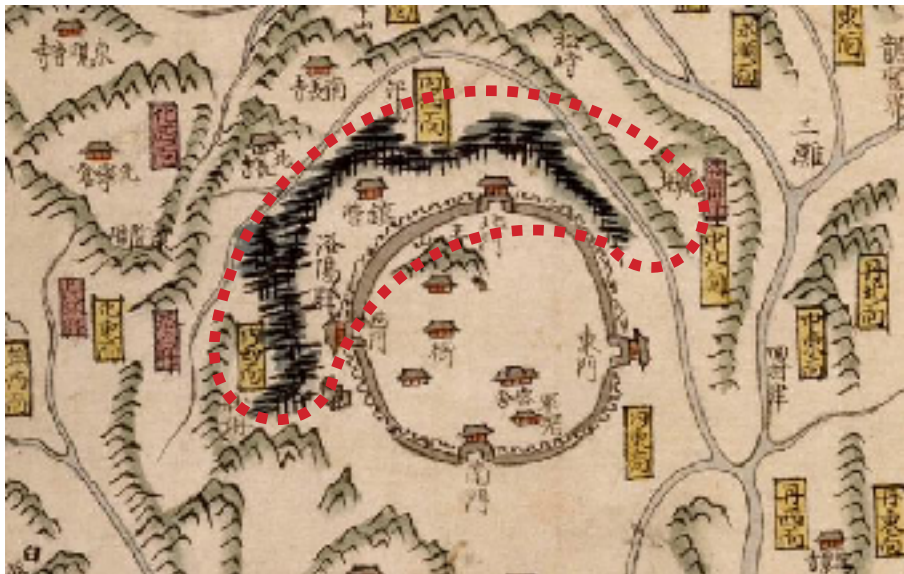


Image 54.

Daedongyeojido map (대동여지도, This is a large scale map of Korea produced in 1861). From northern part to Western part, pine tree woodland was painted as a *Bibo Pungsu* element.

Source : Seoul Museum of History (2015)

In addition, *Bibo* concept can be seen to create garden as well. Especially, in order to choose suitable plants to make the garden more harmonious place with nature and people, that is to say, to make more auspicious place. For example, the early 16th Century *Soswaewon* garden, which is one of *Byeolseo* gardens in South Korea, was created by *Bibo* concept. When *Soswaewon* garden was designed, *Jujag* (주작, red phoenix) in the south of four spirits calling *Sasinsa* (사신사) was insufficient to get auspicious energy. Therefore bamboos, which traditionally were considered as a red phoenix's food, were planted in the south of garden (Image 55).



Image 55.

Bamboo forest of *Soswaewon* garden (South Korea). Bamboo which representative of red phoenix's food was planted in southern area of garden.

Source : Google map (2015), amended by author.

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Kim In-hu (1510 ~ 1560, politician and scholar in *Joseon* dynasty) composed *Soswaewon 48 yeong* that is 48 poems about *Soswaewon* garden in the early 16th Century. The physical and psychological link between the *Soswaewon* garden and the poems enriched the symbolic meaning of garden. The 38th poem of the 48 depicted about red phoenix within garden, as follows:

‘In the shade of luxuriant green foliage,
it rained on the stream yesterday.
Scattering waterfall pours through the branch,
and it seems like a red phoenix is dancing.’

Red phoenix have multiple meaning, but the owner’s intention that the garden would be strengthened by supplementing missing elements, energy of red phoenix, in terms of *Bibo* concept. At last, with bamboo forest, owner could supplement missing energy from red phoenix.

Other example is the *Seonmongdae* garden, which is one of 16th century *Byeolsoe* gardens including the *Seonmongdae* Pavilion and the adjacent woodland, along with the *Naeseongcheon* stream and sand beach. The adjacent woodland (Image 56) by pine tree (*Pinus densiflora*) was created to protect the garden and *Baeksong*, which means white pine tree, village at its back from floods and winds in accordance with *Bibo* concept (CHA, 2015). In fact, *Bibo* concept is related to the 21st century ecological aspect, that is flood control. Therefore, the well maintained

woodlands could fertilise daily life in the village, so woodlands became considered as a sacred place.

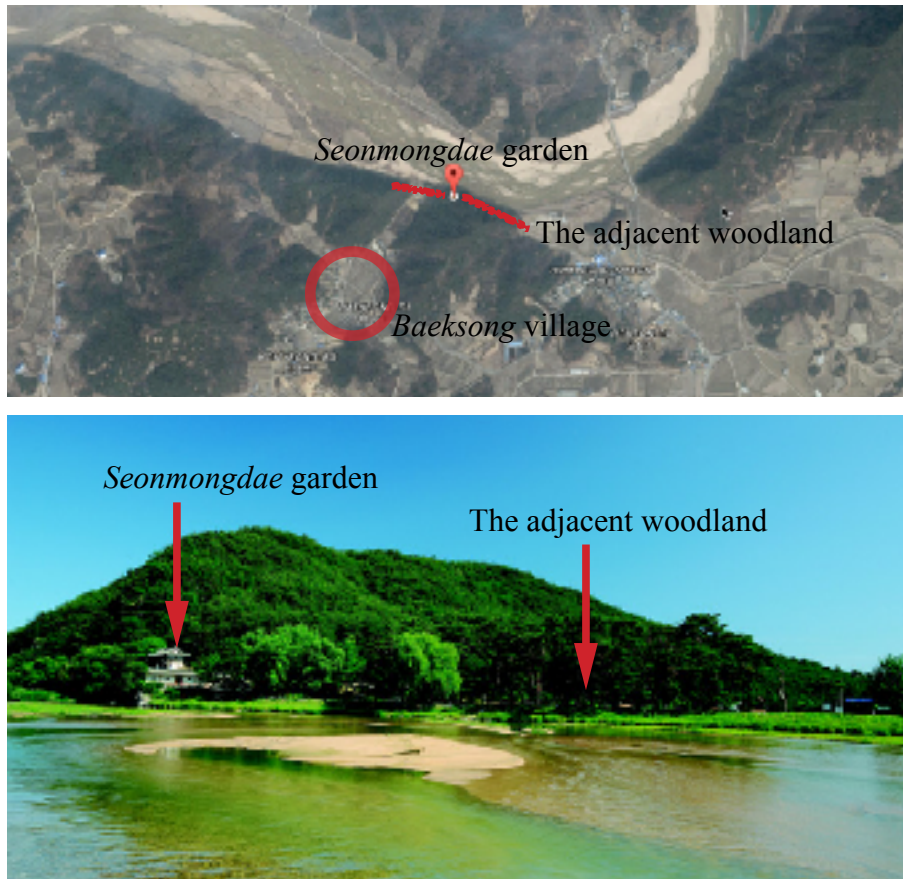


Image 56.

Seonmongdae garden and the adjacent woodland (South Korea). The adjacent woods by pine tree were created to protect the garden and *Baeksong* village at its back from floods and winds in accordance with *Bibo* concept.

Source : Google map (2015), amended by author.

Another example is *Yoon Seon-do's Garden* on *Bogildo* Island, One of target of field visit in this study. This garden was created at 17th century base on *Pungsu* (Korean Fengshui) principle. The first owner, *Yoon Seon-do* (1587~1671) was the great scholar of *Yin-Yang* and Five elements theory and *Pungsu* (Korean Fengshui) theory, he created garden based on his philosophical background. He selected this site and building position in terms of *Pungsu* (Korean Fengshui) principle, and he used

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Bibo concept in order to create landscape in harmony with the site and environment and people (Choi, 2012). *Seyeonji* pond (Image 57) and artificial hill was created in front of *Seyeonjeong* pavilion in order to collect auspicious energy and protect from evil spirits (Mun, 2001).



Image 57.

Seyeonji pond was created in front of *Seyeonjeong* pavilion in order to collect auspicious energy. At the same time, this pond plays a role as a reservoir for water supply.

Source : Lee (2001)

4.5 Multiple meanings within the Korean garden

Currently, the research of garden heritage has increasingly become the focus of international criticism. The main issue of this criticism is that cultural landscapes are at the interface between nature and culture, the tangible and the intangible, and biological and cultural diversity (Rössler, 1995). As mentioned in chapter 2, Cultural landscape represents people's identity and the essence of culture made by people. Recalling Goulty's (1993) definition of a garden, gardens are the best example of cultural landscape because of incorporating so many different elements such as the

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cultural and social status of people. Garden heritage as cultural landscape can present human perspectives of nature that reflect the lens of culture. This theoretical perspective has developed relationship between different cultures on the meanings of landscape, and evolved various cultural perspectives on tangible and intangible heritage. The garden heritage concept as a cultural landscape had experienced difficulties in both theory and practice as a foreign term in Korea, therefore no administrative action had been taken for garden heritage. Even today, garden heritage's values are not fully understood and accepted by the vast majority of Koreans. Many heritage site managers and government officials did not regard garden heritage as a higher level of significance than other heritage before 2006, when for the first time the Korean traditional garden was designated Scenic Site by the Cultural Heritage Administration of Korea (CHA, 2012). The result is that in Korea's heritage properties, garden heritage sites displayed an obvious gap in recognition.

The term 'historic garden' had only limited use within the field of archaeology for preservation and restoration. In 2009, the Cultural Heritage Administration of Korea produced a report for designating *Byeolsoe* Garden, which is a type of Korean traditional garden, as a *Scenic Site*, defined as a place of natural beauty with great historic, artistic or scenic values, and which features distinctive uniqueness and rarity originating from its formation processes (CHA, 2012). It was the first official attempt to understand *Byeolsoe* Garden as a cultural landscape rather than historic property. However no *Byeolsoe* Gardens were designated as *Scenic Sites* because of a lack of historical evidence (CHA, 2009). In 2010, fortunately, the Cultural Heritage

Administration of Korea produced another report with more historical evidence and two *Byeolsoe* Gardens were designated as *Scenic Sites*. This was a milestone and symbolised the awakening of thinking on garden heritage in Korea. Subsequently further *Byeolsoe* Gardens were designated as Scenic Sites. However these designations raised the question of why Korean traditional gardens have been designated *Scenic Sites* rather than in another category such as *Historic Sites*. Even though there are different answers, a deep understanding of Korean traditional view of nature can explain the reason. Furthermore this answer can point out the right way to make management programmes of intangible garden heritage.

In Korean traditional gardens, the relationship between human beings and nature is a very important element. In contrast with Europeans, Koreans enjoyed a sense of inner peace from becoming one with nature within gardens. Past Koreans tried to control nature for growing fruit or medicinal plants for practical purposes, but traditionally they wanted to be at oneness with nature so that used nature as an inspirational subject matter for writing poetry, or a spiritual training ground for meditation (Chung, 2003). The Korean meaning of garden heritage can only be understood through unravelling the Korean view of nature in its historic and social contexts. Currently, with developing interest in garden heritage ideas in Korea, such research is very important because it can infer to identify the gaps between the traditional Korean perspective, which can be seen as intangible and an international perspective, which can be seen as tangible, and then to identify how to contribute to and benefit from garden heritage conservation.

4.5.1 Symbolism and metaphor

Korean traditional gardens have been developed by symbolism. *Sansu* (산수, mountains and water) was a symbol of eventual harmony for whole universe including nature and human beings. The mountain symbolises the body of the universal existence, and the water symbolises the blood that surges into its veins (Sullivan, 1962). Furthermore, people believed that mountains emerged into human beings' spiritual belief, since heaven where the gods have been living was always more almighty than earth. Therefore, mountains were considered as the bridge between heaven and earth and became sacred places for eternal life. In addition, all natural features, which were worshipped by the ancient Korean, had symbolic meanings; for instance the vegetation symbolises the hair of the universal beings; stones and rocks do its bones; the clouds and fogs do its breath (Sullivan, 1962). That is to say, *Sansu* (산수, mountains and water) and other natural features reflected the cosmic order, and this applied in Korean traditional garden design. Korean traditional garden as a symbol of *Sansu* (산수, mountains and water) was a purged aristocratic scholar's ideal place where they could promote moral cultivation and wait for the recall of the King within the most harmonious landscape which symbolised the best status of moral self-cultivation. However, in Korea, the symbol of nature can be a realistic meaning rather than idealistic meaning (considered as a symbol of nature in China). In China, since garden as a nature symbolised an ideal landscape, they could create huge or small, even 'potted' landscape in terms of their social power (Han, 2006). In contrast, Korean traditional garden was considered as a realistic landscape,

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so even if aristocratic scholars would be expelled, they did not need to reduce size of garden. Instead, they went to deeper mountains.

Metaphor was highly developed in Korean paintings, literature and poems. Especially paintings, literature and poems which were on the subject of gardens had not been separated, that is to say, these art pieces were integrated on the same paper. For example, *Jeong Seon* (Landscape painter, 1676~1759) painted *Geumgangjeondo*, which means the painting of general view of *Geumgangsan* mountain that is now located in North Korea. This landscape painting (Image 58) was drawn in collaboration with poem in the upper right hand corner.



Image 58.

Geumgangjeondo (18th century landscape painting by *Jeong Seon*). This landscape painting, which depicted *Geumgangsan* mountain that is now located in North Korea, was drawn in collaboration with poem.

Source : *Hoam* art museum (2015)

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In 18th century, many landscape painters in Korea imitated the Chinese landscape based on the latest Chinese art trend that imaginary landscape was painted, however *Jeong Seon* created his unique painting style based on actual Korean landscapes. The depiction of symbolic and painter's thoughts of landscape were highly contingent on poems and metaphorical texts. *Jeong Seon* composed a poem on his thoughts about *Geumgangsan* mountain; this poem consummated his realistic landscape painting. His poem expressed his perception and appreciation of realistic wonder, as follows:

‘The twelve thousand peaks of *Geumgangsan* mountain,
 who can paint true landscape?
 The fragrance rises out of East sea,
 heaps of Might have been left around the world.
 Some lotus reveal their clear features,
 the temples are hidden by pine trees.
 Although you visit there,
 how can your pleasure be better
 than watching from your wall?’

Besides landscape painting, Korean traditional garden always contained inscriptions. The expression of symbolic meanings of gardens could perfect gardens. This is one important characteristic of Korean traditional garden. Most of Korean

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traditional gardens have name plaques which show design concept, landscape context, owner name, inspiration and philosophical perspective (Image 59).



Image 59.

(upper) *Gwangpunggak* pavilion in *Soswaewon* garden. 'Crazy windy pavilion' was carved on the name plaque. This express the realistic metaphor which is the place where blow strong wind. (below) *Seonmongdae* pavilion in *Seonmongdae* garden. This plaque means dream of Taoist hermit. This expresses the motivation of creating garden. Source : Lee (2015)

Korean traditional gardens do not clearly show us theirs symbolic meanings and cultural values through their physical features. Since Korean traditional garden has symbolic meanings and cultural values highly connected with social and political contexts, its meanings and values have been socially created and layered in a complicated way. Arguably, Korean traditional garden is a certain process of finding,

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creating and giving meaning to a worldly life whose cultural and historical aspects have to be understood by the physical appropriation of nature. With this sense, a name plaque makes clear its meaning, that is to say, the plaque should be the last brick to build the garden. This is similar to Cosgrove and Jackson's 'symbolic landscape' idea; they claimed 'symbolic landscape' has to be interpreted more than precisely morphological features, so literature and art whose subject is landscape have to be explored in order to study 'represented' landscape as well as studying 'real' landscape (Cosgrove & Jackson, 1987).

4.6 Explanation of different Korean garden types

With Korean traditional philosophy, the traditional Korean view of nature can be explained as '*oneness with nature*' which created a unique range of Korean garden heritage. Past Koreans enjoyed a sense of inner peace from becoming one with nature within gardens. These gardens included the sacred forest, private housing garden, Seowon garden, Buddhist temple garden, *Ru-Jeong* garden, Palace garden and the *Byeolsoe* garden. Each of these garden types are explored more detail in the following sections.

4.6.1 Sacred forest

According to *Samgukyusa* (삼국유사) which is the 13th century history book of myths, legends, and history relating to the Three Kingdoms written by the Buddhist monk *Ir-yeon* (1206 ~ 1289), the first kingdom was established under the *Holy Tree* on the *Taebaeksan* mountain in 2,333 BC. by the mythical King *Dandun*.

The 5th century tumulus, *Gakjjeochong* (각저총), has mural paintings showing how people lived during that time with the *Holy Tree* (Image 60). Although there is no clear evidence for its having been garden, the activity of arranging trees their with symbolic meaning related to the activity of contemporary garden design.



Image 60.

Gakjjeochong (각저총). The 5th century tumulus has mural paintings showing how people lived during that time with the *Holy Tree*.

Source : Korea Creative Content Agency (2015)

The sacred forest concept was followed by the *Three Kingdoms*, *Goguryeo* dynasty, *Joseon* dynasty, and each dynasty had their own sacred forests in terms of their religious belief and royal ritual ceremonies carried out within the sacred forest. Furthermore this concept influenced spiritual life from in the city to small villages, that is to say people carried out ritual ceremonies for the fertility of people in a sacred forest or under the holy tree of their village (Image 61). In order to make a forest or trees sacred, large stones, straw ropes and a small altar surrounding the holy tree were used (Jung, 2005).



Image 61.

A Holy Tree (*Andong Hahoe* Village, South Korea). People have carried out ritual ceremonies for their fertility under this holy tree.

Source : Lee (2010)

4.6.2 Private house garden

According to *Taekriji* (택리지) which is the book for settlement selection in terms of *Pungsu* (Korean Fengshui) theory by *Lee Jung-Hwan* (1690 ~ 1756), a habitable place should be in a good geomancy area which is enclosed by mountains and have a watercourse where flooding had not happened (Lee, 1996). Furthermore, convenient transportation, good character of the residents, beautiful mountains and water were considered as creating a habitable place. As a result, a Korean residential area developed by setting its position based on natural and cultural contexts, so that

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Korean traditional private gardens had already been surrounded by a beautiful natural environment before gardens were created. *Yangdong* Folk Village is a good example of a Korean traditional residential area (Image 62). The village was positioned at the foot of *Seolchangsan* mountain along the River *Hyeongsan*. The village is listed in the UNESCO World Heritage lists in 2010.



Image 62.

Yangdong Folk Village. The village was positioned at the foot of *Seolchangsan* mountain along the River *Hyeongsan*.

Source : <http://news.joins.com/article/11499185> (2015)

Traditionally, people believed that a geomancy condition of residence should give fortune and misfortune of life, so that they created their garden in order to reinforce the auspicious energy within the house even though the house was already built in an auspicious place. According to *Sallimyeongje* (산림경제), which was written by *Hong Man-Seon* (1643 ~ 1715) to explain about farm management, the right plants should be planted in the right place in the garden in order to improve an auspicious energy for the house (Yoon, 2006). He mentioned that planting peach trees

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(*Prunus persica*) and willows (*Salix koreensis*) to the east of a house, elms (*Ulmus davidiana var. japonica*) and cape jasmines (*Gardenia jasminoides*) to the west, apricot trees (*Prunus armeniaca*) and Chinese pearleaf crabapples (*Malus asiatica*) to the north, Korean dates (*Ziziphus jujuba*) and Japanese apricots (*Prunus mume*) to the south can play a role as a *Sasinsa* (사신사), that is *Cheonglyong* (청룡, blue dragon) in the east, *Baegho* (백호, white tiger) in the west, *Hyeonmu* (현무, black turtle) in the north, *Jujag* (주작, red phoenix) in the south (Yoon, 2006). That is to say, these plant selections are the way to reinforce the lack of geomantic energy within the site. In addition, planting two Korean dates (*Ziziphus jujuba*) in front of the main gate and a pomegranate (*Punica granatum*) in front of the house would give good energy, while planting any tree in the centre of the garden should be forbidden since it will cause disaster (Yoon, 2006). As a result, a Korean traditional private garden has simple empty space, called *Madang* (마당), and simple planting at its edges. Unfortunately, only very few traditional private gardens remain today, besides, original garden layout was much distorted through time.

4.6.3 *Seowon* (Private Confucian school) garden

After moral self-cultivation within mountains and water was introduced to the Korean peninsula in 13th century, scholars had a tendency to contemplate themselves rather than participating in worldly life. In addition, Confucianists of *Joseon* dynasty longed for *Wuyi* academy which was built for training his pupils and to exploit Chinese *Wuyi* mountain and *Wuyi Nine Bends* river by Chinese Confucianist *Zhu Xi* (1130 ~ 1200). *Wuyi* academy (Image 63) was created on Chinese *Wuyi* mountain that

UNESCO designated as a UNESCO World Heritage in 1999. During the *Joseon* dynasty, many aristocratic scholars composed poems and paintings about *Wuyi* mountain and *Wuyi Nine Bends* (Image 64).



Image 63.

Wuxi academy was built for training his pupils and to exploit Chinese *Wuyi* mountain and *Wuyi Nine Bends* river by Chinese Confucianist *Zhu Xi* (1130 ~ 1200).

Source : Chosunmedia (2015)

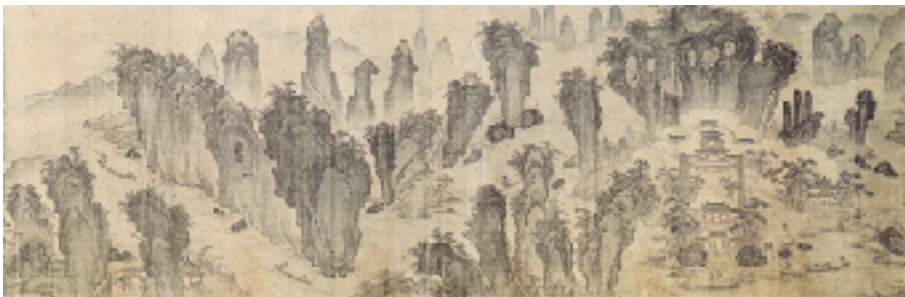


Image 64.

(Upper) *Wuyi* mountain and *Wuyi Nine Bends* river in China. UNESCO designated as a UNESCO World Heritage in 1999. (bottom) *Muigugogdo*. This was painted by 16th Korean painter *Lee Seong-gil*. He depicted *Wuyi* mountain and *Wuyi Nine Bends* river. Source : National Museum of Korea (2015)

As a result, the scholars built *Jeongsa* (정사) for self-cultivation in deep mountains based on the image of *Wuyi* mountain and *Wuyi Nine Bends* river, and *Jeongsa* (정사) developed to *Seowon* (서원) later, that is a private Confucian school and shrine. The motivation of creating *Seowon* (서원) was to follow Chinese Confucianist *Zhu Xi*'s hermit life, so that generally *Seowon* (서원) garden adapted itself to nature rather than being created in a new designed landscape. For example, *Dosan Seowon* was built for teaching junior scholars and performing ancestral rites in

1574 in memory of Korean Confucian scholar *Lee Hwang* (1501 ~ 1570). This is located in an outstanding environment, such as rocks, forests, and waters (Image 65).



Image 65.

Dosan Seowon. This was built in 1574 in memory of Korean Confucian scholar *Lee Hwang*.

Source : Imaeil photo (2015)

The naming of buildings, artefacts such as artificial ponds, and natural features derived from the Confucian ideas, that is the pleasure of learning and moral self-cultivating (Park, 2011). In 18th century, Nine places, calling *Dosan Gugok* (도산 구곡), along the River *Nakdong* were selected in order to follow Zhu Xi's Nine Bend river. Each bend has its own name derived from *Lee Hwang*'s poems; 1st bend is *Unam* (운암, Cloudy rocks), 2nd bend is *Wolcheon* (월천, Stream of moon), 3rd bend is *Odam* (오담, Pond of turtle), 4th bend is *Buncheon* (분천, Large stream), 5th bend is *Tagyoung* (탁영, Washing a hat string), 6th bend is *Cheonsa* (천사, Sand in stream), 7th bend is *Dansa* (단사, Red sand), 8th bend is *Gosan* (고산, Lonely mountain), 9th bend is *Cheongryang* (청량, Clear and cool). Unfortunately, some

bends disappeared under the river because of constructing the *Andong* dam for flood control, water supply and hydroelectric power generation, but original features of *Dosan Seowon* (도산 서원) and *Dosan Gugok* (도산 구곡) can be observed through paintings (Image 66). Alongside developing *Seowon*, *Byeolso* garden began to create with similar design concept but different spatial structure. This will explore in Chapter 4.2.

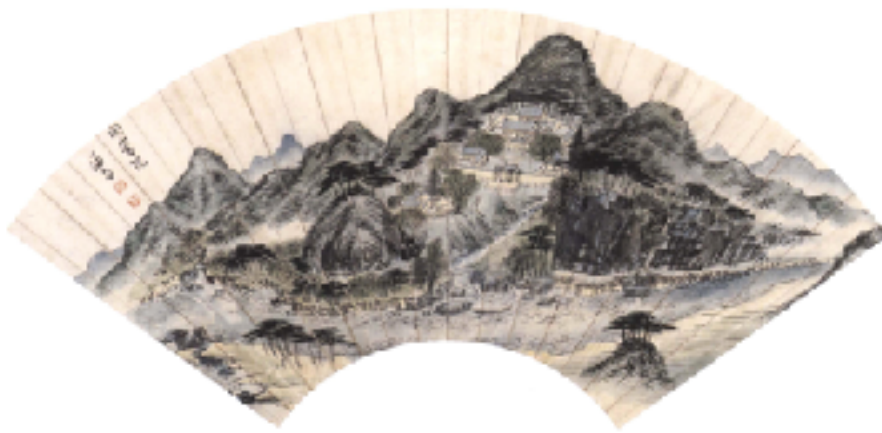


Image 66.

Dosan Seowondo. This painting was drawn by 18th century painter *Jeong Seon* in 1735.

Source : *Gansong* Art Museum (2015)

4.6.4 Buddhist temple garden

In the 4th century Buddhism was propagated to the Korean peninsula, many Buddhist temples were built all around the peninsula. Before the 7th century, many Buddhist temples were built in the city or near the city, which means an early Buddhist temple is related to political, social background rather than to understanding of Buddhist thoughts. With more understanding of Buddhist ideas, Buddhist temples moved to deeper mountains in order to realise Buddha's ideal world. Traditionally, a Buddhist temple's spatial structure is simple and dominated by architecture since

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nature untouched by humans was understood as Buddha's world, so the Korean traditional Buddhist temple aimed at harmony with nature. As a result, Buddhist temple gardens have empty space for a Buddhist service, in some cases having pagodas or sculptures of Buddha.

The *Bulguksa* (불국사) temple complex, which was built on the slope of *Tohamsan* mountain (Gyeongju city, South Korea) in 8th century, is a good example of Korean traditional temples and was listed on the UNESCO World Heritage lists in 1995 (Image 67).



Image 67.

The *Bulguksa* (불국사) temple complex (Gyeongju city, South Korea). This complex consists of three areas connected by the stone terraces, steps and bridges.

Source : <http://khompy.com> (2015)

The *Bulguksa* (불국사) temple complex consist of three areas; *Birojeon* Hall area (the Hall for *Vairocana* Buddha, who is considered as the incarnation of the Buddhist concept of 'Emptiness'), *Daeungjeon* Hall area(the Hall of Great

Enlightenment) and *Geungnakjeon* Hall area (the Hall of Supreme Bliss). These areas are connected by stone terraces, steps and bridges. These spatial structures were designed as a simple empty space for symbolic and functional meaning, the world of Buddha and a Buddhist service (You, 1993). There are stone pagodas, *Dabotap* and *Seokgatap* in the main courtyard of *Daeungjeon* Hall (the Hall of Great Enlightenment), but there are no plants in the main courtyard (Image 68). The Korean pagoda is a many-tiered tower that contained *Sari*, which are small crystals after the cremation of Buddhist monks, considered as sacred objects, as well as small Buddhist sculptures, or Buddhist scriptures. Therefore, many cultural assets, such as *Mugujeonggwangdaedanari-gyeong* scripture (무구정광대다나리경) which is the world's earliest work of woodblock printing, have been discovered inside two pagodas in the main courtyard of *Daeungjeon* Hall (the Hall of Great Enlightenment) (CHA, 2015).



Image 68.

Dabotap (left) and *Seokgatap* (right). These pagodas were built in the main courtyard of *Daeungjeon* Hall.

Source : <http://khompy.com> (2015)

4.6.5 *Ru-Jeong* garden

Ru (루) is a two-storey open-sided gallery (Image 69) ; *Jeong* (정) is a pavilion with an open floor, sometimes also with a small room. Generally, *Ru* (루) can be defined as a public space for official use and *Jeong* (정) can be defined as a private space (Ahn, 2004). However, *Ru* (루) and *Jeong* (정) have similar spatial structures. Both were created in the deep mountain or riverside, and were designed by the concept of becoming a part of nature instead of dominating their surroundings. In addition, both are open to beautiful landscape in order to project visitors into nature. Projecting into nature was considered as the best way of experiencing and appreciating nature during moral self-cultivation (Ahn, 1992).



Image 69.

Madae-Ru (만대루). This *Ru* was built in *Andong* city in 16th century. Visitors can look out from here to experience and appreciate nature, that is to say visitors can be at oneness with nature.

Source : Lee (2001)

Since *Ru* (루) and *Jeong* (정) were designed by the concept that space is part of nature, so standing on *Ru* (루) and *Jeong* (정) and viewing the landscape from within these buildings was regarded as an important activity where people became as one with nature for moral self-cultivation (Lee, 2007).

4.6.6 Palace garden

Palace is the royal place where it represents national identity and the centre of national territory. The Korean palace contains two functions: the sacred place for national ritual ceremonies, the private place for the royal family's pleasure and the King's working area. The Korean palace garden was created to reflect the most outstanding cultural and social values, applying the principle of traditional garden design such as the symbolism of immortality and ideal world, and the positioning with *Pungsu* (Korean Fengshui) theory, *Yin-Yang* and Five elements theory.

Before *Joseon* dynasty, archaeological evidence about the palaces of past kingdoms is not enough to show tall features of Palace, but several pieces of scripture and archaeological fragments can give the clue to understand the Korean palace garden. According to *Samguksagi* (삼국사기) which was written by *Kim Bu-sik* (1075–1151) in 7th century and is the oldest history book of Korea, the palace of *Baekje* kingdom had a pond. *Kim Bu-sik* wrote that a pond was created in the southern area of the palace. Water was supplied from about 8km away, and willow trees (there is no evidence exactly what *salix* species were planted) were planted around the pond. He also depicted an island which was created at the centre of the

pond imitating the Chinese symbol of immortal world, *Fangzhangshan* mountain. The archaeological evidence about this pond is still not enough to confirm its location and original features, but *Gunnamji* (궁남지) pond (Image 70) which was referred as the earliest artificial pond in Korea, was assumed to be this pond. *Gunnamji* (궁남지) pond can be translated into the pond which was located in the southern area of palace (Sim, 2002).



Image 70.

Gunnamji (궁남지) pond. This pond is the earliest artificial pond in Korea and considered as the pond which was located in the southern area of palace. This pond was restored in 1965, but there was not any evidence of their being a bridge to the island.

Source : <http://photo291.tistory.com> (2015)

The *Anapji* (안압지) pond of *Donggung* (동궁) Palace is another example representing the immortal world in a palace garden. *Donggung* (동궁) Palace is situated in the east of the main palace of *Silla* Kingdom called *Banwolseong*. According to *Samguksagi* (삼국사기), a new pond was created in 674 by King *Munmu* (문무왕, r. 661~681) with mountains and islands in the palace garden and flowering plants and birds flourished around this pond. The pond calling *Anapji* (안

압지) pond (originally called *Wolji* pond) had three symbolic islands representing three sacred mountains of immortality, which came from Chinese Taoist philosophy (Image 71). In addition, according to *Donggukyeojiseungram* (동국여지승람), which is the *Augmented Survey of the Geography of Korea* written by several authors in 1481, twelve peaks were created on east, south, north edges of the pond. These peaks represent the twelve peaks of *Wu* mountain in China where it was reported that the female immortals had lived (Ahn, 2007).



Image 71.

The *Anapji* (안압지) pond. This pond had three symbolic islands representing three sacred mountains of immortality.

Source : <http://sjh8055.tistory.com> (2015)

In *Koryeo* dynasty and *Joseon* dynasty, the design principles of palace gardens were mainly *Pungsu* (Korean Fengshui) theory and *Yin-Yang* and Five elements theory. Unfortunately, the palace of *Koryeo* dynasty is located in North Korean territory, so there is not much research about it. However, as the five palace complexes of *Joseon* dynasty exist, these design principles can be confirmed. As mentioned in chapter 2, the main palace of *Joseon* dynasty was *Gyeongbokgung*

palace complex. The position of *Gyeongbokgung* palace complex was the most auspicious place of Korean peninsula in terms of *Pungsu* (Korean Fengshui) theory. This position is at the foot of a mountain and comparatively flat area, so several artificial garden element. were created in terms of reflecting immortality concept. *Hyangwonji* (향원지, *Hyangwon* means ‘spreading scent far away’) pond and *Amisan* (아미산) mountain are the good examples. *Hyangwonji* pond was created in 15th century; it has an island representing the symbolic mountain of immortality, and the *Hyangwonjeon* (향원정) pavilion, built in 19th century, is standing within the island (Image 72). This pond and pavilion represent the King’s wish that his royalty based on immortality would spread all over the country (Sim, 2007).



Image 72.

Hyangwonji (향원지) pond and *Hyangwonjeon* (향원정) pavilion. This pond has an island representing the symbolic mountain of immortality, and this pavilion is standing within the island.

Source : <http://hwan7a.tistory.com> (2015)

Gyotaejeon (교태전) Hall which is a part of *Gyeongbokgung* palace complex and was the chamber of the Queen, has a terrace garden in the rear garden, named

Amisan (아미산) which represents a Chinese mountain where immortals lived (Image 73). Later, the last King of *Joseon* dynasty created chimneys in the terrace garden, which had the function of venting smoke from *Gyotaejeon* (교태전) Hall. These chimneys were decorated with symbolic patterns of immortality, that is *Sipjangsaeng* (십장생, Ten creatures of immortality) such as sun, clouds, mountains, water falls, turtles, deer, cranes, pine trees, bamboo trees, elixir plants.



Image 73.

Amisan (아미산). This is the terrace garden representing a Chinese mountain where immortals lived.

Source : CHA (2015)

4.6.8. Summary

All of these garden types form the rich heritage of Korean garden history. However, one type has yet to be analysed in detail which is considered to be the most recognised and revered example of Korean garden heritage. The *Byeolseo* garden is the one that most represents the Korean view of nature as explained earlier in this chapter. For this reason the *Byeolseo* garden has been selected as the focus for this

research project as it provided the necessary insight to understand the contemporary management approach for garden heritage within Korea.

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CHAPTER 5

5. Exploration of *Byeolseo* garden

CHAPTER 5. Exploration of *Byeolseo* garden

In this chapter, the unique tangible and intangible qualities of the *Byeolseo* garden will be explored including definition of the garden, the philosophical background, the physical elements, landscape context and plants. The richness of the design forms has led to a diversity of spatial arrangement which has resulted in various *Byeolseo* garden types. There are 15 recognised *Byeolseo* garden types and these will be explained in detail, since through a thorough understanding of these variations it has been possible to appreciate the need for sensitive and informed management. A table is provided (Number of table) to help the reader understanding the range of these *Byeolseo* garden types and this has been created from case study data from appendices.

5.1 Definition of *Byeolseo* garden

For the Korean, it is taken for granted that a *Byeolseo* Garden is a unique part of cultural heritage as it is humanly conceived, using images from nature and deeply involves social construction. *Byeolseo* Garden obviously represents the love of mountains and water and the spirit of the recluse (Hur, 2002). The *Byeolseo* garden can be defined as a second residence which was created in a picturesque place far from the owner's main residence area or in a neighbouring scenic place, in which the aristocratic owner could comfortably experience an outstanding landscape while enjoying and appreciating the relationship between all creation, ranging over nature

and culture (Kim, 2009). Traditionally *Byeolsoe* garden was created within 0.2 ~ 2.0 km from a main residential building, thus owners could reach there by walking (Lee, 2009). In addition, the Byeolsoe garden and the main residential building were never adjacent. Image 74 shows a conceptual diagram of how this concept was created.

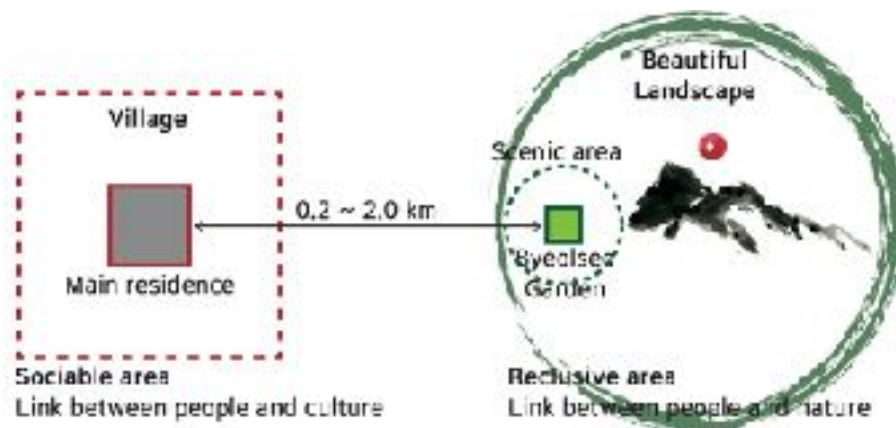


Image 74.

Conceptual Diagram of *Byeolsoe* garden

Source : Lee (2014) Author's illustration

If it is in a picturesque place, but does not have a main residential area within 0.2~2.0 km, it cannot be called a *Byeolsoe* garden, even though its physical features may look very similar to a *Byeolsoe* garden (CHA, 2009). This garden type can be classified *Ru-Jeong* garden instead of *Byeolsoe* garden. Two targets of field visits in this study, *Myungokheon* garden in *Damyang* county (*Jeollanam-do*, South Korea) and *Seonmongdae* garden in *Yecheon* county (*Gyeongsangbuk-do*, South Korea) are good examples. These gardens were created between 0.5 km and 1.0 km away from a main residence village (Image 75).

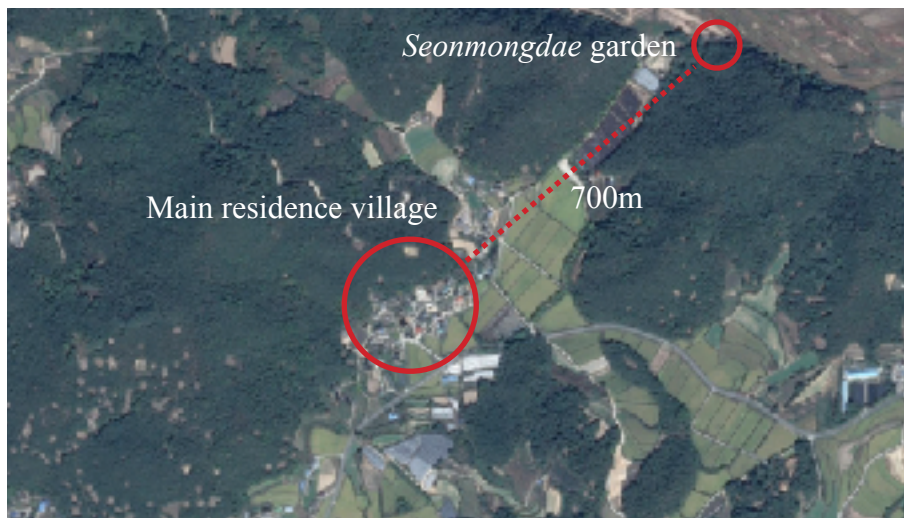


Image 75.

(upper) *Myungokheon* garden in *Damyang* county (*Jeollanam-do*, South Korea). This map shows the garden was created 500m away from main residence village. (below) *Seonmongdae* garden in *Yecheon* county (*Gyeongsangbuk-do*, South Korea) This map shows the garden was 700m away from main residence village.

Source : Google map (2014) amended by Author

In previous research, *Byeolsoe* gardens were classified into one of two types, according to the owner's purpose in creating the garden (Kim, 2009; Lee, 2009; CHA, 2010). These are a *Byeoljang* type and a *Byeoleob* type. The *Byeoljang* type was created as a way of experiencing a beautiful landscape and being secluded from the busy world. Traditionally they were located in beautiful places, such as at the top

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of a hill or by a riverside, and in some cases they had a small house, but mostly there was only a small pavilion (Kim, 2009; Lee, 2009; CHA, 2010). The *Byeoleob* type was built according to the Confucian symbolic concept such as filial piety. This type of garden was built as a secondary residence that was simply equipped with necessities. In some cases a kitchen garden was created within *Byeolseo* garden. The *Byeoleob* type was usually located on a mountain slope and included ancestors' burial ground in order to 'live' with their ancestors, particularly parents (Kim, 2009; Lee, 2009; CHA, 2010), because 'living' with their ancestors was considered as the best virtue of filial piety in Korean philosophy. The ancestors' burial ground was located in an auspicious place according to *Pungsu* (Korean Fengshui) theory and the grave mound was shaped to resemble a mountain. It generally had garden elements such as one or more pavilions, artificial ponds, plants, with woodland below it (Seo, 2012). However, a *Byeoleob* type exists today only in a few remaining gardens and in poetic references. In addition its physical features even look similar to a *Byeoljang* type because both share the same philosophical background and roots, that is Confucianism. Distinguishing between a *Byeoljang* type and a *Byeoleob* type can be difficult and controversial. Because of this difficulty in distinguishing between the two types of *Byeolseo* garden, in this research, the *Byeolseo* garden will be classified into one of two types according to the architectural context such as the feature of the house or pavilion and the function of them. Traditionally, this classification by architecture was used only for the *Byeoljang* type of *Byeolseo* garden (CHA, 2010). However, this classification is more suitable to classify general spatial features of

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Byeolsoe garden, since these architectural differences show a clear distinction of layout.

According to architectural context, the first classification is the *villa type Byeolsoe garden*, which generally was created in the cities of the *Joseon* dynasty by aristocratic families. Some ancient paintings show the *villa type Byeolsoe garden*. For example, *Kang Hui-eon* (Landscape painter, 18C) painted *Inwangsan* mountain, which is now located in the northern part of Seoul (Lee, 2002). This landscape painting, *Inwangsando* (Image 76), shows several *villa type Byeolsoe gardens* which lay secluded in a hollow of *Inwangsan* mountain.



Image 76.

Inwangsando (18 C), Red circles shows villa type *Byeolsoe* gardens.

Source : <http://kang2012.tistory.com>, amended by author (2015)

Therefore a *villa type Byeolsoe garden* can be considered as a private house garden within a secluded mountain. Generally, the house of the *villa type Byeolsoe garden* was built with simple construction rather than general housing construction. It

consisted of *Sarangche* (사랑채) and *Anche* (안채). *Sarangche* (사랑채) is a main building including *Sarangbang* (사랑방) and *Sarangdeacheong-maru* (사랑대청 마루). *Sarangbang* (사랑방) is the chamber for a man, and *Sarangdeacheong-maru* (사랑대청 마루) is a ‘living room’ that is a half-open space (Image 77). In some cases, *Sarangche* (사랑채) has its own kitchen.



Image 77.

(left) *Sarangbang* (사랑방), the chamber for a man. (right) *Sarangdeacheong-maru* (사랑대청 마루), half-open space between rooms.

Source : CHA (2015)

An *Anche* (안채) is a sub-building that consists of *Anbang* (안방), *Geonneobang* (건너방), *Utbang* (옷방), *Deacheong-maru* (대청마루), and a kitchen (Image 78). *Anbang* (안방) is a chamber exclusively for the eldest woman, *Geonneobang* (건너방) is for a daughter-in-law, *Utbang* (옷방) is a room beside *Anbang* (안방) for children, and *Deacheong-maru* (대청마루) is a ‘living room’ that is half-open space between *Anbang* (안방) and *Geonneobang* (건너방).

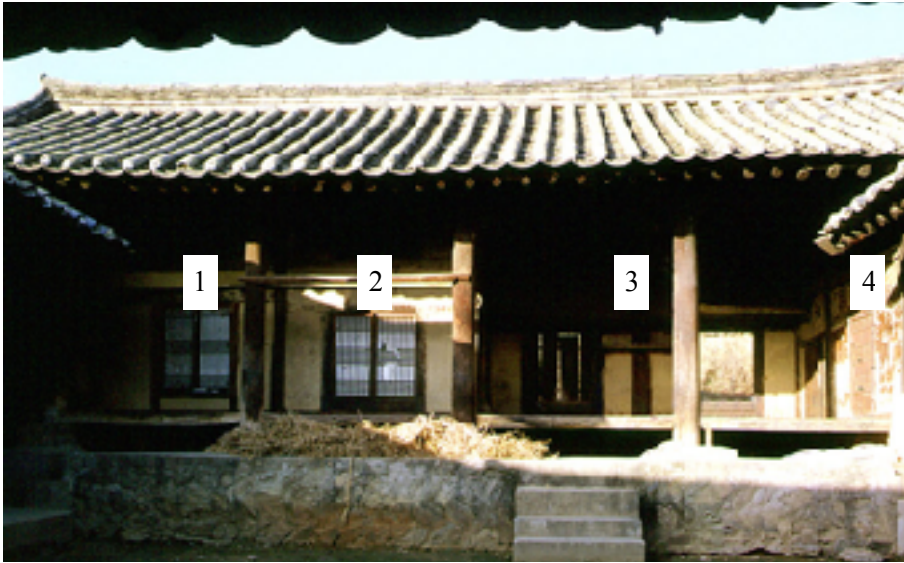


Image 78.

Anche (안채). A sub-building exclusively for women; 1. *Utbang* (옷방), 2. *Anbang* (안방), 3. *Deacheong-maru* (대청마루), 4. *Geonneobang* (건너방).

Source : CHA (2015)

In addition, *Sarangche* (사랑채) and *Anche* (안채) were designed in an L-shape or an I-shape (Image 79). One target of field visits in this study, The *Byeolsoe* garden (White Stone Fairyland) at *Buam-dong* in Seoul is a good example of having L-shape *Sarangche* (사랑채). This garden was owned by *Kim Jeong-Hui* (1786 ~ 1856) who was one of the most renowned calligraphers and epigraphists. Unfortunately, the building has disappeared but L-shape *Sarangche* can be confirmed by archaeological evidence of its original stone foundation. The *Byeolsoe* garden at *Baegun-dong* in *Gangjin* City shows I-shape *Sarangche* (사랑채). The *Baegundongdo* which was painted by *Choiseonsa* (1786-1866, Buddhist monk) in 1812 shows I-shape *Sarangche* (사랑채) within *Byeolsoe* garden, with a thatched roof.



Image 79.

(upper) The *Byeolsoe* garden (White Stone Fairyland) at *Buam-dong* in Seoul shows an archaeological evidence of L-shape *Sarangche* (사랑채). (below) *Baegundongdo*. This painting was painted by *Choiseonsa* (1786-1866, Buddhist monk) in 1812 and shows I-shape *Sarangche* (사랑채) within *Byeolsoe* garden with a thatched roof.

Source : (upper) K-heritage TV, (below) <http://www.hnews.co.kr> (2015)

In some cases, *Sarangche* (사랑채) and *Anche* (안채) were united, together called *Bonche* (본채), which were designed a □-shape or []-shape building. An example of this can be seen in the 18th century painting, *Okhojeongdo*, which gives details of a villa type *Byeolsoe* garden (Image 79). The picture shows the *Byeolsoe*

garden of *Kim Cho-sun*, an 18th century politician, and it faithfully reflects a *villa type Byeolsoe garden* with □-shape building, *Bonche* (본채). In addition, the *villa type Byeolsoe garden* did not have a *Hengrangche* (행랑채), which is a building for servants, but had a physical boundary.



Image 80.

Okhojeong-do (18th century painting). This painting faithfully reflects a *villa type Byeolsoe garden* with □-shape building, *Bonche* (Red circle, left part of building is *Sarangche*, the other part is *Anche*).

Source : You (1989)

The other one is the *seclusion type of Byeolsoe garden*, which was created in the countryside by reclusive aristocrats who wished to remove themselves from the political world. The surviving *Byeolsoe gardens* are mostly of this type. The *seclusion type of Byeolsoe garden* usually had very simple features and did not have a residence, but instead had pavilions and outdoor cooking facilities (CHA, 2010). In rare cases, there were occasions when pavilions had a small room since owners would live there temporarily (CHA, 2009). The pavilion was the main element of the *seclusion type of Byeolsoe garden*, so in many cases a pavilion's name became the

name of the garden. Of the *Byeolsoe* gardens which are on the state-designated Scenic Site list, 73% used a pavilion's name as the name of garden; these names show design concept, landscape context, owner name, inspiration or philosophical perspective (Table 6).

	The name of Byeolsoe garden	The meaning of name
1	Seonmongdae*	Dream of Taoist hermit (Design concept)
2	Choyeonjeong**	Remain aloof, that is the way of living without any worry about busy world (Philosophical perspective)
3	Baegunjeong	The place where a cloud rises over the mountain (Landscape context)
4	Seayeonjeong	The place that is refreshed by beautiful scenery (Design concept)
5	Seongnagwon***	The place that is a pleasure area outside a castle (Design concept)
6	Soswaewon	The pen name of <i>Yang San-bo</i> who was the owner of Soswaewon (Owner name)
7	Choganjeong	One clump of grass growing up stream bank is pathetic by itself (inspiration from Chinese text)
8	Chaemijeong	Gather bracken (inspiration by Chinese text)
9	Sigyeongjeong	The place with shade to take a rest (Design concept)
10	Myeongokheon****	Splashing sounds like the chink of jade beads (Landscape context)
11	Cheongamjeong	Blue rock (Landscape context)
12	Hajodae	The place where <i>Ha Ryun</i> and <i>Jo Jun</i> interacted (Owner name)
13	Yongarmjeong	The pen name of <i>Im Seok-hyeong</i> (Owner name)
14	Imdaejeong	Looking at mountain at dawn riverside (inspiration from Chinese text)

Table 6.

The *Byeolsoe* garden name of the State-designated Heritage list and their meaning. (*dae : pavilion , **jeong : pavilion, ***won : garden, ****heon : house)

Source : CHA (2014)

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Mostly, there were permeable physical boundaries to a *Byeolseo* garden for philosophical and functional reasons. For philosophical reasons, aristocratic owners of the *Byeolseo* garden wanted to enter nature, observe nature, and experience and appreciate nature in order to be at ‘oneness with nature’ based on their view of nature. That is to say, they considered humans as part of landscape, representing the philosophical belief that human beings are a part of nature rather than a controller of nature (Lee, 2009). For functional reasons, aristocratic owners allowed natural resources such as a mountain stream to enter or pass into their garden. Therefore artificial obstacles between humans and nature were not allowed or only with restrictions (Image 81).



Image 81.

Permeable wall of *Soswaewon* garden. This garden is private, so it has a boundary. However, the wall does not block natural cycle such as stream.

Source : Lee (2002)

However, in some cases, aristocratic owners created an artificial hill or pond, within the *Byeolsoe* garden for symbolising their philosophical belief. The artificial pond, called *Jidang* (지당), in many *Byeolsoe* gardens still exists, but the artificial hill, called *Seokgasan* mountain, exists very rarely (Kim, 2009). Both were created for functional and philosophical reasons. The *Jidang* (지당) could be a water supply and strengthen an auspicious energy. Furthermore people could enjoy raising fish within the pond and purge their minds of sinful thoughts through clear water of the pond. *Seyeonji* (세연지) pond of *Woodland Garden of Yun Seon-do* and *Yeongbyeokji* (영벽지) pond of *Seongnagwon* Garden are good examples for *Jidang* (Image 82).



Image 82.

(left) *Seyeonji* (세연지) pond of *Woodland Garden of Yun Seon-do*.

(right) *Yeongbyeokji* (영벽지) pond of *Seongnagwon* Garden.

Source : CHA (2015)

Seokgasan (석가산) mountain is an artificial mountain for appreciation, which is made of outstanding rock. Creating *Seokgasan* (석가산) mountain came from China; in china this represented immortality and being at oneness with nature.

However, this trendy feature did not last long in Korean peninsula. Through paintings and poems about *Byeolsoe* garden, trace of *Seokgasan* mountain can be shown. An 18th century painting, *Soswaewondo*, gives details of the *Soswaewon* garden, including the *Seokgasan* mountain (Image 83).



Image 83.

(upper) *Soswaewondo* (18th century painting). This painting depicts *Seokgasan* mountain (Red circle) which existed in 18th century.

(below) *Seokgasan* mountain of *Soswaewon* garden does not exist now.

Source : *Kwangju* museum (2014), amended by author

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In addition, *Soswaewon 48 yeong*, which is 48 serial poems about *Soswaewon* garden, depicts *Seokgasan* mountain, as follows:

‘Grass and trees on the artificial hill (*Seokgasan* mountain).

To create a mountain, expense and manpower won’t be necessary
so, an artificial mountain was created.

It is covered with forest, according to topography
so, it is a mountain itself.’

In summary, the *Byeolsoe* garden is a place for pleasure and contemplation far from the main residence, based on the concept of seclusion, in which people could enjoy and appreciate an outstanding landscape, and reflect on all things in heaven and earth through the work of nature and culture within the garden.

5.2 Political and philosophical background of the *Byeolsoe* garden

In order to fully understand the origin of the *Byeolsoe* garden, it is necessary to appreciate the political and philosophical background, that is to say the factional splits in political life and a longing to create the Taoist ideal world (Lee, 1992).

The philosophical lineage of the *Sarim* (사림) faction originated from the Confucian School of *Gil Jae* (1353-1419 AD), a scholar of *Koryeo* dynasty (918-1392 AD), who had secluded himself in the countryside in the early *Joseon*

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dynasty (Han, 2003). After the Koryeo dynasty fell to the *Joseon* dynasty, *Gil Jae* retreated into his home village, refusing to serve the new *Joseon* dynasty despite a request from King *Taejong* (r. 1400-1418 AD), who was second king of *Joseon* dynasty (CHA, 2009). *Gil Jae* concentrated on cultivating a new generation of Confucian scholars. *Kim Suk-Ja* (1389-1456 AD) and his son *Kim Jong-Jik* (1431-1492 AD) continued *Gil Jae*'s philosophical perspective. When King *Seongjong* (r. 1469-1494 AD) became the ninth king of *Joseon* dynasty, he invited *Kim Jong-Jik* and his disciples, who came to be called *Sarim* (사림) faction, to his court and supported their political growth (Han, 2003). They primarily served in *Samsa* (삼사), which is a collective name for three government offices in the *Joseon* Dynasty, from which they challenged the entrenched *Hungu* (훈구) faction, who had accumulated great power and wealth by supporting King *Sejo* (r. 1455-1468 AD) when he usurped the throne from his nephew (Kim, 2009).

However, the *Sarim* faction, whose origin stems from the denial of the legitimacy of the *Joseon* dynasty, was vulnerable to *Hungu* faction's attacks because they brought out questions about the legitimacy of King *Sejo*'s usurpation and primarily engaged in a supervisory role against the King and ministers. After four major purges, many *Sarim* faction scholars were executed, and the *Sarim* faction scholars again retreated to rural villages where they continued to spread their philosophy through local schools called *Seowon* (Han, 2003).

After *Sarim* faction replaced *Hungu* faction as the predominant political force in late 16th century, they separated into the *Dongin* (동인, Eastern Faction) and *Seoin* (서인, Western Faction) (Kim, 2009). Political divisions intensified even further as the *Dongin* in turn split between the hard-line *Bukin* (북인, Northern faction) and the moderate *Namin* (남인, Southern faction) and the *Seoin* split between the *Noron* (노론, Old Doctrine) and the *Soron* (소론, Young Doctrine) (Han, 2003).

These factional splits grew out of allegiance to different philosophical schools and regional differences. Throughout the *Joseon* dynasty, various regional and ideological factions struggled for dominance in the political system (Han, 2009). The different political view points and academic competition between each faction is the main influence of the origin for the *Byeolsoe* garden (CHA, 2010). Since political party strife had intensified year after year, many aristocratic scholars who were excluded from political power chose an escape from society and a return to nature since they were interested in appreciating and experiencing mountains and waters, which is traditionally the basic quality of Confucianism and Taoism. Retirement to the deep mountains, the pursuit of spiritual freedom and banishment of all worldly worries as an exiled recluse is both the historical and philosophical background of the *Byeolsoe* garden (Lee, 2010). *Lee Seong-Gil*, 16th century politician, painted *Muigugogdo* (Image 84) from his philosophical imagination. This painting reflects a deep scepticism about the factional splits in political life and a longing to create the Taoist ideal world (Lee, 1992); it also shows this as the idealised version of a *Byeolsoe* garden.



Image 84.

Muigugogdo (The Taoist ideal world, 16th century). This painting reflects a deep scepticism about the factional splits in political life and a longing to create the Taoist ideal world, *Wuyi* mountain and *Wuyi Nine Bends* river.

Source : National Museum of Korea

Another underpinning of *Byeolseo* garden was a concern for the natural context of Korean peninsula. The *Joseon* Dynasty set up eight *Dos* (a *Do* is an administrative district) according to topography such as mountain and river (Image 85). This administrative district was followed by that of South Korea and North Korea.

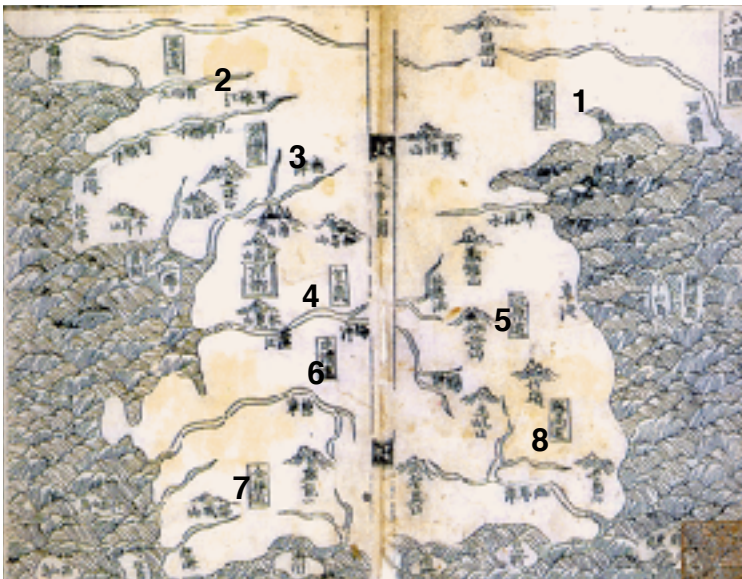


Image 85.

Paldochongdo (The Joseon Dynasty set up 8 districts according to topography).

1. *Hamgyeong-do*(district), 2. *Pyeongan-do*, 3. *Hwanghae-do*, 4. *Gyeonggi-do*, 5. *Gangwon-do*, 6. *Chungcheong-do*, 7. *Jeolla-do*, 8. *Gyeongsang-do*

Source : Dokdo Museum

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About 70% of the Korean Peninsula is mountainous; however, mountains of 1,000m or higher occupy only 10% of Korean terrain and are concentrated in the eastern and northern parts of the country. Therefore, in *Hamgyeong-do*, *Pyeongan-do*, *Gangwon-do*, there was a small population and small scale economy because of high mountains, so people who had political power could not be produced and a philosophical school tradition could not be established. However, in *Hwanghae-do*, *Gyeonggi-do*, *Chungcheong-do*, *Jeolla-do*, *Gyeongsang-do*, there was a useful topography for living and hiding, such as rivers, plains, and mountains, so many influential people could appear and develop their philosophical and political perspectives. Furthermore it was possible to develop their unique philosophical school. Therefore, on account of the topography, there were many scenic sites which were suitable for creating a place of moral self-cultivation for an aristocrat scholar, based on the concept of seclusion.

5.3 Elements of Byeolsoe garden

The spatial structure

Traditionally the spatial structure of the *Byeolsoe* garden can be categorised as *Ne-won* (In-garden), *Oe-won* (Out-garden), and *Yeonghyanggwon-won* (Orbit-garden) (Lee, 2009). *Ne-won* (내원) is the place within a boundary which people recognise as the central area of the *Byeolsoe* garden, and this is the territory which had private ownership. *Oe-won* (외원) is the scenic area from boundary to visible landscape which people might perceive as part of the *Byeolsoe* garden. A diagrammatic representation of the spatial structure of the *Byeolsoe* garden is shown in Image

86. As a result of spatial structure of *Byeolseo* garden, an aesthetic experience and appreciation within a *Byeolseo* garden were not restricted to within the physical boundary, but extended to the landscape which could be seen from the garden.

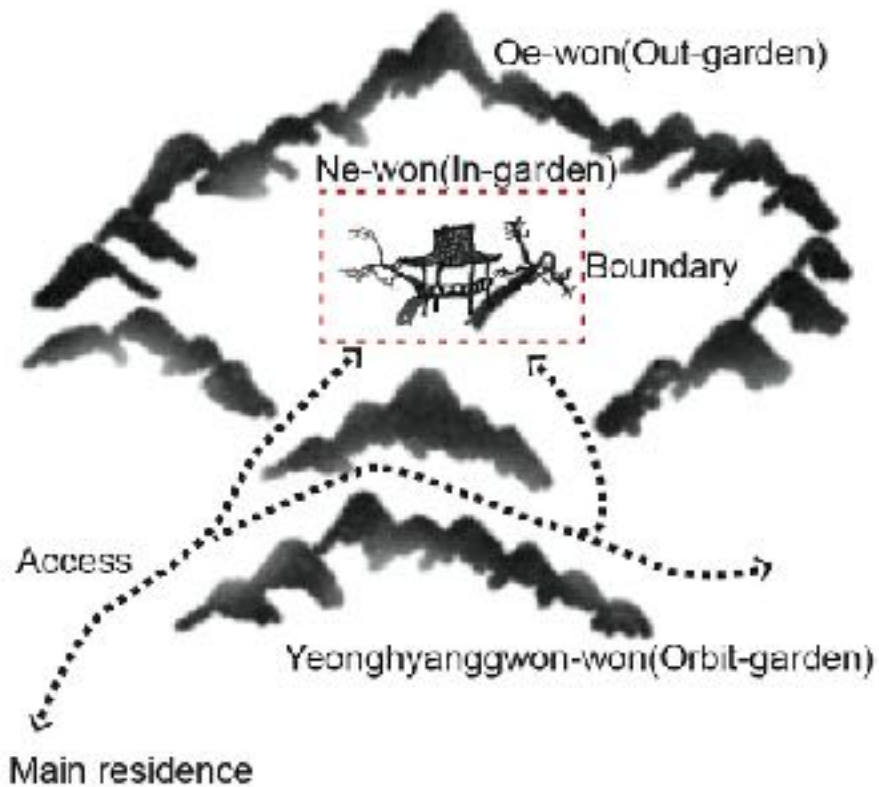


Image 86.

The spatial structure of *Byeolseo* garden

Source : Lee (2014), Author's illustration

Oe-won (외원) is related to 'borrowed landscape' which is the principle of visually incorporating landscape beyond boundary into the composition of a garden whose origin is China. Generally 'borrowed landscape' concentrated visual effect, that is to say, people wanted to view the beautiful scenery in their territory like picture. While *Oe-won* (외원) is not the principle of only visually incorporating scenery, but the principle of visual and psychological incorporating the outside world.

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Yeonghyanggwon-won (영향권원) is an area which has an indirect influence on a garden (CHA, 2010), that is, landscape being seen and appreciated on the way to the *Byeolsoe* garden. Consequently *Oe-won* and *Yeonghyanggwon-won* would intensively affect the visitor's perception of this area as being part of the *Byeolsoe* garden. The 16th century *Byeolsoe* garden, *Choganjeong* Garden (*Yecheon* county, South Korea) is a good example of *Oe-won* (Image 87). Sitting in *Choganjeong* pavilion and viewing beyond the boundary can give an experience of visual aesthetics and participation of being part of nature.



Image 87.

Choganjeong Garden (*Yecheon* county, South Korea). Sitting in *Choganjeong* pavilion and viewing beyond boundary can give experience of visual aesthetics and participation of being part of nature.

Source : Lee (2015)

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In addition, many garden owners composed poems about the hills, streams and fields surrounding their *Byeolsoe* garden (CHA, 2010). The physical and psychological link between the *Byeolsoe* garden and the written words, and their interconnected appreciation, enriched the experience of owner and visitors within the garden. In some cases, poems depicted how people perceived *Oe-won* as a part of their garden. The poem about *Choganjeong* Garden by *Kwon Sang-Il* (1679 ~ 1759, politician and scholar in *Joseon* dynasty) depicted his experience and appreciation through *Oe-won*, that is to say a footpath to garden and surrounding landscape of garden was perceived as his garden, as follows:

‘Riding a black horse and passing along a footpath.

How mellow it is, the mountain valley?

The new pavilion succeeds the trace of ancestor,

Grass beside a stream, it definitely feels like green.

There is not a speck of dust on the windowsill and it is white and clean,

empty valley, it is faraway from world life.’

Another example is *Soswaewon 48 yeong*, that is 48 serial poems about *Soswaewon* garden which was composed in the early 16th Century by *Kim In-hu* (1510 ~ 1560, politician and scholar in *Joseon* dynasty). *Soswaewon 48 yeong* can be seen carved in a wooden signboard on the *Gwangpunggak* (광풍각) pavilion within *Soswaewon* garden (Image 88).



Image 88.

Soswaewon 48 yeong (Soswaewon garden)

Source : Lee (2002), Author's photo

Of the serial poems, the fourth (title : turtle shaped rock in front of the mountain) was in praise of *Ne-won* and *Oe-won*. The first two lines depict *Oe-won*, which is mountains and streams seen surrounding the garden, and the other two lines expressed his perception and appreciation that was of awe and wonder of *Oe-won*, as follows:

‘At the back, there is range after range of blue mountains.

Turning my head, there is a blue jade stream.

For a long, long time, being ensconced and never moving,

here must be better than *Yeongjusan* mountain (the metaphor of immortal world).’

In summary, the *Byeolsoe* garden should consist of *Ne-won* (내원) and *Oe-won* (외원). This is important when considering the conservation of these gardens,

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especially when they are associated with views beyond the *Byeolseo* garden and ownership of garden.

Landscape context

Traditionally, a *Byeolseo* garden was located in a scenic site which had mountains or rivers, and therefore landscape contexts, such as land form and water source were very important for creating a *Byeolseo* garden. Further to the earlier mentioned categories of *Byeolseo* garden, there is another possibility. According to landscape context, the *Byeolseo* garden can be categorised into two types, the *Imsu* (임수) type and the *Neryuk* (내륙) type (Lee, 1992). The *Imsu* type was close to a water source, and can be broken down into two sub-types, the *Imsuinjeob* (임수인접) type and the *Imsugyelyuinjeob* (임수계류) type (Image 89), according to whether or not there was a large scale water source and whether the *Byeolseo* garden and the water source were contiguous or not (Lee, 1992).

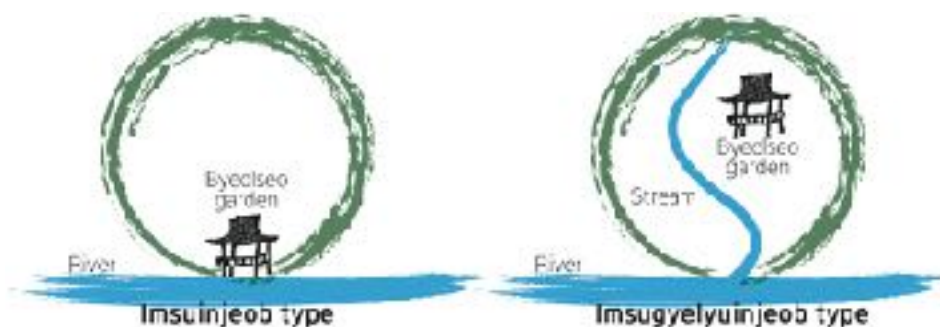


Image 89.

Imsu type of *Byeolseo* garden. This type can be broken down into the *Imsuinjeob* (임수인접) type and the *Imsugyelyuinjeob* (임수계류) type according to whether or not there was a large scale water source and whether the *Byeolseo* garden and the water source were contiguous or not.

Source : Lee (2014), Author's illustration

The *Imsuinjeob* (임수인접) type had a large scale water source, which was a river over 30m wide, in front of the *Ne-won* of the *Byeolsoe* garden (Image 90). This type of garden used the following elements, the river or a rock face, the surrounding mountains and the sound of water for the owners to appreciate and to enhance their experience of the place (CHA, 2010).



Image 90.

Imsuinjeob type (*Choganjeong* garden).

Source : Lee (2000), Author's photo

The *Imsugyelyuinjeob* (임수계류) type had a mountain stream within the *Ne-won* and had a river or the sea within the *Oe-won*. This type of garden used a mountain stream, the sound of the water, a rock face, or the river or the sea, allowing the owners to enjoy the natural environment (CHA, 2010). *Yoon Seon-do's Garden* on *Bogildo* Island is the good example of *Imsugyelyuinjeob* (임수계류) type, a mountain stream is flowing within *Ne-won* and seaside as a *Oe-won* is not far away (Image 91).



Image 91.

Imugyelyuinjeob type (*Yoon Seon-do's Garden on Bogildo Island*).

Source : Lee (2000), Author's photo

The *Neryuk* (내륙) type did not have a natural water source within *Ne-won* or *Oe-won*, and was enclosed by a valley within the mountains. This type can be separated into two types, the *Neryuksanji* (내륙산지) type and the *Neryukpyeongji* (내륙평지) type (Image 92), according to whether it was on the mountain or on the plain (Lee,1992).

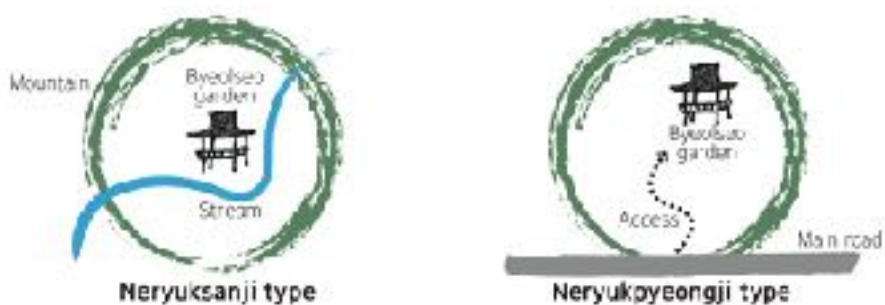


Image 92.

Neryuk type of Byeolsoe garden. This type can be separated into two types, the *Neryuksanji* (내륙산지) type and the *Neryukpyeongji* (내륙평지) type, according to whether it was on the mountain or on the plain

Source : Lee (2014), Author's illustration

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The *Neryuksanji* (내륙산지) type was where the *Ne-won* was located in a mountain hollow. The owners and visitors could admire untouched nature and a seasonally diverse landscape within this type. *Soswaewon* garden is a good example of *Neryuksanji* type. This garden is located in a deep valley and has a mountain stream (Image 93).



Image 93.
Neryuksanji type (*Soswaewon* garden).
Source : Lee (2002), Author's photo

The *Neryukpyeongji* (내륙평지) type was where the *Ne-won* was located at the foot of a mountain or low hill, that is to say this type was located in the flat area, so an open view of the garden was the main strategic element for creating the garden, and the main object for savouring it. *Myeongokheon* garden is a good example of *Neryukpyeongji* type. This garden is located at the foot of a mountain and has a good open view for surrounding (Image 94).



Image 94.
Neryukpyeongji type (*Myeongokheon* garden).
 Source : Lee (2002), Author's photo

Separation technique

Since *Byeolsoe* gardens had the character of a reclusive place and a temporary residence away from the main residence, 'separation' was considered as an important element for creating a garden. A number of design techniques were used to create this 'separation'. There are three main techniques for creating the illusion of 'separation' (CHA, 2010). The author has constructed these diagrams to show how the *Byeolsoe* garden related to different settings (Image 95).

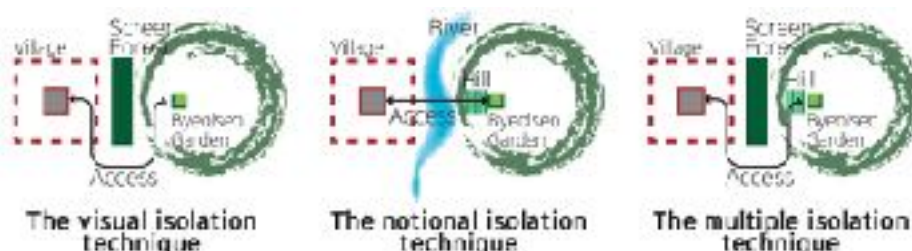


Image 95.
 Design techniques to create a sense of 'separation' in *Byeolsoe* garden
 Source : Lee (2013), Author's illustration

Firstly, the visual ‘separation’ technique used natural or designed landscape in order to obstruct views. In many cases natural forest, but in some cases, trees were planted to create an artificial screen (Lee, 1992). This technique developed in company with *Bibo* concept of *Pungsu* (Korean Fengshui) theory. For example, *Soswaewon* garden used a bamboo forest for visual ‘separation’ from the main residence (Image 96), so *Soswaewon* garden could not be seen as one approached it.



Image 96.
Bamboo forest for visual separation (*Soswaewon* garden)
Source : Lee (2002), Author’s photo

Secondly, the notional ‘separation’ technique used psychological effect. Generally, the *Byeolsoe* gardens which used this technique were located on a hill which was higher than the main residence or over a river from the residence (Lee, 1992). The 19th century *Imdaejeong* garden amid a ‘crane-shaped’ topography is a good example of the use of this technique. This garden was created on a hillside and used the river for notional ‘separation’ from the main residence and psychologically from world life (Image 97).



Image 97.
Psychological ‘separation’ of the *Byeolsoe* garden (*Imdaejeong* garden).
Source : Lee (2002), Author’s photo

The lastly, the multiple ‘separation’ technique had features to block the view from the residence, as well as being located on a hill or over a river in order to create psychological ‘separation’ from the worldly life. The 17th century *Myeongokheon* garden used this technique to create the illusion of ‘separation’. This garden was created on a hill; it had the forest as a visual obstacle to block views from the main road and cannot be accessed directly from the main road (Image 98).

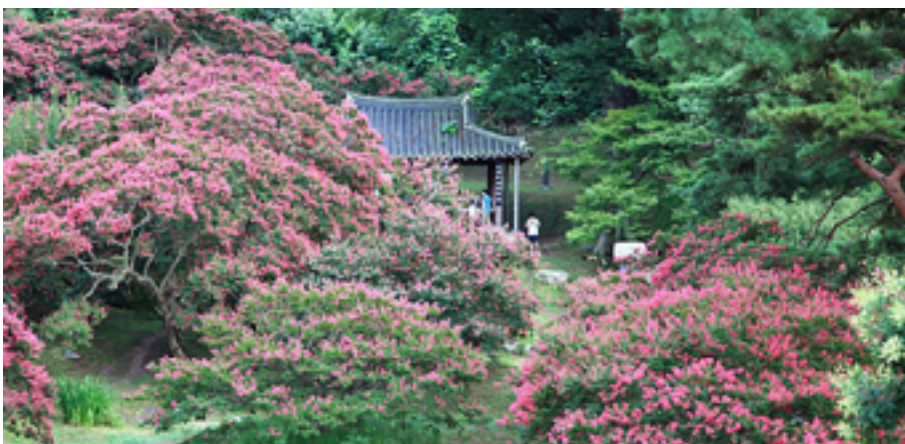


Image 98.
The multiple ‘separation’ of the *Byeolsoe* garden (*Myeongokheon* garden)
Source : Lee (2001), Author’s photo

Plants

Much of the previous research has been concerned with the philosophical background of the creation and the interpretation of the *Byeolseo* garden according to inscriptions, poems or paintings which were composed during the *Joseon* dynasty. Through this research, it was found that the use of plants was an important aspect of these gardens. Traditionally, the *Byeolseo* garden was created primarily through the use of the natural environment. Part of this was the use of native species, and the dominant species of the *Byeolseo* garden included *Pinus densiflora*, *Zelkova serrata*, *Phyllostachys spp.*, *Nelumbo nucifera*, *Lagerstroemia indica* and *Salix babylonica* (Lee, 1992).

The tree species and planting techniques of the *Byeolseo* garden depended on symbolic meanings which came from historical allusions related to a specific plant. Confucian ideas like ‘*true gentleman*’ who is an intelligent and benevolent person by moral self-cultivation, scholar and friends, as well as Taoist meanings for longevity, faith, wealth and prosperity, were importantly associated with symbols of plants (CHA, 2010). This plant symbolism derived from Chinese tetragrams related to plants. For example, the concept *Mureungdownon* (무릉도원) means the Heaven of Taoism with peach flowers (Song, 2012), so peach (*Prunus persica*) represents heaven. *Yang San-bo* planted *Prunus persica* within his garden, *Soswaewon* garden, in order to reproduce *Mureungdownon* (Cheon, 1999). Furthermore, *Yang San-bo* planted *Prunus mume*, *Phyllostachys spp.* in order to express his Confucian ideals. Table 7 shows the symbolic meanings of typical trees of the *Byeolseo* garden.

	Binomial name	Symbolic meanings
Confucianism	<i>Pinus densiflora</i>	True gentleman, fidelity and constancy
	<i>Prunus mume</i>	Fidelity, romance
	<i>Phyllostachys</i> spp.	True gentleman, fidelity
	<i>Firmiana simplex</i>	The reign of peace
	<i>Ginkgo biloba</i>	Scholar
	<i>Prunus armeniaca</i> var. <i>ansu</i>	Appointment and promotion
	<i>Sophora japonica</i>	Scholar
Taoism	<i>Pinus densiflora</i>	Long life
	<i>Phyllostachys</i> spp.	Hermit
	<i>Prunus persica</i>	Heaven

Table 7.
The symbolic meanings of typical trees of the *Byeolsoe* garden
Source : Lee (2011)

In addition, the function of plants in the *Byeolsoe* garden included creating privacy by screen forest, which was grouped, so concealing both the main residence and the *Byeolsoe* garden (Lee, 1992). In many cases, the natural forest was used for screening, but sometimes a group of trees was planted as a background such as a group of *Pinus densiflora* or *Phyllostachys* spp. (Lee, 1992). In addition, *Salix babylonica* could be planted beside a stream and would have symbolised power for protection against evil spirits.

Soswaewon garden is a good example of a planting scheme. Through integrating *Soswaewondo* (18th century painting) with *Soswaewon 48 yeong* (48

serial poems), 23 species can be inferred as an original planting. There were only 6 herbaceous perennial plants within *Soswaewon* garden (table 8), compared to a far greater number of trees, showing that these were considered to be more suitable in creating a natural environment. However, these herbaceous perennial plants do not exist any more.



Binomial name	<i>Soswaewondo</i>	<i>Soswaewon 48 yeong</i>
<i>Chrysanthemum morifolium</i>	-	27th of poems: Scattered pine trees and chrysanthemums. The eastern wall is yellow here and there.
<i>Brasenia schreberi</i>		41st of poems: A scattering bud of watershed in the pond.
<i>Acorus gramineus</i>	-	34th of poems: We listened. An iris beside rapids, it has nine scents.
<i>Nelumbo nucifera</i>	-	40th of poems: Lotus beyond the mountain valley. The flower that was simply planted, a relaxed flower is worth seeing far away.
<i>Sasa borealis</i>		32nd of poems: Incoming bird in the bamboo forest at dusk. There are several mounds of bamboo forest on the rock.
<i>Musa basjoo</i>	-	43rd of poems: Rain dropping on the leaves of Japanese Banana. It is dropping like shooting silver arrow, and green silky leaves are dancing.

Table 8.

Perennial plants of *Soswaewon* garden in *Soswaewondo*, *Soswaewon 48 yeong*

Source : Lee (2014)

Generally, the woody plants in *Byeolseo* garden were used as a metaphor of the owner's fidelity towards the *Joseon* dynasty, true gentleman, or scholar. Five species of evergreen woody plants were planted. Two of these plants expressed the owner's

Confucian or Taoist beliefs (Table 9) such as ‘true gentleman’, fidelity and constancy and long life; Others were planted for appreciating their aesthetics (Table 10), as follows:



Binomial name	<i>Soswaewondo</i>	<i>Soswaewon 48 yeong</i>
<i>Pinus densiflora</i>		17th of poems: Pine trees and rock are created by heaven 26th of poems: There are two pine trees over the collapsed bridge 27th of poems: Scattered pine trees and chrysanthemums
<i>Phyllostachys bambusoides</i>		10th of poems: Windy sound from bamboo forest

Table 9.

Evergreen woody plants, which have symbolic meaning, of *Soswaewon* garden in *Soswaewondo*, *Soswaewon 48 yeong*

Source : Lee (2014)



Binomial name	<i>Soswaewondo</i>	<i>Soswaewon 48 yeong</i>
<i>Gardenia jasminoides</i>	-	46th of poems: Snow covering red gardenia. Red berry is good combination with green foliage, so it is beautiful through snow and frost.
<i>Camellia japonica</i>		-
<i>Thuja orientalis</i>		-

Table 10.

Evergreen woody plants, which were planted for appreciating aesthetics, of *Soswaewon* garden in *Soswaewondo*, *Soswaewon 48 yeong*

Source : Lee (2014)

In addition, 12 deciduous woody plants were planted within *Soswaewon* garden. Mainly, these plants were planted for appreciating seasonal change (Table 11), but four of them were planted as a metaphor of the owner's ideal world and philosophical belief (Table 12).





Binomial name	<i>Soswaewondo</i>	<i>Soswaewon 48 yeong</i>
<i>Paulownia tomentosa</i>		37th of poems: On the paulownia tree, a summer shadow
<i>Salix babylonica</i>		39th of poems: Reception of a visitor beside the willow tree
<i>Lagerstroemia indica</i>		42nd of poems: However, that flower beside stream would allow us to taste red flower for 100 days
<i>Rosa chinensis</i>	-	35th of poems: The China rose beside the askew eaves. The reason of the most holy flower among others is because it is clear and bright through four seasons.
<i>Gardenia jasminoides</i>	-	46th of poems: Snow covering red gardenia. Red berry is good combination with green foliage, so it is beautiful through snow and frost.
<i>Acer palmatum</i>	-	44th of poems: When it is autumn, the valley is cool, the acer foliage is frightened by frost and coloured.
<i>Ginkgo biloba</i>		-
<i>Sophora japonica</i>	-	24th of poems: Dozing beside a pagoda tree.

Table 11.

Deciduous woody plants in *Soswaewon* garden. These were planted for appreciating seasonal change.

Source : Lee (2014)




Binomial name	<i>Soswaewondo</i>	<i>Soswaewon 48 yeong</i>
<i>Firmiana simplex</i>		5th of poems: Autumn mountain spat the cool moon out and hung it on the royal foxglove tree at midnight
<i>Prunus mume</i>		12th of poems: Viewing the moon in the Japanese apricot area 28th of poems: A Japanese apricot on the stone steps
<i>Prunus persica</i>		36th of poems: Spring dawn on the peach hill
<i>Prunus armeniaca var. ansu</i>		15th of poems: The meandering stream under the shade of an apricot.

Table 12.

Deciduous woody plants in *Soswaewon* garden. These were planted for a metaphor of the owner's ideal world and philosophical belief.

Source : Lee (2014)

Petroglyphs

In many cases, the *Byeolsoe* gardens had examples of 'petroglyphs' which are normally a carved inscription (Image 99). The inscription was usually engraved in a conspicuous place, but sometimes in a secret location (Lee, 1992). Mostly, the inscription described the place or location of the *Byeolsoe* garden. However, sometimes the inscription was created to express the owner's attitude towards life and the Taoist concept of the universe. It was a way of adding a new meaning to the garden and nature, that is to say, the owner tried to be at oneness with nature through naming nature (CHA, 2010).



Image 99.

Petroglyphs of *Byeolseo* garden (*Choganjeong* garden). This ‘petroglyph’ was written that one clump of grass growing up a stream bank is pathetic by itself. This is the concept in creating this garden.

Source : Lee (2009), Author’s photo

Water features

In many cases, a natural stream was used as a water feature in a *Byeolseo* garden. However, an artificial pond, called the *Jidang* (Image 100), might be created in order to allow aquatic landscape to be appreciated more intensely within the garden by the aristocratic owner.



Image 100.

Jidang and small round island of the *Byeolseo* garden (*Myungokheon* garden)

Source : Lee (2001), Author’s photo

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According to Seo Yu-gu (Scholar, 1764-1845), the benefit of creating the *Jidang* was that people could enjoy raising fish, the pond could be a water supply, and people could purge their minds of sinful thoughts (Seo, 1966). During the *Joseon* dynasty, *Jidang* was designed as a square shape and had a small round island. This design was based on a *Cheonwonjibang* (천원지방) theory, which was a traditional concept of the universe in which the sky was round and the earth was square (Kim, 1994). *Cheonwonjibang* theory was similar to the geocentric theory that the universe was made of a round, centred over the square earth, which had four bearings.

However, this is not only the shape of the universe, but also has philosophical meanings. *Cheonwonjibang* theory is based on the *Yin-Yang* and Five elements theory, where the sky, including the spiritual world, was *Yang*, which also symbolised king or father, and the earth, including the material world, was *Yin*, which was symbolic of servant or mother (Kim, 1994). The *Yin-Yang* and Five elements theory considered the balance between them as most important. *Jidang* and small round island symbolise the unity and the balance of *Yin* and *Yang*, and the owner's hopes for the peace and prosperity of their descendants (Kim, 1994). *Jidang* was usually square shaped, but sometimes was designed as an irregular oval. In order to lead water to *Jidang*, a natural style facility such as *Bigu* (Image 101), which was a drainpipe made from a tree trunk, was employed.



Image 101.

Bigu of *Byeolseo* garden (*Soswaewon* garden)

Source : Lee (2002), Author's photo

Even though it seems that *Byeolseo* garden is 'nature' itself and there are not any artificial elements within the garden, signs of human involvement were visible in the artificial water features of the *Jidang*, the small round island and *Bigu*. This was because the water features were considered to be more important than the need to make a totally natural environment.

Architecture

The *Byeolseo* garden had small houses for temporary living or pavilions for taking pleasure in a garden and for studying. Recalling the purpose of creating *Byeolseo* gardens, the pavilion as a place for admiring the surroundings and academic pursuits was the most important architectural element. In most *Byeolseo* gardens, more than one pavilion could be observed. However, *Seongnagwon* garden, which

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was created as a dwelling in the 19th century, had small houses instead of a pavilion (Image 102). In this case, *Sarangche* (a main building including *Sarangbang* and *Sarangdeacheong-maru*. *Sarangbang* is the chamber for a man, and *Sarangdeacheong-maru* is a 'living room' that is a half-open space) functioned as a pavilion for experiencing the garden and studying.



Image 102.

Sarangche of *Seongnagwon* garden

Source : Lee (2002), Author's photo

Traditionally, the pavilion of South Korea was an architectural form which was temporarily stayed in, and connected humans and nature by creating openness, through not having walls. Even though the pavilion is at a minimum scale of architecture, this was the example that best represents the traditional architectural concept of South Korea, that is, people united with nature (Kim, 2010). The scholar could experience nature, learn philosophical and social ideas and contemplate through *Punglyu*, which is the activity of gaining aesthetic pleasure while escaping from the busy world and being close to nature. As a result of aesthetic pleasure, *Pungryu* led to

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moral purity (Kim, 2010). The Korean traditional pavilions could be interpreted as places for philosophical study and aesthetic appreciation (Kim, 2010). The scholars of the *Joseon* dynasty considered that self-cultivation was a more effective way of reaching the celestial state of mind rather than just learning knowledge (Mun, 1998). Likewise they looked for creative ideas through the liberation of desire and the breakaway to another philosophical concept through continuous formation and reformation. They believed that new and unique ideas were derived from contemplation in the pavilion (Choi, 2009). Thus the small-scale architecture developed a very important meaning within the *Byeolsoe* garden as a potential place of being a 'true gentleman', which is the purpose of Korean traditional philosophy.

The basic component of a pavilion is columns, the *Maru* ('living room' which is half-open space), and the *Kan* (Kim, 2010). The literal meaning of *Kan* is 'between' and constitutes an open space which connects indoors and outdoors by a lifting door (Kim, 2010). Furthermore, the *Kan* was a traditional basic unit of length and area specifically used for a Korean traditional house, which is called a *Hanok* (Lee, 1992). One *Kan* was approximately 2.4m ~ 2.7m and was the distance between supporting columns, that is to say, 1 *Kan* has 4 columns. The pavilion of the *Byeolsoe* garden was generally designed to be 3 *Kan* (4 columns with 3 spaces) by 2 *Kan* (3 columns with 2 spaces) (Lee, 1992). *Choganjeong* pavilion in *Choganjeong* garden was created according to the more typical scale of 3 *Kan* by 2 *Kan* (Image 103).



Image 103.
The example of 3 Kan x 2 Kan (*Choganjeong* pavilion)
Source : Lee (2002), Author's photo

However, according to site context, pavilion scale was bigger or smaller. *Gwangpunggak* pavilion in *Soswaewon* garden, was built as 3 Kan x 3 Kan structure (Image 104).



Image 104.
The example of 3 Kan x 3 Kan (*Gwangpunggak* pavilion)
Source : Lee (2002), Author's photo

The pavilion of a *Byeolsoe* garden was classified into one of two types according to whether or not there were rooms (Image 107) (Lee, 1992). *Musil* type (무실형) did not have any rooms, and usually this type was 1 *Kan* x 1 *Kan*. While *Yusil* type (유실형) had rooms, and can be grouped according to the layout of the rooms, namely: the central type, the side type, the separation type, the back type (Lee, 1992). Image 105 shows *Musil* type and *Yusil* type pavilion layout.

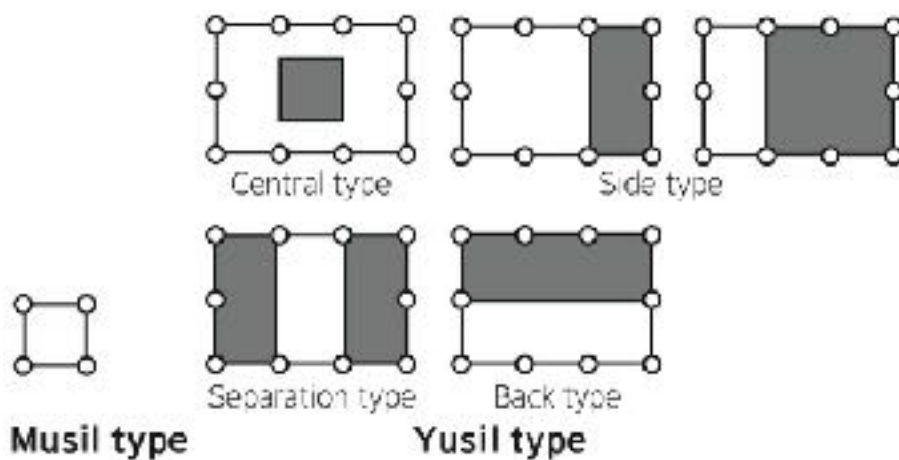


Image 105.

Musil type and *Yusil* type pavilion layout.

Source : Lee (2014), Author's illustration

Traditionally, *Musil* type was created for day time activities such as experiencing beautiful landscape, recreation or relaxation rather than study. *Soswaejeong* pavilion is a good example of this type (Image106). *Soswaewon 48 yeong* depicted an appreciation landscape from this pavilion, as follows (1st of poems):

‘Leaning against the handrail of a small pavilion.

The striking scenery of *Soswaewon* garden

is blended together to create *Soswaejeong* pavilion.

When I raise my eyes, the cool breeze is coming.

When I listen carefully, the sound of water rolls

like a marvel that can be heard.’



Image 106.

Soswaejeong pavilion. This pavilion is *Musil* type and was created for day time activities such as experiencing beautiful landscape, recreation or relaxation.

Source : Lee (2014), Author's illustration

While *Yusil* type was used for multi purpose including functions of *Musil* type pavilion and even temporary living. In addition, the central type of *Yusil* type was created in open view space. These pavilions allowed the surrounding landscape to be seen, and people, usually visitors, could stay in the central room. In this case, the room was flexible with a lifting door or large window and light wall (Image 107).



Image 107.

The central type of *Yusil* type. The room is flexible with a lifting door or large window and light wall, so room can transform into open space in summer season (red circle).

Source : Lee (2014), Author's illustration

Furthermore, the side type was designed for rest and study for a long time, rather than experiencing the landscape (Image 108): in some cases, this type was created in a location with beautiful view points all around and is flexible with a lifting door.



Image 108.

Jewoldang pavilion (*Soswaewon* garden). This is the side type pavilion, and used for study.

Source : Lee (2014), Author's illustration

The separation type was used for disciple training. In each room, teacher and pupil studied and discussed. Especially, the *Maru*, the transitional space between rooms and linked indoor and outdoor, was the space for discussion (Image 109).



Image 109.
Seyeonjeong pavilion (Yoon Seon-do's Garden on Bogildo Island).
Source : Lee (2014), Author's illustration

The back type was created at the foot of a mountain, so it had an open view of beautiful scenery in front and deep forest behind the pavilion (Image 110).



Image 110.
Seonmongdae pavilion (Seonmongdae garden).
Source : Lee (2014), Author's illustration

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A traditional Korean pavilion connected nature and people who were allowed to assimilate with nature as well as moral self-cultivation by following the laws of nature in order to reach a celestial state of mind, which was necessary to become a true gentleman (Kim, 2010).

5.4 Current management process in Byeolsoe gardens

The interviews revealed that the gardens were managed on behalf of the Korean nation by CHA from Seoul. This remote management technique was part of challenges faced by these unique gardens as there was a lack of daily management awareness of the gardens needs. In addition the gardens had no dedicated staff and no specific garden staff with the relevant knowledge and skills. At present, the maintenance of these unique expressions of Korean garden heritage are cared for by temporary unskilled staff hired by the manager from the CHA from Seoul. This situations is described by one interviewee as a “lack of professionalism”. The interviews also indicated there was not enough research concerning the individual garden history including archaeological, archival and other specialist evidence. Education was also a relevant issue raised by many interviewees both for those managing the gardens and the wider community including the local population and visitors.

5.5 Summary - *Byeolsoe* garden heritage : a way forward

Recently, much research proclaims that the *Byeolsoe* garden should be included in the ‘Scenic Site’ Category of the State-designated Heritage rather than ‘Historic Site’. As the *Byeolsoe* garden is considered a ‘Scenic Site’ this leads to challenges in garden heritage management. In particular, the maintenance and protection of the gardens and their intangible values through the lack of dedicated garden staff and recognition by the local community. All interviewees for this study perceived the traditional Korean garden as a reclusive place set in beautiful scenery, a place to be with the natural world, that is to say, most of the garden experts in South Korea recognised the traditional *Byeolsoe* garden as an expression of nature.

Byeolsoe gardens as ‘garden heritage’ cannot be defined as simply what people visually experience, but how people experience and appreciate within a garden: people can experience scenic sites with their eyes but perceive them with their social, historical and philosophical attitude and attribute values of gardens to intangible reasons. As a result, *Byeolsoe* gardens can be seen as cultural places within the natural environment, in which people’s collective memories still exist, as a vital aspect of intangible heritage.

Therefore, in order to manage *Byeolsoe* garden heritage ‘authenticity’, ‘integrity’ (UNESO, 2008) and relevance to the perspective of cultural values needs to be recognised in Korea. ‘Authenticity’ can be defined as ‘the ability to understand the value attributed to heritage depending on the degree to which information sources

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about this value may be understood as credible or truthful' (UNESCO, 2008). In relation to *Byeolseo* garden heritage, 'authenticity' can be defined as the ability of *Byeolseo* garden to prove 'accurately' or 'truthfully' what it implies. That is to say, 'authenticity' of *Byeolseo* garden heritage emphasises the relationship between human beings and natural environment. 'Integrity' can be defined as 'a measure of the wholeness and intactness of natural or cultural heritage and its attributes' (UNESCO, 2008). 'Integrity' of *Byeolseo* garden heritage focuses on social, physical conditions to secure 'authenticity'. That is to say, 'Integrity' of *Byeolseo* garden heritage should consider not only *Byeolseo* garden itself, but also any neighbouring area of garden and local perspective of garden or nature.

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CHAPTER 6

6. Changing paradigm

CHAPTER 6. Changing paradigm

6.1 Perspective of heritage : International and Korean

Even though cultural heritage is a complicated concept that has given rise to almost a decade of strong discussion and intense consideration, arguably the process of being a heritage always involves producing geopolitical development. Traditionally, nations were built up on the ideology that inhabitants have to hold ‘shared cultural belief’ (Harrison, 2013), with heritage as the basis of this belief; that is to say, heritage can be perceived as providing a particular sense of ‘communal belonging’ (Arizpe & Amescua, 2013). However, as appears by following a chart (Figure 12), Europe and North America acquires almost half of the UNESCO World Heritage list, the safeguard of heritage was created from a Euro-North American platform, as a result other countries such as South Korea have used an ‘unsuitable’ safeguard of heritage.

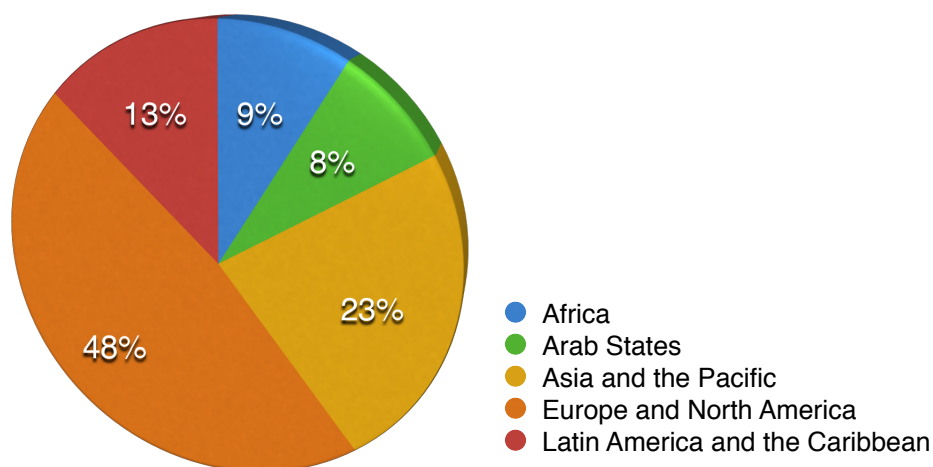


Figure 12.
The UNESCO World Heritage list in different continents
Source : UNESCO (2015) Author’s illustration

In 1962, four categories of Cultural properties, such as tangible cultural properties, intangible cultural properties, monuments and folklore resources, were classified into the Cultural Heritage Protection Act in South Korea. These categories also broke down into thirteen sub-categories still used for management of cultural heritage in South Korea (Figure 14). Even though under the influence of Japanese colonisation, the term *Munhwajae* (문화재), which means cultural property, is being used officially for cultural heritage and this term strongly implies possession and commodity. These categories reflect the Korean traditional perspective of heritage which is different to the international perspective that can be connoted as referring to physical things, that is to say categories containing intangible cultural heritage and folklore resources which are inheritance of spiritual value. These resulted in a demand for South Korea to change the term ‘cultural property’ to ‘cultural heritage’ recently.

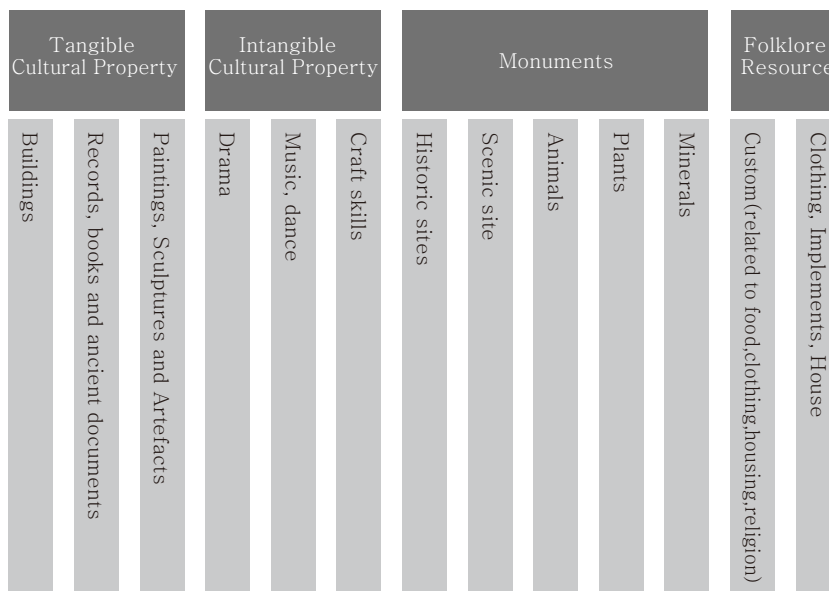


Figure 14.
South Korean heritage perspective
Source : CHA (1962) Author's illustration

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As previously stated, both perspectives have their own categories for the preservation of differing heritage. If a historic building cannot be understood by people, in a way that makes their meaning a part of their societies' life, this building has antiquity that makes the place more beautiful like art, rather than heritage that is consequently meaningful. However, none of the categories of 1972 World Heritage Convention could cover some categories of cultural properties in South Korea.

A different perspective of heritage can be inferred by comparison through network analysis, and missing or emphasising criteria would suggest how can we fill in the 'gap' between international and Korean perspective of heritage. This could be initiated as a response to particular cultural needs. This comparison analyses whether these needs are newly developed or whether they are unsettled problems of current heritage issues due to a lack of perception.

Network analysis is a good method for examining the relationships between different perspectives. The criteria for heritage, which was created at the 1972 World Heritage Convention, proclaimed an international perspective concerning heritage, as this was the first global resolution of heritage. Thus, the criteria for heritage proclaimed in 1962 by Korean Cultural Heritage Association, was used for the Korean perspective of heritage; that was the first attempt to consider heritage in South Korea. Both criteria have thirteen factors that reciprocate each other's friendship or other interaction (Figure 15).

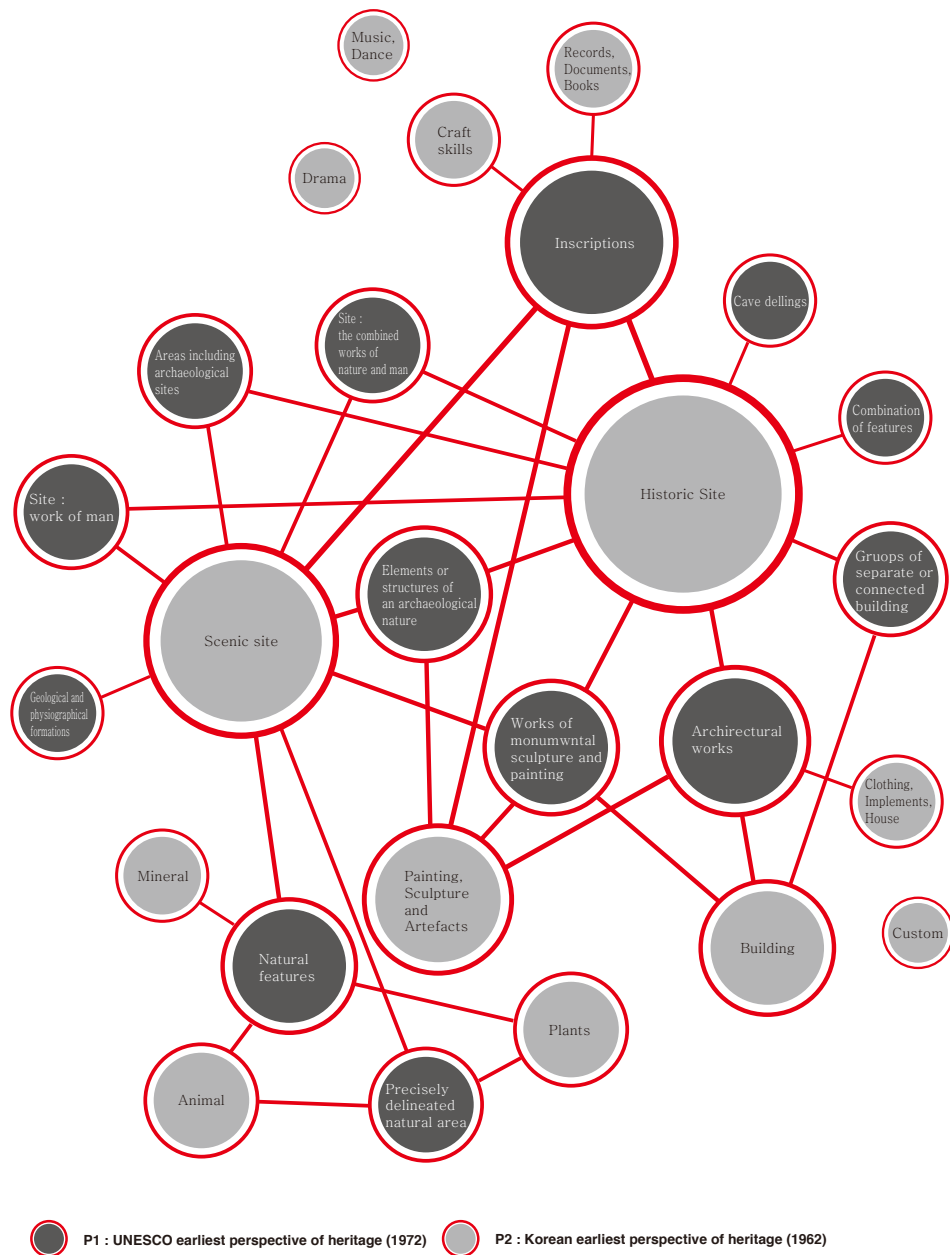


Figure 15.
 Modelling of network analysis for earliest perspective of heritage : UNESCO (P1) and Korea (P2)
 Source : Lee (2015) Author's illustration

A relative line (red) between two different circle groups, one UNESCO perspective (P1), the other Korean perspective (P2), denotes a relationship that means similar impact factor for perceiving as a heritage. Comparative dimensions of circles

refer to criteria that aim to quantify the “impact” of particular criteria within a network. Furthermore, Figure 12 shows that UNESCO perspective (P1) is no hierarchy but Korean perspective (P2) is strong hierarchy. In order to understand this difference and convey the result of the analysis, Figure 16 was illustrated.



Figure 16.

Visual representation of network analysis for perspective of heritage : UNESCO and Korea

Source : Lee (2015) Author's illustration

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In Figure 16, the Korean earliest perspective of heritage is very concentrated. That is to say, the Korean earliest perspective of heritage is focused on historic sites and scenic sites, while such as drama, music, custom did not impact for perceiving heritage at all. That means historic sites and scenic sites in Korea such as monuments, groups of buildings and sites can be understood as cultural heritage in the early stage of heritage study. In contrast, UNESCO's earliest perspective of heritage is not concentrated. An inscription is the most impact factor, but the other factors impacted on perception over a broad range as well: the difference was not big enough to consider as a hierarchy. Consequently Korean perspective of heritage can be understood as a heterogeneous aspect and UNESCO perspective of heritage can be considered as a homogenous aspect.

Another notable difference between UNESCO and Korean perspective of heritage is the aspect of separating natural and cultural heritage. In international perspective, as mentioned in chapter 2, due to theories of modern Cartesian dualism, natural and cultural heritage were to be considered as clearly separated concepts. However, scenic sites in South Korea connoted both natural and cultural heritage concepts. That is to say, scenic sites do not mean only beautiful landscape such as natural features, geological and physiographical formations, and precisely delineated natural areas. Scenic sites can be understood as a cultural landscape, therefore these are embracing a diversity of indication of the interaction between human beings and natural environment.

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The earliest Korean perspective could not reflect Korean traditional view point, because this was the result of translating from Japanese perspective, and at the same time reflecting the strong view of national ownership of heritage. In 1970s, Korean government strategy of heritage management was created according to the earliest UNESCO perspective which did not consider intangible heritage. As a result, some Korean intangible heritage was devalued, so several critical situations, in which Koreans might lose their own cultural ability, have occurred.

For example *Arirang* (아리랑) is a popular music form of Korean folk song and the result of collective memories created by ordinary Korean people throughout generations. This song is traditional and represents an important form of intangible heritage that creates repeated life style and spiritual belief, and be claimed as structuring physical ‘spaces’. However, because of devaluation of *Arirang* (아리랑) since 1970s, there was a lack of research on *Arirang* (아리랑) as an important custom. Ironically, Chinese government designated *Arirang* (아리랑) as a National Intangible Heritage in 2011, because ethnic Koreans living in China calling *Joseonjok* (조선족) have sung *Arirang* (아리랑) to create their repeated life style and their spiritual belief (Kim, 2012). In addition, most of Korean traditional garden including *Byeolsoe* garden would come under Historic Sites criteria in order to protect existing gardens, reconstruct vanished ones, and restore those that were damaged before 2010. In Korea, many studies about *Arirang* (아리랑) began to appear after 2010 when the perspective of heritage had been changed in terms of changing perspective of UNESCO (as mentioned later). As a result, *Arirang* (아리랑) have been listed on The

Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in 2012, and designated as an Important Intangible Heritage No. 129 by Korean government in 2014.

For the comparison of perspective of heritage between UNESCO and South Korea, several aspects are understood as important to be studied. These can be summarised as follows (Figure 17) :

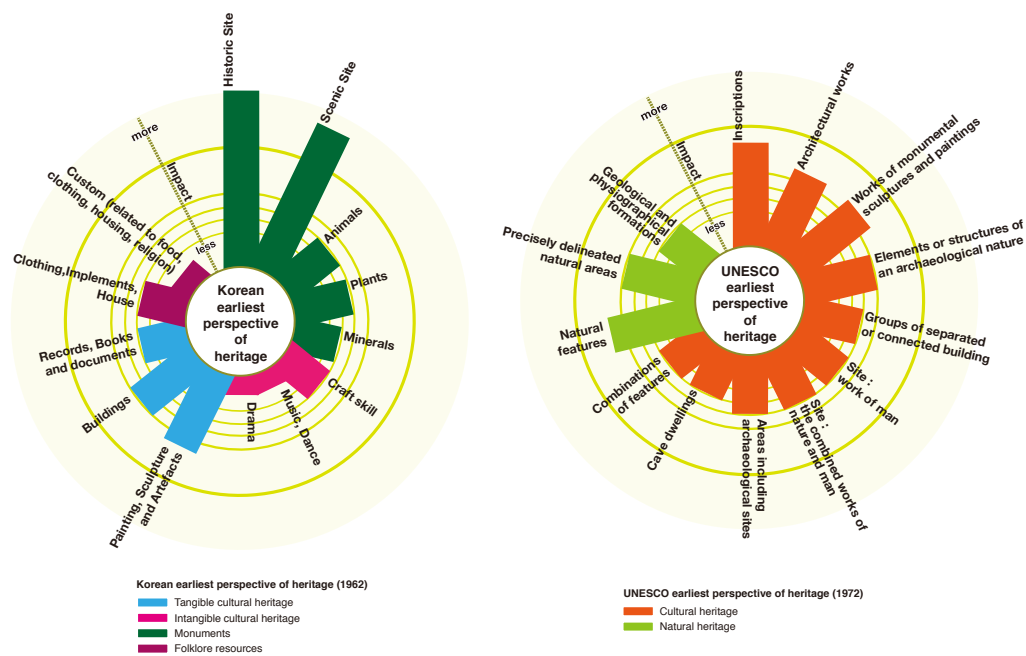


Figure 17.

Impact factor assessment of perspective of heritage (UNESCO and Korea)

Source : Lee (2015) Author's illustration

- The earliest Korean cultural values after modernisation were based on Japanese perspective, so could not cover every Korean cultural value ;
- UNESCO perspective (often considered international point of view) did not consider intangible values of heritage. Any criteria of heritage in UNESCO cannot connect with intangible heritage perspective in South Korea;

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- UNESCO perspective clearly separated natural and cultural heritage in terms of modern Cartesian dualism, but Korean perspective have mixed criteria. Scenic sites in South Korea connote natural and cultural heritage;
 - Korean perspective of heritage is strong hierarchy, heterogeneous and concentrated. This aspect reflects Korean cultural background based on Confucianism. Generally, Korean society was controlled by invisible hierarchy such as age and gender. According to anthropologist Hall (1976), ‘unconscious’ cultural attitudes can be seen in routine communication; he claimed *high-context* and *low-context* culture. In high-context culture such as Korea, terms and the choice of term is very important to communicate with each other, because just a few words can deliver a complex meaning very effectively and let the cultural context explain everything. In low-context culture, communicators need an explicit communication way. A Korean high-context culture came from social hierarchy based on Confucianism, especially *Smagang* (삼강) which is the doctrine for hierarchy. In this doctrine, the King is the lord of the servant, the father is the lord of his children, the husband is the lord of his wife.
 - In South Korea, conservation strategy for heritage properties was created, still based on an international strategy, so that much Korean heritage, especially intangible heritage such as custom, became neglected for a while.

6.2 Perspective of intangible heritage : International and Korean

The traditional perspective of heritage in Western societies, which is natural and cultural heritage in terms of theories of modern Cartesian dualism, has resulted in the need to increase the importance of consciousness about intangible cultural heritage for better sustainable evolution. Through the consciousness of intangible heritage, the 2003 UNESCO Convention for Safeguarding of the Intangible Cultural Heritage was adopted. One of the main issues of this convention is the need to improve existing international agreements regarding intangible cultural heritage, which considers important problems; the first is the ignorance of intangible cultural heritage; and second is the still existing criteria of cultural heritage into tangible and intangible. As mentioned, the World Heritage Convention classified cultural heritage into three main categories; Monuments and Groups of buildings clearly refer to tangible historical remains, meanwhile Sites arguably is more than the built environment, that is related to social evaluation compared with history, art or even science. In this sense, the 2003 UNESCO Convention for Safeguarding of the Intangible Cultural Heritage defined intangible cultural heritage and classified five criteria for intangible cultural heritage as follows:

- Oral tradition and expression, including language as a vehicle of the intangible cultural heritage
- Performance art
- Social practice, ritual and festival events
- Knowledge and practice concerning natural and the universe
- Traditional craftsmanship

As appears by following chart (Figure 18), Asia and the Pacific acquires almost half of the UNESCO Intangible World Heritage list, that means intangible perspective is more suitable to express Asian culture.

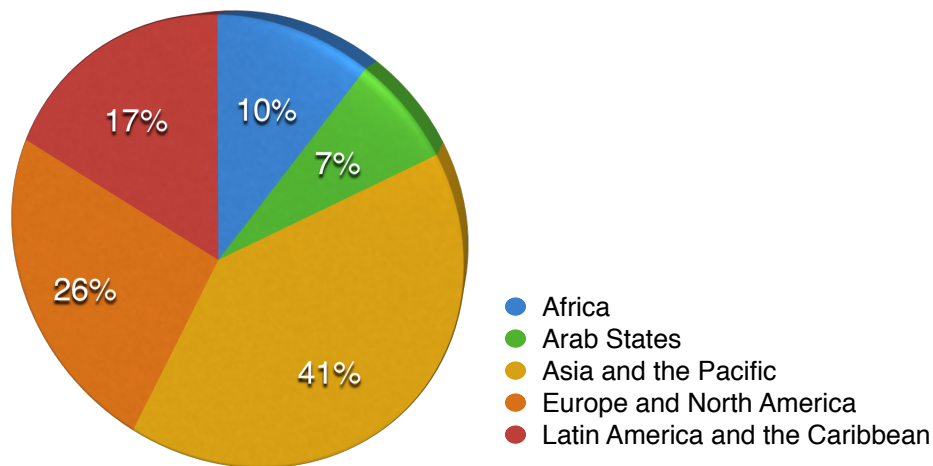


Figure 18.
The UNESCO Intangible World Heritage list in different continents
Source : UNESCO (2015) Author's illustration

Furthermore, as appears in the following chart (Figure 19), the difference of heritage perception in Europe and North America as leaders in international perspective still shows a huge gap between tangible and intangible cultural heritage compared to other regions, that is to say tangible heritage is still dominant in perspective of heritage.

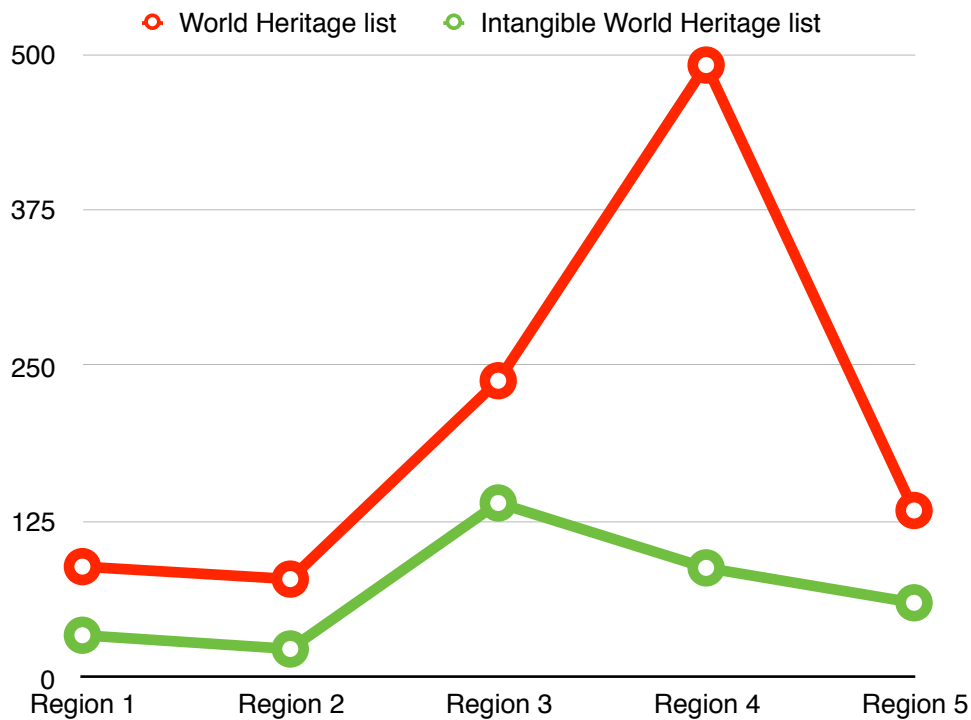


Figure 19.

Comparison between the World Heritage list and Intangible World Heritage list by UNESCO in different continents (Region 1: Africa, Region 2: Arab States, Region 3: Asia and the Pacific, Region 4: Europe and North America, Region 5: Latin America and the Caribbean)

Source : UNESCO (2015) Author's illustration

In South Korea, early attempts to protect cultural properties resulted in focussing attention on the importance of historic remains at the expense of intangible cultural heritage due to lack of strategies suitable to the Korean context. Therefore, in the Cultural Property Protection Act (1962), under the 2010 revision of cultural heritage categories, the 'associated intangible value' of cultural properties, such as games and ritual, were classified as Intangible Cultural Properties; the archaeological resources were classified as Tangible Cultural Properties, that is to say, 'past' remains separated into existing remains and partly-existing remains. Monuments category also contained topography, geology and caves for the first time.

Figure 20 expressed the relationship of network data and conveyed the result of the analysis. A relative line (red) between a two circle group, UNESCO's perspective of heritage is P1' and the Korean perspective of heritage is P2', denotes a relationship, that means similar perspective. Furthermore, comparative dimensions of circles refers to criteria that aim to quantify the 'impact' of particular criteria within a network. In this analysis, all criteria can be connected to at least one from the opposite side. Like first network analysis, latest Korean perspective (P2') of heritage is strong hierarchy, but UNESCO perspective (P1') is no hierarchy. However, UNESCO's perspective reflect that intangible heritage began to consider as a important heritage concept; Korean perspective developed more detailed criteria. In addition, in Korea, due to reconstruction of cultural value in 1970s, intangible values of heritage, which devalued, were considered as an important factor. Scenic sites became the most impact factor like historic sites. This can be interpreted as a unique perspective of Korean tradition about landscape which is not just a physical landscape apart from human beings and their activities, but the result of interaction between human beings and nature. That is to say, scenic sites of South Korea reflect an outstanding and unique perspective of cultural landscape, which was developed based on the social circumstances, significant natural monuments and natural processes at the same time; this can be inferred by Korean traditional philosophical thought that mountains and water can reflect human beings' desire for being a part of nature. This is an important change of recognition about heritage. As a result, many landscapes such as *Byeolseo* gardens were considered as a cultural landscape which was created in order to find philosophical and religious pleasure and comfort rather than simple

objects. In order to understand this change and convey the result of the analysis, Figure 21 was designed.

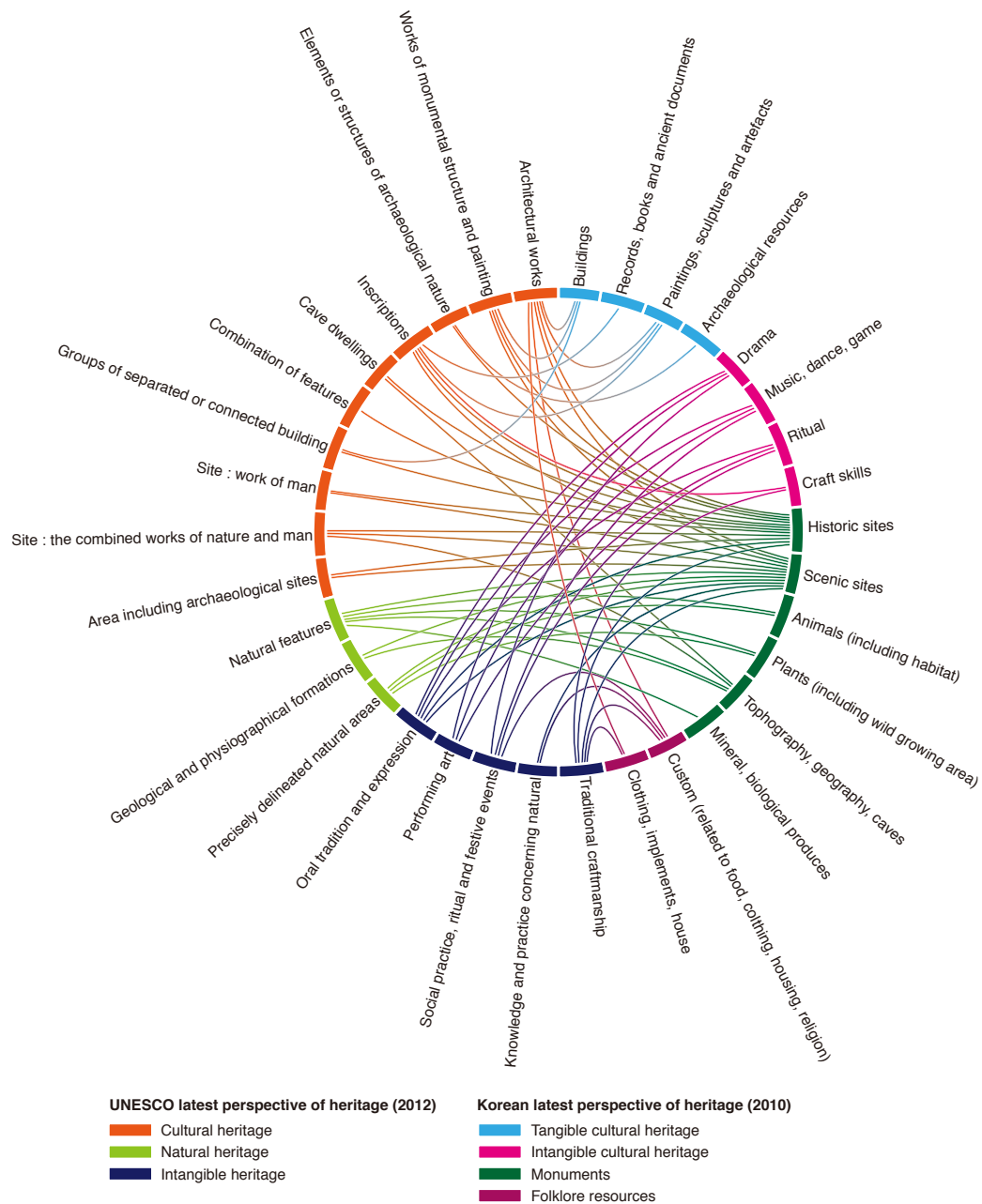


Figure 21.
Modelling of network analysis for perspective of intangible heritage : UNESCO and Korea
Source : Lee (2015) Author's illustration

In Figure 21, the Korean latest perspective of heritage is very concentrated but intangible cultural heritage became a greater impact factor. That is to say, the Korean latest perspective of heritage is classified into more detailed criteria and is focused on historic sites and scenic sites; moreover criteria such as drama, music, and customs gave an impact for perceiving heritage more precisely than earlier. In contrast, UNESCO's latest perspective of heritage is not concentrated. Architectural work is the most impact factor and intangible cultural heritage such as oral tradition and traditional craftsmanship have become more impact factors.

For the comparison of latest perspective of heritage between UNESCO and South Korea, several aspects are realised as important to be studied, which can be summarised as follows (Figure 22):

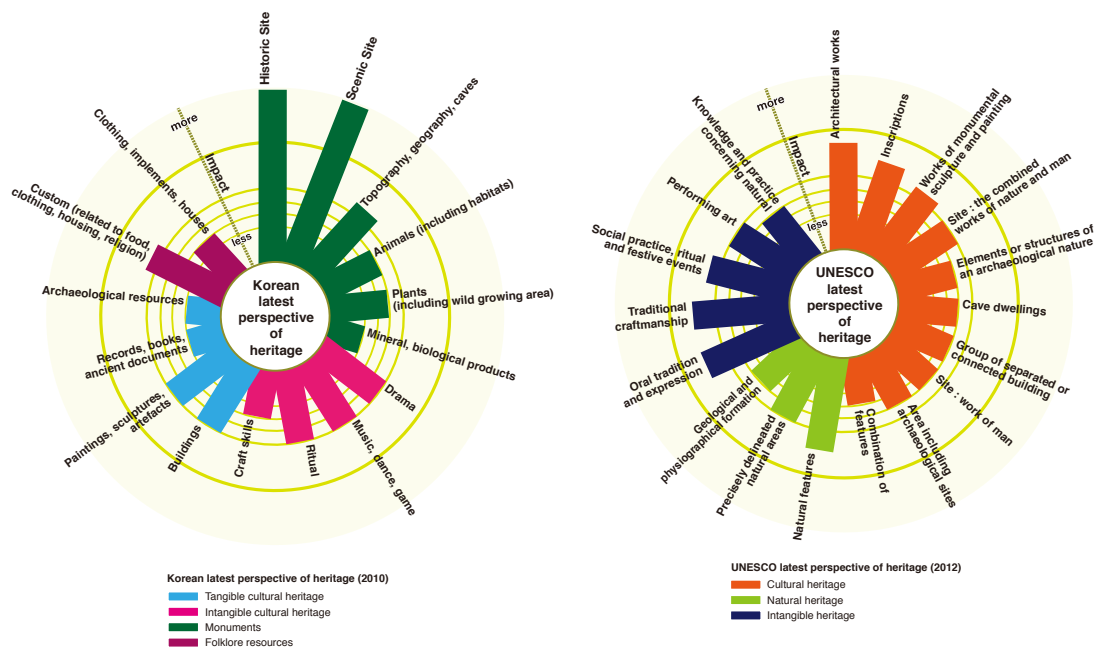


Figure 22. Impact factor assessment of perspective of heritage (UNESCO and Korea)
 Source : Lee (2015) Author's illustration

- After 1970s, Korea reconstructed its national identity and began to consider intangible heritage as an important factor. Figure 23 shows intangible cultural heritage (pink bar) and folklore resources (purple bar) became more impact factors.



Figure 23. Impact factor assessment of perspective of heritage (the earliest and the latest perspective of Korea)
 Source : Lee (2015) Author’s illustration

- As a result, seventeen intangible cultural heritage activities including *Arirang* (아리랑) have been listed on The Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in South Korea;
- The latest different perspectives between UNESCO and South Korean have narrowed much. That is to say, UNESCO began to consider intangible value of heritage and Korea began to reconstruct Korean own values of heritage

strongly including intangibility. Figure 24 shows intangible heritage category (dark blue bar) was omitted and highly impacted;

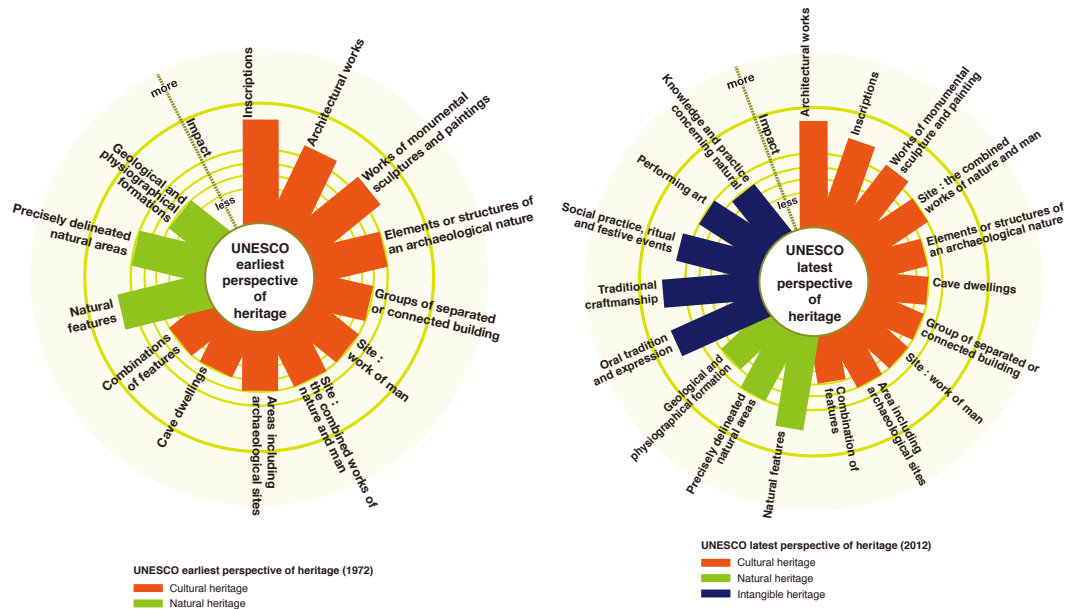


Figure 24.

Impact factor assessment of perspective of heritage (the earliest and the latest perspective of UNESCO)

Source : Lee (2015) Author's illustration

- Although the concept of intangible heritage emerged in international society, in Europe and North America having hegemony this concept is not yet widespread ;
- Traditionally, in South Korea, historic sites would be perceived as a tangible cultural heritage such as monuments, and scenic sites would be perceived as mixed cultural heritage - natural, tangible and intangible cultural heritage. In the earliest perspective, historic sites were impact factor more than scenic sites, but recently scenic sites became an equally important impact factor like historic sites.

6.3 Value of historic garden : International and Korea

Recently, historic gardens began to be considered as cultural heritage in many countries. However, this conceptual progress is disused in practice in most cases, because of lack of knowledge of garden heritage and unclear interests of the value of garden culture. In some countries such as South Korea, the main agent of management activity for historic garden considered a historic garden as just open green space, but not as cultural heritage. That is to say, historic garden has been regarded as a public park. This gap between concept and practice of historic garden devalued historic garden and also produced the most significant risk to the appropriate use of historic garden. For this reason the Charter of Florence of 1982 was in agreement in the ICOMOS General Assembly in Rome on 15 December 1982 and proclaimed a meaningful step in the conservation of historic gardens. From then, most European countries began to consider this agreement about historic garden as an international standard. The 1982 ICOMOS Florence Charter on Historic Gardens (Florence Charter) defined a historic garden as an architectural and horticultural composition of interest to the public from the historical or artistic point of view (ICOMOS, 1982) as the first step of addressing a specific field of garden preservation within preservation of historic resources. As such, it is to be considered as a monument. As a monument, the historic garden must be considered in accordance with the spirit of the Venice Charter, which defined what monument as a heritage is. However, since historic garden is a living monument, its management must be governed by specific rules beyond the principles of management programme for fixed monument. In order to manage historic garden in terms of the concept of cultural

heritage, the composition of garden heritage preferentially should be classified. The Charter of Florence of 1982 defined this, as follows: The architectural composition of the historic garden includes design plan, topography, vegetation, structural and decorative features, water features, buildings, particular environment, all of which are tangible heritage; furthermore, a historic garden was related with memorable acts such as a major historic event; a well-known myth; an epic combat; or the subject of a famous picture, all of which are intangible heritage (Figure 25) (ICOMOS, 1982).

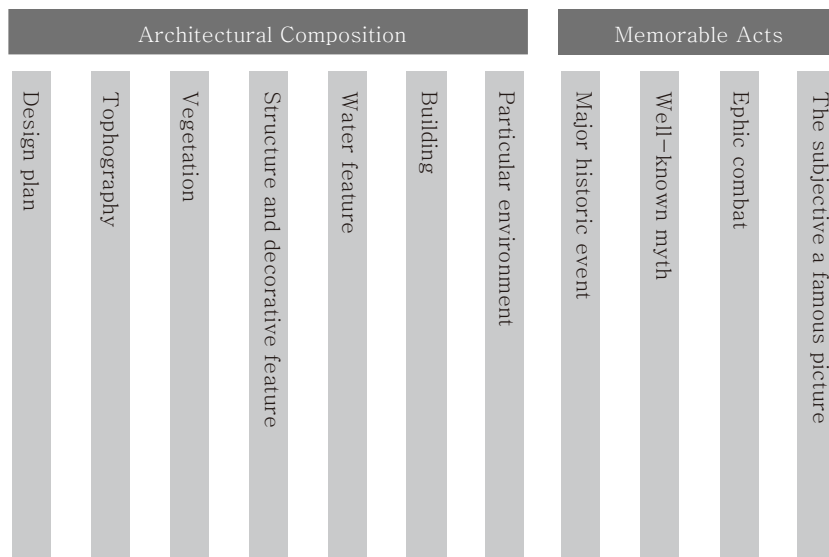


Figure 25.

The composition of historic garden heritage with international point of view

Source : ICOMOS (1982) Author's illustration

Some Korean traditional gardens have been designated in other categories such as a Historic Site by the government, but in this study, Korean traditional gardens, especially the *Byeolsoe* garden, must be in a range of Scenic Sites for management because the *Byeolsoe* garden is not only a historic place containing archaeological evidence, but also a memory-making place which can be discussed as cultural landscape containing a relationship driven by a specifically Korean view of nature.

Due to this perspective, the composition of historic garden in South Korea was classified by the author. This new definition of the composition of historic garden derived from comparison between results from field trips observing connections between tangible and intangible garden heritage, and results from a study of the official *Byeolsoe* gardens references, such as *Report of Byeolsoe garden as a Scenic Site resource*, which were provided twice from CHA (2009, 2010). As a result, some elements such as inscriptions were understood to have both attributes, tangible and intangible heritage, so a mixed heritage category has been created (Figure 26).

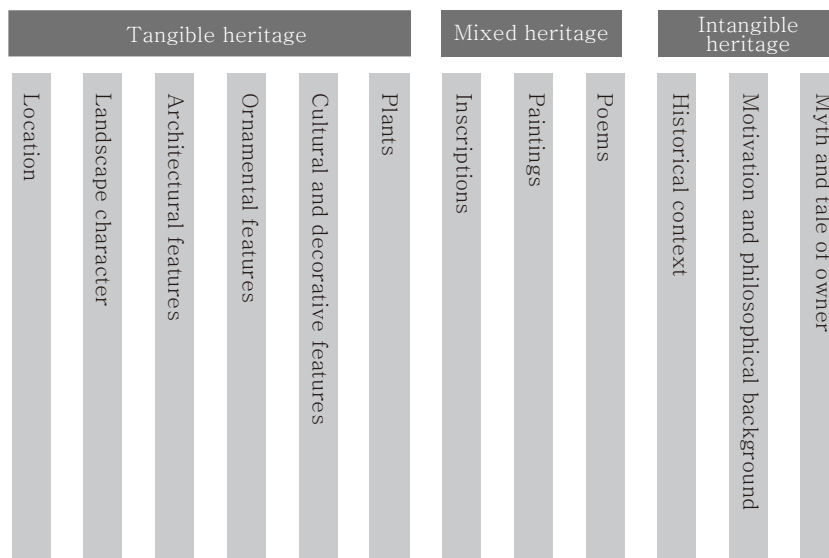


Figure 26.

The composition of historic garden heritage with the author's point of view

Source : Lee (2014) Author's illustration

According to network analysis (Figure 27), the change of the component of historic garden and different perspective of garden heritage between international and Korean can be illustrated.

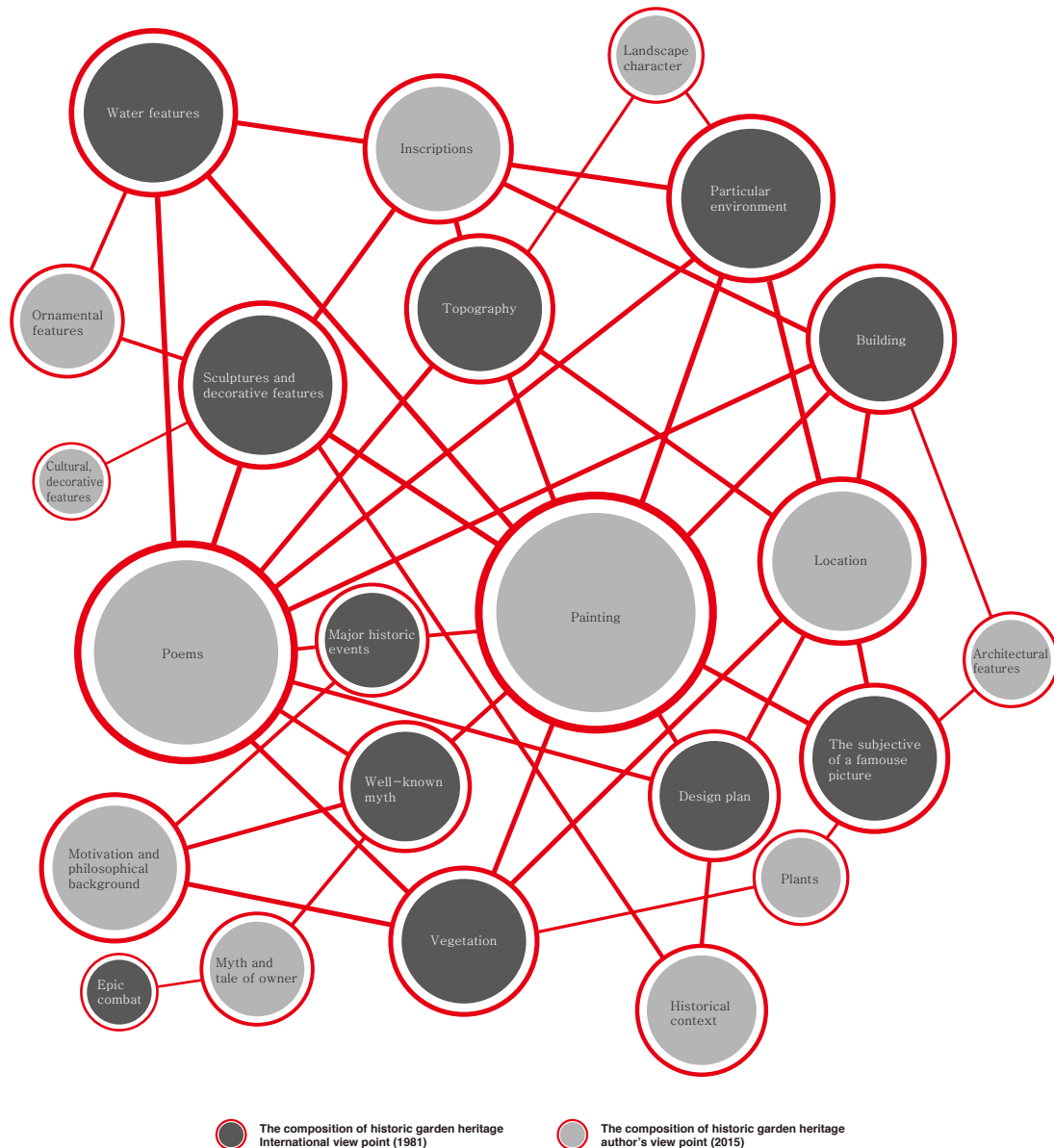


Figure 27.

Modelling of network analysis for the component of historic garden : International (CHG1) and author (CHG2)

Source : Lee (2015) Author's illustration

Figure 27 expressed the relationship of network data and conveyed the result of the analysis. A relative line (red) between a two circle group, UNESCO definition of historic garden (representative of international view point) is CHG1 and the author's perspective of heritage (representative of Korean perspective) is CHG2, denotes a relationship, that means similar definition. Furthermore, comparative dimensions of

circles refers to criteria that aim to quantify the ‘impact’ perception of particular criteria within a network. In this analysis, all criteria can be connected to at least one from the opposite side. This network analysis shows Korean perspective (CHG2) of historic garden is strong hierarchy, but international perspective (CHG1) is no hierarchy. In addition, mixed heritage category became the most impact factor of perceiving historic garden in South Korea. This can be interpreted as a unique perspective of Korean garden culture which did not focus on just a physical landscape apart from human beings and their activities, but the result of memory between human and nature. That is to say, mixed heritage of Korean traditional garden reflects an outstanding and unique perspective of historic garden, which was developed based on the social and historical context; in many cases, poems or inscriptions were carved in natural rock or wooden plaque, a great tangible asset, and at the same time these could bring Korean historic gardens to perfection meaning, which is intangible heritage (Image 111).



Image 111.

Sigyeongjeong 20 yeong. This is 20 serial poems about *Sigyeongjeong* garden, written by *Im Eok-ryeong* (1496~1568, Poet in *Joseon* dynasty).

Source : Lee (2009), Author's photo

Mostly, the inscription or poems described the place or location of the Korean historic garden and experiences within the garden. In addition, these were created to express the owner's attitude towards life and the Taoist concept of the universe. These form the bridge between physical features of the garden and symbolic meaning of the garden. That is to say, these were the last piece of jigsaw puzzle of garden making in Korean tradition. In order to understand this recognition and convey the result of the analysis, Figure 28 was designed.

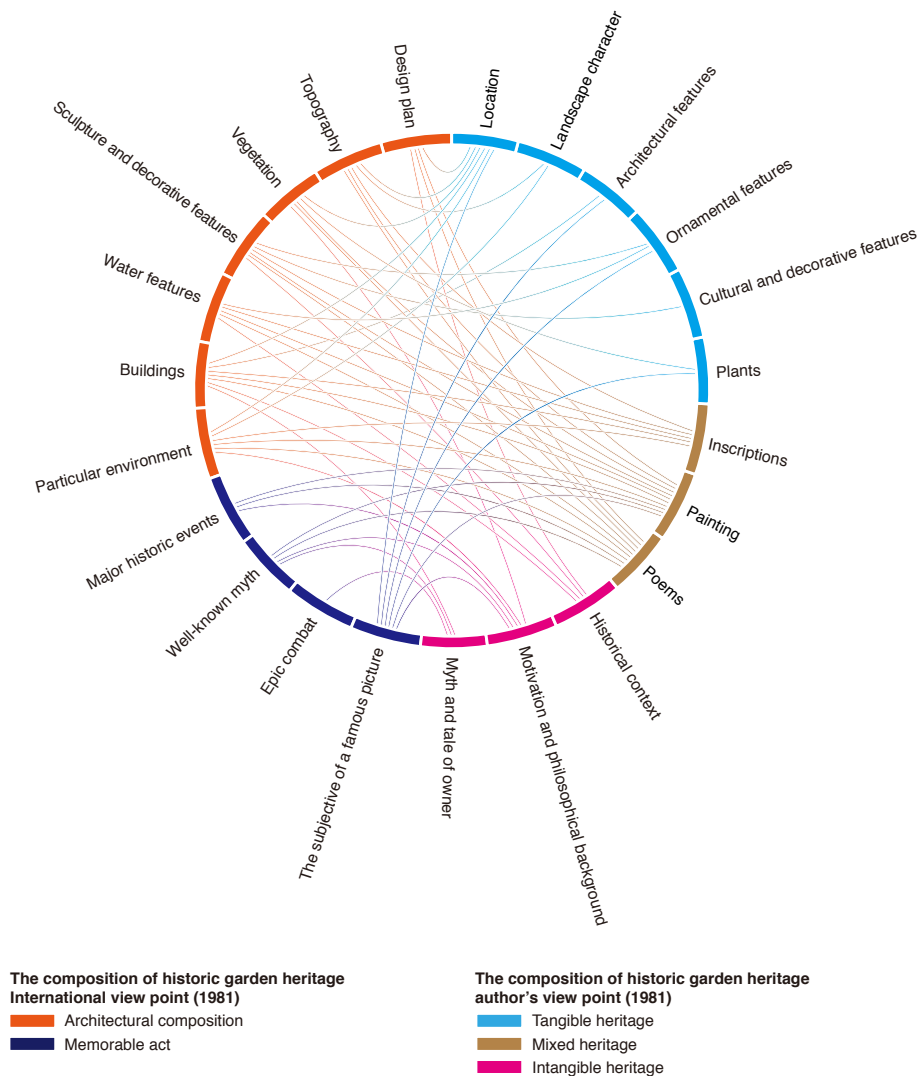


Figure 28.

Modelling of network analysis for the component of historic garden : International and author

Source : Lee (2015) Author's illustration

For the comparison of perspective of historic garden between UNESCO and author's concept, several aspects are understood as important to be studied. These can be summarised as follows (Figure 29) :

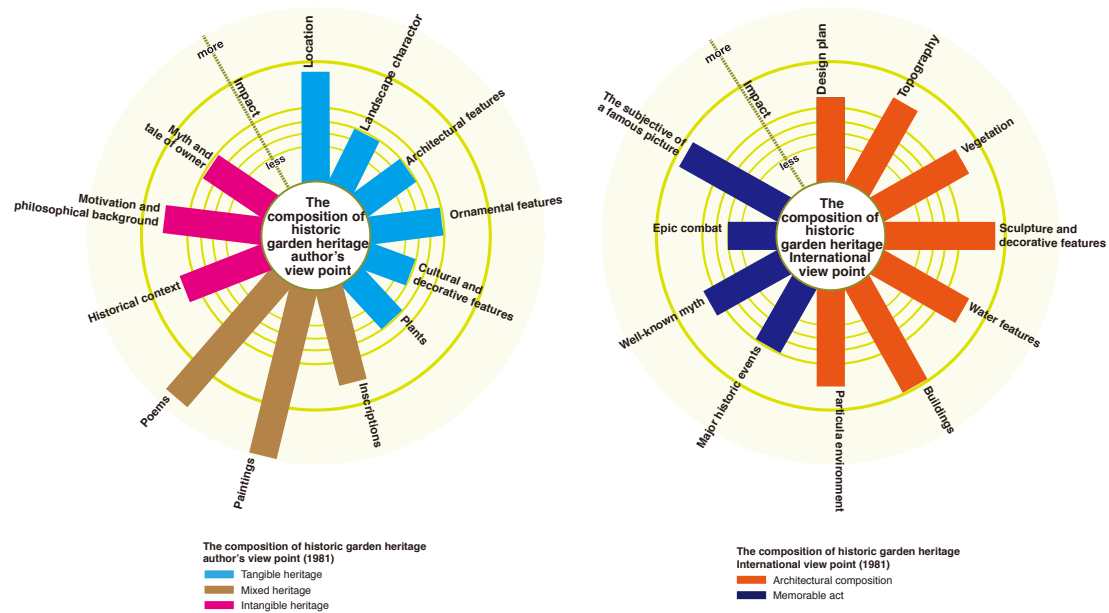


Figure 29.

Impact factor assessment of perspective of historic garden (UNESCO and author)

Source : Lee (2015) Author's illustration

- Generally, UNESCO perspective (often considered international point of view) of historic garden is architectural composition, that is tangible asset;
- However, this perspective considered a memorable act as a component of historic garden, that is intangible asset;
- UNESCO perspective clearly separated tangible and intangible components of historic garden, but author's perspective, which is based on Korean traditional perspective of garden, have mixed criteria which have tangible and intangible attributes;

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- Author's perspective of historic garden is strong hierarchy, heterogeneous and concentrated. Mixed heritage such as poems, painting, inscriptions is the most strong 'impact' factor of creating Korean traditional garden.

6.4 Summary

The literature revealed intangible heritage became an integral value of cultural landscape, as recognised by UNESCO (2003), in the way people have appreciated the land, in myths, beliefs and stories related to their way of living. The *Byeolsoe* garden represents the traditional and living culture as Harrison (2013) claimed by displaying intangible cultural heritage values such as the practices, representations, expressions, knowledge and skills. These values were evident in the case studies, for example poetry was inscribed as a physical object within the garden but provided intangible evidences. For example *Soswaewon 48 yeong* from Kim Inhu (1510-1560) expressed how a cool breeze could be experienced in the garden pavilion, very often these poems refer to sensory experience. One interviewee appreciated a strong connection between tangible and intangible, 'I don't think there is an difference between tangible and intangible heritage. We should think of both concepts together (Interview 5).

The network analysis shows that from an international and national perspective the management of intangible heritage of the *byeolsoe* garden is a challenging issue and that the present Korean approach is not sufficient to conserve these gardens for future generations. The existing scenic and historic site management focuses on tangible elements such as monuments, natural features or archaeological remains

rather than the intangible elements linked to the byeolso garden such as poetry. Figure 21 reveals that the Korean government now recognises the need to manage intangible heritage as part of their cultural landscape but at present this research has revealed that this management is inadequate for the byeolso garden to be protected as an expression of Korean cultural heritage.

CHAPTER 7

7. Setting a vision for intangible garden heritage

CHAPTER 7. Setting a vision for intangible garden heritage

7.1 Vision for management

This chapter is a proposal of establishing the cultural value of intangible garden heritage which studied throughout this thesis; depending on the analysis for literature review concerning intangible heritage and garden heritage in South Korea, network analysis in order to investigate the relative perspectives of garden heritage between Western and Eastern culture, and a thorough study of fifteen case studies of garden heritage sites in South Korea. Furthermore, the main pattern for general recognition of intangible garden heritage are defined in details.

High quality management of garden heritage requires situating a thorough vision that targets a socio-cultural change. Arguably garden heritage site, local community, decision-maker can be considered as a three main pillars of sustainable managing the garden heritage. For reaching such a vision, a full consciousness of the garden heritage should be acknowledged. It was demonstrated in this study that focusing on establishing significance of intangible garden heritage in South Korea usually produced from non-systematic attempts, which lead societies not to real development nor encourage feelings of belonging within communities. Because the cultural influence of the significant of garden heritage reached far beyond the tangible asset, as it represents a very important philosophical symbol which based on

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perspective of the harmony between heaven and human beings was considered as the best virtue of life, which can be described as an organic perspective of nature; and it contains collective memory within gardens, which can show how people experienced and appreciated in garden.

7.2 The principle for understanding garden heritage

From the three network analyses and fifteen case studies, as well as garden heritage literature and documents for garden heritage, this study has proposed six principles that will be used by garden managers and curators to designate historic gardens for their appropriate values and develop education programme for local communities. These principles should consider how the public develop their understanding of garden heritage sites, because the public can have advantages from the garden heritage management such as development of heritage awareness, improvement of local identity and local tourism. Thus encouraging public understanding of the garden heritage, and ensuring the necessity of their efforts for garden heritage management should be considered.

As result of this study, it can be stated that all garden heritage sites can follow six principles, but every individual sites have different degree important in terms of contexts and appearance. For example, in the case of Korean traditional garden, *Byeolsoe* garden, ‘scenic significance’ might be more important than ‘architectural significance’ as many of architectural features vanished.

7.2.1 Architectural significance

Generally, buildings or towers within the *Byeolseo* garden in South Korea have represented philosophy, religion, political power, wealth, and other meanings of garden history. So they can be understood as special features which visualise people's desires and aspirations to the world, and through these architectural features the meaning of garden and experience of the has been developed. As was explained in Chapter 4, every memory about *Byeolseo* gardens is related to philosophical and political context, but generally historic gardens can be defined by their existing setting which is tangible heritage, and architectural significance. According to UNESCO, the architectural/monumental significance of listed World Heritage Sites can be regarded as the most perceived significant (UNESCO, 2016). As mentioned in Chapter 4, of the *Byeolseo* gardens which are on the state-designated Scenic Site list, 73% used a pavilion's name as the title of the garden. This demonstrates that the *Byeolseo* gardens' architectural features have a highly perceived value to the public, even though the architectural features may have lost authentic value. Most of architectural feature in *Byeolseo* garden had rebuilt after 1970s.

The value of architectural significance to garden heritage sites can be inferred by the definition of cultural heritage by UNESCO. The World Heritage convention produced the definition of cultural heritage, which involved monuments, groups of buildings and sites (see Chapter 2 , UNESCO's definition of cultural heritage).

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‘Authenticity’ is the most important concept of architectural significance, Feilden & Jokilehto (1993) described authenticity for cultural heritage management as being divided into four categories: authenticity in materials, workmanship, setting and authenticity of design. In this study, ‘authenticity’ within garden heritage sites of South Korea can be categorised into five, as follows:

- Authenticity in component: existing physical evidences and historical stratigraphy, which studies rock layers and layering, and significant design movement in history, and the process of ageing,
- Authenticity in landscape: elements of landscapes surrounding Byeolseo garden sites,
- Authenticity in craftsmanship: substance of original architectural proficiency and technique of management and structural mechanism,
- Authenticity of design: aspects in which the architectural, artistic, engineering, or functional design of the garden heritage site. This can be understood as the original meaning and philosophical concept, the artistic and functional idea.

7.2.2 Historic significance

The greater the understanding of the identity and history of *Byeolseo* gardens, the more people will perceive their cultural value. Garden heritage in South Korea is a time-referenced place. The special value of historic gardens can be claimed to an

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extension of *the landscape*, which creates a ‘time-reference’ through the centuries, that is to say, we can “appreciate the same view of the landscape and share an aesthetic appreciation with past generations. That is to say, the special value of historic gardens can bring the effect of ‘time-referencing’ forward to the contemporary gardens, where the communication between past and present can be created by existing or vanished architectures and meanings within the gardens. In order to appreciate special value, historical awareness should rely on ‘understanding fact’ about the past. Understanding fact, which is time-referencing, can conceptualise a historic gardens and bring them under a form of order, so that historic gardens can be to a public’s benefit.

History can be defined as ‘the time’ which is always a past, because the exact moment perceived ‘now’ is in the past as soon as people capture it. Although time is a very complicated idea, generally time can be defined as a measuring tool that people use to sequence events. Thus, tangible heritage in gardens represent the clear evidence of time, and moreover intangible garden heritage such as poem represents a sequence events. The character of an historic garden can be defined in terms of time period. Furthermore, managing time-referencing of an historic garden would maintain homogeneousness of activities and control a balancing of developing of local communities. In particular, *the time reference* the periods of development of the Byeolsoe garden occurred due to the factional splits which grew out of allegiance to different philosophical schools and regional differences.

7.2.3 Memorial significance

In this study, it is asserted that memories about historic garden are the important connection between fragments of historic remains, be they existing or absent. Memory can be defined as the understanding of ‘inherited’ fact from the past, therefore experience within a garden and culture background can result in a memorial significance for gardens, which might differ from one person to another unlike historical significance; as memorial significance is a perception of the past in the present time, rather than the historical significance of historical events.

In South Korea, Japanese colonisation, Korean war, and modernisation in 20th century posed a threat to the memorial significance of historic gardens; as invaders from different cultural backgrounds have tried to erase historical significance as part of the control or development Korean peninsula. Especially, for the next generation which have only a short memory of place detached from their garden heritage and resulting in lose of their identity linked to history. In this study, it can be claimed that memorial significance which contains shared activity, experience, and communication is a very effective tools for rebuilding identity and feelings of belonging; because people react to an environment in terms of the meaning (Rapport, 1982). From the case study of Byeolsoe gardens through the poetry concerning the gardens, it was understood that philosophical or social memory can merge meanings of actual events and metaphysical stories.

7.2.4 Symbolic significance

Generally, symbolic significance is an important aspect of memorialised memories, that is to say, shared experiences and memories within historic gardens might encourage the creation of a communication through the vocabulary of the symbolism within the place. Symbols are source of meanings that are linked to a particular philosophy, scholar community, or political faction. Symbols within Byeolseo garden, such as the symbolic meaning of plants (see chapter 4), might have totally different meaning in another cultural background.

The case study, especially integrating *Soswaewondo* (18th century painting) with *Soswaewon 48 yeong* (48 serial poems), has proven that symbolic meanings given to particular plants are the result of communicating the complex meanings of philosophical thought and tangible setting (see chapter 4). Only tangible setting themselves alone could not create symbolic meaning of place. For example, Confucianism and Taoism which attached their philosophical ideas to the *Byeolseo* gardens cannot be due solely to the presence of old trees which might be hundreds years old, as the same trees have grown all over Korean peninsular, but result from philosophical meanings attached to these plants (see chapter 4). For example, the concept *Mureungdowon* (무릉도원) means the ‘Heaven of Taoism with peach flowers’ (Song, 2012), so peach (*Prunus persica*) represents heaven. *Yang San-bo* planted *Prunus persica* within his garden, *Soswaewon* garden, in order to evoke

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Mureungdownon (Cheon, 1999). Symbolic significance is an important aspect of the *Byeolsoe* garden and one of the elements that can be considered to be strongly linked to national identity and garden culture. For example, a pavilion within the gardens was a main symbolic element of the secluded nature of the *Byeolsoe* garden, so in many cases the pavilion's name names will reveal the whole identity of the design concept, landscape context, owner's name, inspiration or philosophical perspective (see chapter 4). Usually features of symbolic significance are useful for for tourism and publicity. Furthermore these should be considered as major tools for shaping collective memory about the gardens. If symbolic significance would change for some reason, the identity of gardens would be reshaped, which means devaluing garden heritage. *Seongnagwon* Garden, which is the only existing *Byeolsoe* garden in Seoul, is the best example for this (see chapter 1). This garden was re-shaped from its original atmosphere due to the restoration by the Government; thus the garden has been closed to the public and as it lost its original identity.

7.2.5 Scenic significance

The *Byeolsoe* garden can be considered not only as an historic place containing archaeological evidences, but also a memory-making place which can be discussed as a cultural landscape containing a relationship driven by a specifically Korean view of nature. Furthermore, a *Byeolsoe* garden was located in a scenic site which had mountains or rivers, and therefore landscape contexts, such as land form and water

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source were very important to creating the garden. When pavilions within a Byeolsoe garden contribute to the visual significance of the garden, they should create a picturesque image that harmonises with the artistic view and value of the surrounding landscape. As mentioned chapter 4, this called *Oe-won* (외원) which is the principle of visually incorporating landscape beyond the garden boundary into the composition of a garden; moreover visually incorporated landscape was framed for the viewer from the pavilion which located to observe the best view point.

As scenic significances depends upon the context of landscape, it requires continuous monitoring, management of the landscape design, and development controls. Thus, regulation that control the height, quality and style of buildings within the gardens, the surrounding area and viewpoints is most important to ensure the preservation of the original landscape experience within garden. As mentioned chapter 4, *Baegunjeong* garden produced a visual experience so that visitors could see a cloud rises over the mountain, so landscape context should be controlled to retain the same visual impact (Image 112). That is to say, any development surrounding the garden should be stopped to retain the views from the pavilion, and in addition there needs to be control of the lake to enable fog to develop which represented the ‘cloud’.



Image 112.

Baegunjeong garden. *Baegunjeong* means a cloud rises over the mountain

Source : Author (2016)

7.2.6 Artistic significance

In Byeolsoe garden, many architectures, painting, poems can represent the influence of contemporary artistic taste on perceiving inherited philosophical thoughts. For example, *Lee SeongGil*, 16th century politician, painted *Muigugogdo* from his philosophical imagination. This painting reflects a deep scepticism about the factional splits in political life and a longing to create the Taoist ideal world; it also shows this as the idealised version of a garden (see Chapter 3). Furthermore, sometimes revolutionary attempts to satisfy artists' aesthetic desire, usually against a certain common artistic trend of a period, would encourage the creation of a new garden that resulted in a change in the public taste for gardens. For example, in 18th century, many Korean landscape painters imitated the Chinese landscape painting

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based on the latest Chinese art trend for painting imaginary landscape. However *Jeong Seon* (landscape painter, 1676~1759) created his own unique painting style based on actual Korean landscapes. His revolutionary thoughts were accompanied with the creation of new garden style of *byeolseo* garden (see Chapter 3).

Artistic significance could have the power to encourage positive memories of gardens (in the past and today forming strong cultural links across time?). As mentioned Chapter 4, *Soswaewon 48 yeong* (see Appendix), a set of 48 serial poems about *Soswaewon* garden which was composed in the early 16th Century by *Kim In-hu* (1510 ~ 1560, politician and scholar in *Joseon* dynasty) is good example; as it could be used to help explain to visitors of *Soswaewon* garden how to develop a deeper understanding of the garden and the poems, they could match their experiences with those of the maker and poet of the *Soswaewon 48 yeong*.

7.3 Acknowledging the intangible garden heritage in South Korea

In chapter 3, cultural heritage has been defined as not just the remains of historic buildings from past, but it expand perception of cultural heritage to a wider perspective that contains all kinds of knowledge, values, believes and identification. These should encourage social movements, sometimes encouraged social activity within garden heritage sites; considering content to the context, in other words the meanings and values connecting such activities to their tangible assets.

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In many cases, cultural activities such as compose poem and paint in garden heritage sites bring collective memory of the past which are considered as a continuous process of meaning-making through developing socio-cultural system over time. Such activities can be considered as a tangible statements of intangible garden heritage. It was discussed through this study that the intangible garden heritage is what gives the historic garden its significant and value, that is what should be considered to manage. Garden heritage should be perceived as activities happening in contemporary and influence by inherited values represented in both tangible and intangible assets.

The establishing the significance of intangible heritage in the management of Historic Gardens is found to be very associated with the *Yin-Yang* theory; the integration between two opposites and their completion of the entire portray. In the case of garden heritage, any tangible assets contains intangible aspect, such as memories, in its physical form. Therefore management of garden heritage must achieve its goals of benefiting present and future generations from the collected experiences of the past, and it must be applied through a historic and philosophic understanding of its both aspects, the tangible and intangible. However, as mentioned in chapter 5, current management issue in South Korea made restoring tangible remains caring after one aspect only. This took place cause serious imbalance in many historic gardens. It seems public still don't know how historic gardens are losing their identities and values while having a restoring tangible asset. The case of *Byeolsoe* garden in South Korea and the gap between ancient garden experience and present

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garden experience in Korea is good example; there is still physical similarity that connect their origin to contemporary feature, this can be interpreted as a result of only pride for having such a great architectural feature like pavilions, not through actual transfer of garden heritage from past to now. That is to say, the value of *Byeolseo* garden should devalue now. Therefore the synchronicity of tangibility and intangibility in gardens and the continuity of value in gardens have stopped. The synchronicity and the continuity can give touristic attractions to such a great historic garden.

To reach the balance between the tangibility and intangibility go garden heritage sites, several principals were considered as important to be discussed. These can be summarised as follows:

- Even though the management strategy of garden heritage was created by this study, it should be considered that each heritage site has its individuality in managing its identity and spirit;
- It should be considered that all tangible assets in garden have connected with intangible heritage which need to be preserved as well as its tangible form;
- Local community should be considered as an important part in the process of observing of garden heritage;
- The connection between the past activities and contemporary activities in garden should be perceived, with a thorough study of the existing socio-cultural patterns;

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- The memory of historic garden should be identified, understood and maintained. Furthermore the collective memory, which related to the garden site and forgetting pattern within garden, should completely understand.

7.4 Three factors in garden heritage management process

To completely establish the significance of garden heritage, the three factors generally controlling any cultural development should be characterised and identified as to their tasks in the process of garden heritage explanation. Three main factors can be identified as : the garden heritage sites, garden staff and local community, and decision-maker.

7.4.1 The garden heritage site (GHS)

GHSs of intending to significant historical and cultural values be in South Korea are main concern of this study. These sites can represent the outstanding examples of Korean historic garden. Studying such outstanding examples can provide a better understanding of garden heritage and develop to better management process. In the case of Cultural heritage lists by CHA in Korea, tangible and intangible heritage are dealt with separately under different management process. There is no developed process for managing intangible heritage or just first step to consideration of intangible aspects within tangible sites.

Since it is the obligation of government to designate all heritage sites including historical gardens in South Korea, government should begin to consider relevant

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intangible heritage when designating garden heritage site. According to Enforcement Decree of the Protection of Cultural Properties Act, which legalised in 1962, when designating garden heritage site, garden heritage site did not allow the consideration of intangible aspects of historic garden. In its revision (1996), government began to consider intangible heritage in order to ‘repair’ or ‘restoration’ of State-designated cultural properties. The 12 categories of *Cultural Heritage Repairing Technician* (CHRT) under Article 18 of the Act were created and functions or duties of them were identified. Landscape Technician (LaT) was one of them, and was defined as people who shall deal with planning and operation of Korean style landscape. However, they did not take account intangible garden heritage yet when they ‘repair’ historic gardens as case of *Seongnagwon* Garden, which is the only existing *Byeolsoe* garden in Seoul, capital of Korea, mentioned chapter 1; the meaning of garden distorted in order to restore *Seongnagwon* Garden. That is to say, in South Korea, only physical appearance which represented in the site’ buildings and landscapes can be considered as the garden heritage site.

However, physical appearance is not enough to identify outstanding historical and cultural values within the garden heritage site. Therefore, in order to evaluate the value of the garden heritage site when nominating its site, two components of identity of garden heritage sites should be considered. These can be identified as follows:

- Meanings and symbols of garden : These can represent the understanding of the place by interpreting its values through time. Generally, the result of people’s experiences derived from human activities within the site’s physical

components. The meanings and symbols of garden can be found to be the most efficient implement used by contemporary landscape design to interact with heritage sites.

- Activities : This can represent in the way people experience and appreciate gardens and affect the physical place as well.

In the case of listed GHSs, identifying the site's authenticity should be seriously considered in order to establish the significance of tangible or intangible garden heritage in the management. GHSs might be comprehended to interact the conditions of authenticity with their cultural and historical value according to their context and physical type. That is to say, this perception must be included among the nomination Criteria of GHSs, which can be expressed through a variety of components including :

- location and setting;
- design form;
- materials;
- forms of intangible heritage (poem and painting);
- feeling and philosophy;
- traditions, techniques and management system;
- use and function

7.4.2 Garden staff and local community

The success of a garden heritage management programme will be determined by the wide variety of participants and local community. According to *the English heritage handbook* (Watkins & Wright, 2007), they have the main responsibility of historic gardens. Key to successful manage of garden heritage, especially intangible heritage, depend upon communication and organisation of all the groups involved.

Traditionally, the job title of gardener didn't exist in South Korea because 'nature' itself had an enough capability for cultivation, that is gardening (see chapter 3.1), that is to say, 'nature' had a status as a gardener. People had enjoyed gardens (mountains and water), which made by nature, rather than activities for making garden. The role and importance of gardeners was not necessary to be considered. When the owner wanted to create garden due to philosophical motivation, the owner became designer and male servants, who were estate staffs, did function as garden staffs and contractors even though they were not expert of gardening (Figure 30). Furthermore, servants could not get any education, so that they could not read and write. Thus they could not achieve any knowledge of gardening or produce any documents about garden; they just gave their labour to the owner.

Private owner (Garden creator)



Male servants (Estate staffs and garden staffs and contractors)

Figure 30.

The traditional position of the garden staff

Source : Lee (2016) Author's illustration

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After modernisation and urbanisation, most of historic gardens in South Korea became national properties. However, any case of historic garden did not consider garden experts such as head gardener in order to maintain. Instead of garden expert, repairing technicians added in the hierarchy of maintain, with the added input of advisors, consultants and designer (Figure 31). Therefore, the intrinsic meaning and value of historic gardens had faded even though physical setting had restored recently. According to Act on Cultural Heritage Maintenance, which was revised in 2015, a person who intends to become a CHRT should pass an examination to qualify as a CHRT for each type of technology such as Landscape Technician (LaT).

A person who is to apply for the qualifying examination to become CHRT in charge of preparing drawings of on-site survey and design should be a expert who possess qualification as a certified architect pursuant to the Certified Architects Act (CHA, 2016). Furthermore, the candidate must have an university degree, preferably in engineering or in a related field such as landscape architecture, or be required more than 12 month experience of cultural heritage maintenance. Furthermore there are not wholly responsible personnel for each garden. Repairing technician involved in different site in terms of repairing project.

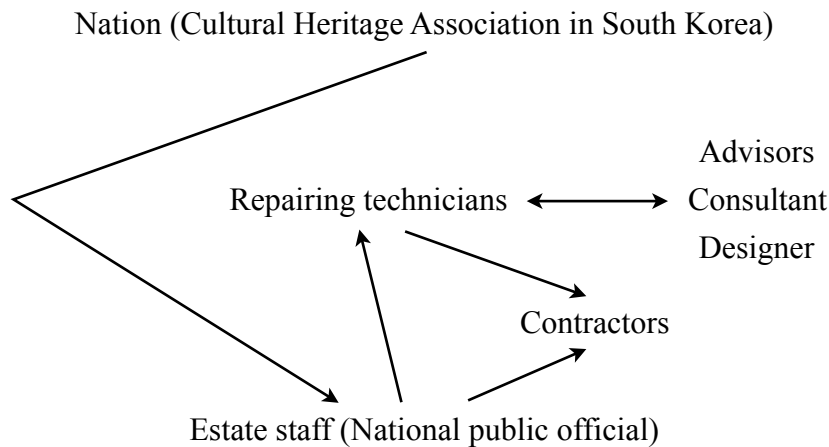


Figure 31.
The position of the Repairing technician in the present
Source : Lee (2016) Author's illustration

The role and importance of head gardener and garden curator in process of maintenance of garden cannot be overemphasised. As mentioned in chapter 1, garden can be defined as ‘sustainable memory’, that is to say gardens are constantly changing form. For their management, gardens need constant programme which might be conservation or re-planing or renewing. In order to do this, every historic garden should have their own head gardener with advanced technical skills in gardening, an understanding of garden’s history and intangible values rather than temporary garden staff which is the current management way in South Korea, and garden curator whose job in their garden can be described as garden research which may be undertaken as part of intangible garden heritage; long-term conservation planning of the garden; interpretation and presentation to the public; production of all documents including a management plan. Furthermore, since one year represent minimum cycle of gardening in term of plants species, it is very important to retain experienced head gardener for minimum five years to certify continuousness

(Watkins & Wright, 2007). This continuity can ensure ‘sustainable memory’ which is intangible garden heritage. Figure 32 can show the proposed position of head gardener in historic gardens.

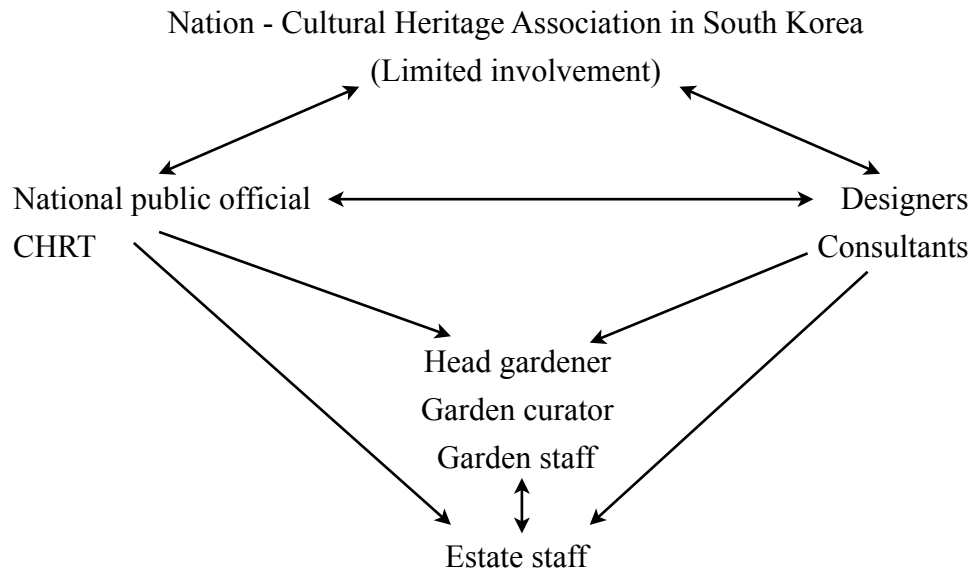


Figure 32.
The proposed position of the head gardener
Source : Lee (2016) Author’s illustration

Also local community should be involved in management of the garden heritage project as it cannot be separated between the garden heritage site’s dwellers and the restored context. In any garden heritage project in South Korea, the involvement of local communities have not been considered. The involvement of local communities in the fulfilment of garden heritage management practices, can provide job and training opportunities for local people; and ensure the implementation of the plan to the local, regional and national needs as well. In addition through consultation the local community will become more connected to the aspirations and values of the restoration project and develop stronger connections for both their and the garden’s future - another form of intangible benefit.

7.4.3 Decision-maker

In the legislation which related to heritage management in South Korea, only government is in charge of decision-making for protecting their heritage sites. This study insist on the extension the range for those responsibility for protecting garden heritage sites.

The decision-makers for garden heritage sites should involve local and regional governments, garden designers, CHRTs, national and international organisations such as UNESCO, ICOMOS, CHA in South Korea, that is to say, this should be the responsibility of all of the decision-makers, not just the nation-parties. Therefore, all decision-makers should work together on:

- identifying intangible and tangible significance in historic garden sites;
- nominating outstanding garden heritage sites;
- ensuring establishing the significance of intangible heritage in the management of Historic Gardens.

7.5 Conclusion

To manage garden heritage, it is essential to understand ‘what is garden heritage?’. Garden heritage can be concluded to be not just a place, but cultural processes of cultural activities; including philosophical and socio-cultural patterns of perceiving the garden. This cultural process should be differ from one garden to another, because every garden have their own significance and identity. However,

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they might follow the same strategy of establishing cultural significances of gardens. Cultural process within gardens, that can be a intangible garden heritage, should be connected to language such as poem, and art such as painting, which are created in the past and transformed to the present as a implement for creating identity of garden.

How people establish value of garden heritage was main question that drove this study. As the detachment between local communities and their garden heritage site and the vanish of gardener and head gardener, this study aimed to re-connect between them with strategy for understanding garden heritage sites that respects the public perception of garden heritage. The cases of Byeolsoe garden shows that people generally understand garden heritage in terms of significances. This study classifies six significances of gardens, but public perception of garden heritage should be formed by complex of these significances rather than individual significance, which is mostly found to be unclear to the public in South Korea. Therefore, this study encourage that the importance of the public appreciation of garden heritage sites depend on understanding their significance.

Even though the idea of garden heritage as tangible setting of the past is still dominating the Korean 'common sense', a growing understanding of the role of garden heritage in the present life has begun to develop, which consider the philosophical approach, represented in intangible garden heritage. This concept encourages the explore new process of garden heritage management. Garden heritage

management should be a process to manage the changes occurring to cultural context, rather than just picturesque image of garden, and should equilibrium between tangible and intangible garden heritage. In order to achieve this, several aspects should be considered as an important aspect, as follows:

- The individuality of each garden, to maintain their placeness, which is spirit of garden;
- Taking into account that every tangible heritage within garden, which is architectural feature or inscription, has linked intangible garden heritage such as philosophical background;
- Local community is very important in process of analysing any garden;
- Understanding and maintaining the stories of garden, encourage the ‘memory’ of garden as much as its historical fact, with the remembering and forgotten cultural pattern;
- Understanding the connection between the past cultural activities and present activities in gardens, with analysis of the existing cultural pattern which is perspective;

The principle for understanding garden heritage is meant to be used in the early stages of management planning of garden heritage site, particularly in the following three steps, which is essential for the development of management plan for garden heritage:

- understanding the garden site;
- assessing the garden's significance;
- defining issues affecting the garden's significance;

This study aim to fill in the gap between the management of intangible garden heritage such as the spirit of place and the preservation of tangible setting in garden, with emphasis on meeting the needs of the general public cognition with is the radical changing in Korea.

Appendix 1
Byeolseo garden data sheet

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The following key explains the parameters used for the Byeolsoe garden data sheet. Each data sheet has been developed to be a root for this research. For this reason, figure numbers given in the data sheets will start from one (1) for each sheet allowing them to be used easily in the future as independent units.

1. General information

Garden name, Location, Designation / date : All came from official Scenic Site legislation (Cultural Heritage Administration in South Korea in Korea).

Access : Whether the garden open to the public or only available to the private owners, or restrict permit to visit.

Earliest layer: Even though some Byeolsoe garden do not have any reference to find the earliest date, this is very important to observe the memory of place in terms of historical events. If impossible to date accurately, a range of period had been taken.

Current owner: The name of current owner or organisation of Byeolsoe garden. Korean names usually consist of three Korean letters, two letters for the given name are followed by the family name. In this data sheet, all Korean names follows the Korean order: the family name first, followed by given name.

Manager: The name of current owner or organisation of Byeolsoe garden.

2. Site map

The maps came from latest Google Map

3. Historical context

Original owner: The name of the original owner of Byeolsoe garden, life date.

Original designer: The name of the designer, life date. Many of case don not have designer's name of Byeolsoe garden, whereas designer's name can be inferred by original inscription which was written about motivation.

Subsequent designer/s: The name of the subsequent designer/s, life date.

Important historic text/s: Existing historic texts about the gardens are listed with their authors and life dates.

Historical background: Author is using historical text/s to provide overview of the gardens's original design. Original location, size, design, form, layout and structure.

4. Contextual analysis

Location type: Byeolsoe gardens are pleasure gardens, which were created in a picturesque places far from main residential areas, in which the aristocratic owners could comfortably feel outstanding landscape and live in seclusion (Lee, 2009). Therefore location type of Byeolsoe is main idea to design Byeolsoe garden. These include:

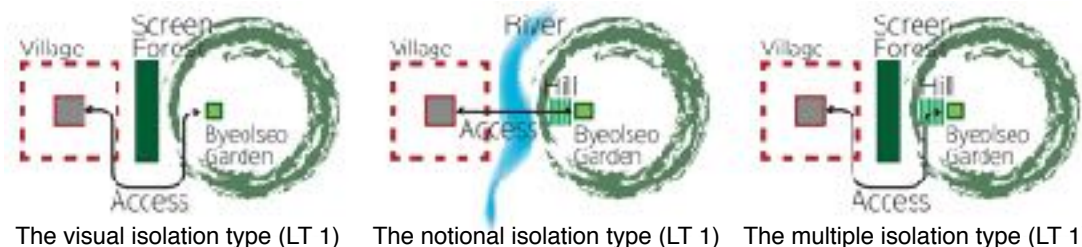


Image 1.

Location type diagram

Source : Lee (2013), Author's illustration

Landscape character: Riverside / Mountain / Mountain stream / Flatland + woodland.

5. Byeolsoe garden character

Water feature: This is one of significant elements within Byeolsoe garden.

Physical fabric of Byeolsoe garden: A concept of Byeolsoe garden is what people never manufacture nature, therefore there are limited fabric such as pavilion.

Ornamental feature: Most of ornamental feature have demonstrated in order to express myth or make a philosophical balance such as Yin and Yang.

Vegetation: Original vegetation and ornamental vegetation which was provided by reference.

6. Intangible connection

Myth about garden or place or owner: Most of Byeolsoe garden have myth about place and owner.

Inscription in the garden: Many inscription can be shown in pavilions. Most of them was written by Chinese character.

Poem about garden: Main source is what garden owner had composed. If there are more than one, poem appear in chronological order.

Painting about garden: Description of original garden setting.

Others: Texts that describe of original garden setting.

7. Design process

Motivation: Description of motivation for creating Byeolsoe garden made from the available evidence such as poem.

Landscape context: The Byeolsoe garden can be categorised into two types, the *Imsu* type and the *Neryuk* type (Lee, 1992). The *Imsu* type was close to a water source, and can be broken down into two sub-types, the *Imsuinjeob* type (*LCT 1*) and the *Imsugyelyuinjeob* type (*LCT2*) (Image 2). The *Neryuk* type did not have a natural water source within Ne-won or Oe-won, and was enclosed by a valley within the mountains. This type can be separated into two types, the *Neryuksanji* type (*LCT3*) and the *Neryukpyeongji* type (*LCT4*) (Image 3).

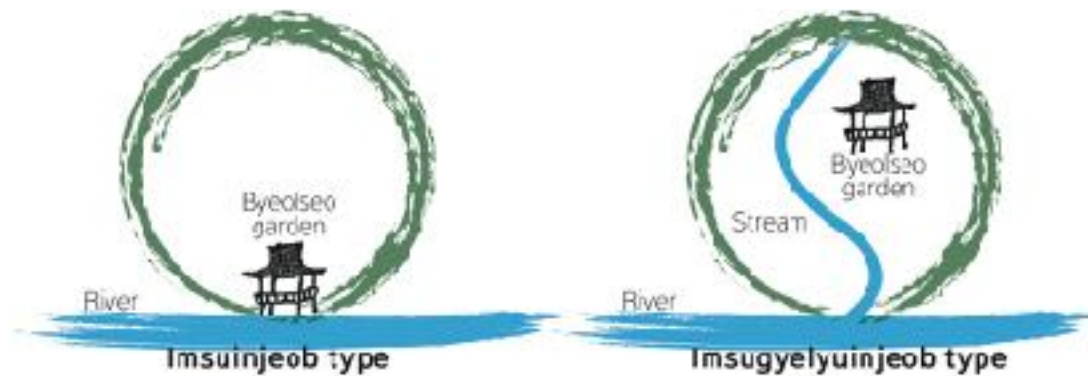


Image 2.
Imsu type of Byeolsoe garden
Source : Lee (2014), Author's illustration

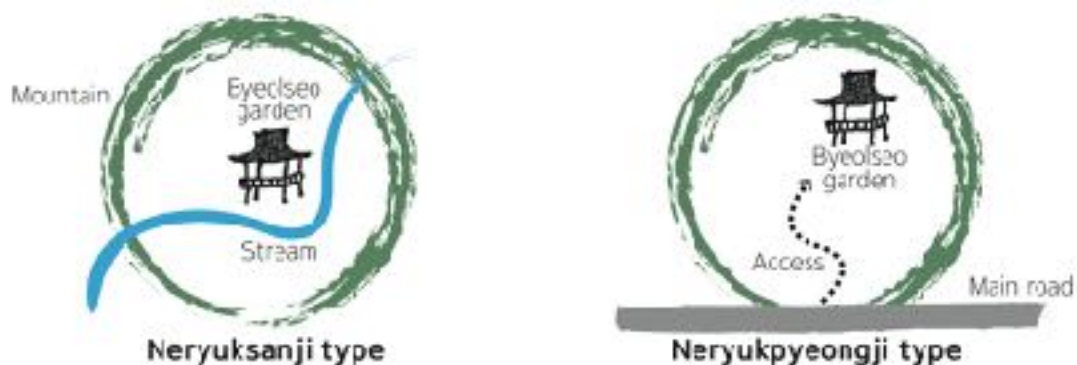


Image 3.
Neryuk type of Byeolsoe garden
Source : Lee (2014), Author's illustration

8. Management

Management history: This came from government report, brochures and research papers.

9. Poem and text about garden

This came from inscription on pavilion in gardens. Most of poem was written with Chinese character. Author translate into Korean first, that is more relate to place. Then author translate in English.

3. Historical context

Original owner	Yang San-bo (1503-1557)
Original designer	Yang San-bo (1503-1557)
Subsequent designer	Yang Taek-ji (5th generation of Sanbo Yang)
Important texts	<i>Yuseoseoglog</i> (Gyeongmyeong Go, 1533 ~ 1592) <i>Namyuilgi</i> (Changheup Kim, 1653 ~ 1722)
Historical background	<p>Soswaewon was originally constructed by San-bo Yang from the end of 1520 through the middle of 1530. San-bo Yang (1503-1557), a young scholar born in Damyang, built this garden after returning to his hometown and giving up his worldly ambitions when his teacher, Gwang-jo Jo, was sent into exile as part of a literati purge. So Yang made this garden to seclude himself from his social position. Part of the garden was burnt down during the Japanese invasions of Korea (1592–1598), but the buildings were reconstructed by his descendants, and the present Soswaewon was renovated by Yang Taek-ji, Yang san-bo's descendant, in the fifth generation. An 18th-century map of Soswaewon remains. It was carved on wood in the 31st year of King Yeongjo (1755), and shows the original design of the garden.</p> <p>Soswaewon Garden epitomises the literati gardens of the mid-Joseon Dynasty. Nature and artificial elements are carefully harmonised in this woodland garden, which embodies the upright mind and restrained aestheticism of ancient Korean scholars. The garden is a wooded estate spanning approximately 4,060 square metres in the form of a trapezoid, with a stream gorge running through the centre. It is divided into several areas, depending on the spatial features and functions: area around Aeyangdan Terrace, area around Ogongmun Gate, area around Jewoldang Hall, and area around Gwangpunggak Pavilion.</p> <p>The main structures like pavilions, gates, and walls bear signs engraved on stone or wooden plates, such as Aeyangdan, Ogongmun, or Soswae Cheosa Yanggong Jiryeo (Free Man with Pure Mind; The Hut of Lord Yang).</p> <p>A woodblock print of the garden, dated 1755, the 31st year of the reign of King Yeongjo, shows the garden in its original form.</p>

4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
	X	Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature	X	Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature		Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Chrysanthemum morifolium</i> , <i>Acorus gramineus</i> , <i>Brasenia schreberi</i> , <i>Nelumbo nucifera</i> , <i>Firmiana simplex</i> , <i>Pinus densiflora</i> , <i>Paulownia tomentosa</i> , <i>Camellia japonica</i> , <i>Phyllostachys bambusoides</i> , <i>Prunus mume</i> , <i>Prunus persica</i> , <i>Lagerstroemia indica</i> , <i>Thuja orientalis</i> , <i>Rosa chinensis</i> , <i>Sasa borealis</i> , <i>Gardenia jasminoides</i> , <i>Acer palmatum</i> , <i>Ginkgo biloba</i> , <i>Zelkova serrata</i> , <i>Prunus armeniaca var. ansu</i> , <i>Musa basjoo</i>

6. Intangible connection

Myth about garden or place or owner	The will of Sanbo Yang (1557) “I could not find nowhere I didn’t go through else within the garden, never sell the garden to others and transfer ownership to stupid descendent. In addition, never let come into individual possession.”
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Inscription in the garden

Aeyangdan Terrace



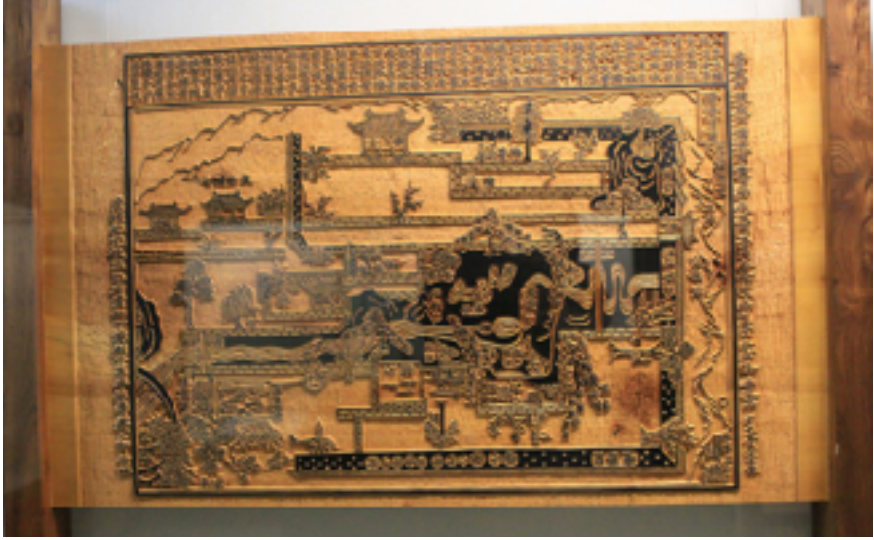
Jewoldang Hall



Gwangpunggak pavilion



Source : Author’s photo (2015)

Poem about garden	<p><i>Soswaewon 48 yeong</i> (Inhu Kim, 1510 ~ 1560)</p> <p>An improvised poem for Soswaewon (Inhu Kim, 1510 ~ 1560)</p> <p>An epic about death of <i>Sanbo Yang</i> who is original owner of Soswaewon garden (<i>Daeseung Ki</i>, 1527 ~ 1572)</p>
Painting about garden	<p>Soswaewon do</p>  <p>Source : Author's photo (2015)</p>
Others	<p><i>Yuseoseoglog</i> (Gyeongmyeong Go, 1533 ~ 1592)</p> <p><i>Namyuilgi</i> (Changheup Kim, 1653 ~ 1722)</p>

7. Design process

Motivation	<p>Sanbo Yang(1503 ~ 1557) went back Damyang, his home town, and created Soswaewon, after his tutor, Kwangjo Cho, had been banished. His concept of creating garden was 'pure and cool'.</p>
Landscape Context	<p><i>Imsuinjeob</i> type (LCT 1)</p> <p><i>Imsugyelyuinjeob</i> type (LCT2)</p> <p>X <i>Neryuksanji</i> type (LCT3)</p> <p><i>Neryukpyeongji</i> type (LCT4)</p> <p>Others</p> <p>* Korean traditional Landscape context of Byeolsoe garden (Kim et al, 2009)</p>

8. Management

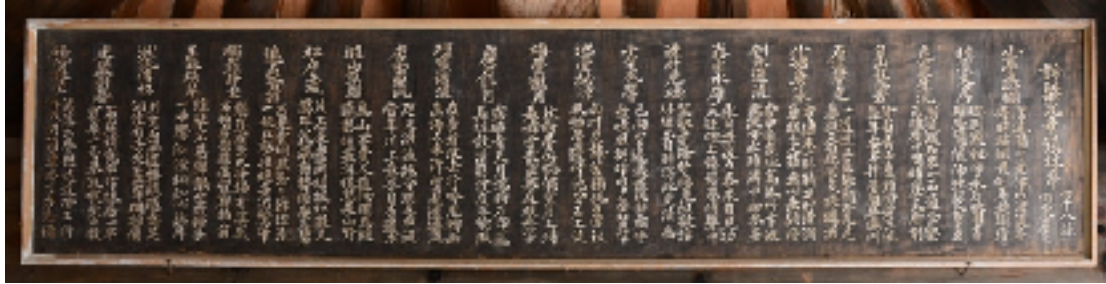
Management history	<p>The regulation for charging ticket prices and preserving, management of Soswaewon (2010)</p> <p>*Summery</p> <ol style="list-style-type: none">1. Damyang-gun (a local government) charge entrance fee and they have used the sales proceeds to preserve Soswaewon.2. Damyang-gun could employ caretaker and docent.3. Management programme<ul style="list-style-type: none">- Clean building and pavilion- Maintain the path, toilet, parking area- Cultural tourism interpretation- The claims postulated of Damyang-gun
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9. Poem and text about garden

An improvised poem for Soswaewon (*Inhu Kim*, 1510 ~ 1560)

Original Chinese	Translation into Korean (By author)	Translation into English (By author)
瀟灑亭卽事	소쇄원을 위한 즉흥시	An improvised poem for Soswaewon
竹外風清耳	대숲 넘어 부는 바람은 귀를 맑게 하고	The wind over a bamboo forest makes ears to be pure,
溪邊月照心	시냇가의 밝은 달은 마음 비추네.	and a bright moon on the stream lights up the heart.
深林傳爽氣	깊은 숲은 상쾌한 기운을 전하고	A deep forest gives fresh energy,
喬木散輕陰	얽은 그늘 훑날려라 치솟는 아지랑이 기운.	A pale shade is fluttering and the air is shimmering with heat.
酒熟乘微醉	술이 익어 살며시 취기가 들고	My rice wine is ripe, so I become slightly tipsy,
詩成費短吟	시를 지어 자주 흥얼 노래 자주나 오네.	and compose a poem, hum a few lines of a song.
數聲聞半夜	한밤중에 들려오는 처량한 울음	There is plaintive weeping at midnight;
啼血有山禽	피눈물 자아내는 소쩍새 아닌가.	it might be a scops owl evoking tears of blood.

Soswaewon 48 yeong (Kim Inhu, 1510 ~ 1560)



Source : Author's photo (2015)

1st of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
小亭憑欄	작은 정자의 난간에 의지해	Leaning against the handrail of a small pavilion
瀟灑園中景	소쇄원의 빼어난 경치	The striking scenery of <i>Soswaewon</i>
渾成瀟灑亭	한데 어울려 소쇄정 이루었네	is blended together to create the pavilion, <i>Soswaejeong</i> .
擡眸輪颯爽	눈을 쳐들면 시원한 바람 불어오고	When I raise my eyes, the cool breeze is coming.
小亭憑欄	귀 귀울이면 구슬 굴리는 물소리 들려라	When I listen carefully, the sound of water rolls like a marvel that can be heard.

2nd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
枕溪文房	시냇가의 글방에서	In the reading room, beside a stream
窓明籤軸淨	창 밝으니 방안의 침축들이 한결 깨끗하고	The book covers in the room have become clearer since the window became moon-bright,
水石映圖書	맑은 수석엔 책들이 비춰 보이네	the clear <i>suseok</i> (viewing stone) reflects these books.
精思隨偃仰	정신들여 생각하고 마음대로 기거 하니	When I consider rising and falling
妙契入鳶魚	오묘한 계합 천치 조화의 작용이라네	I feel the harmony of heaven and earth; it is profound and mysterious.

3rd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
危巖展流	높직한 바위에 펼쳐 흐르는 물	Water running down from the lofty rock
溪流漱石來	흐르는 물은 바위를 씻어내리고	The running water washes out rocks,
一石通全壑	하나의 돌이 개울에 가득하네	The stream is filled with one rock,
匹練展中間	가운데는 잘 다듬어졌으니	Its middle was smoothly faced,
傾崖天所削	경사진 절벽은 하늘의 작품이로다	The steep cliff is a heavenly creation.

4th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
負山鼇巖	산을 등지고 있는 거북바위	<i>Geobukbawi</i> Rock(turtle shaped rock) in front of the mountain
背負青山重	등뒤엔 겹겹의 청산이요	At the back, there is range after range of blue mountains,
頭回碧玉流	머리를 돌리면 푸른 옥류라	Turning the head, there is a blue jade stream.
長年安不拊	긴긴 세월 편히 앉아 움직이지도 않고	For a long, long time, being ensconced and never moving
臺閣勝瀛州	대와 각이 영주산 보다 낫구나	Here must be better than Mount <i>Yeongju</i> (the metaphor of immortal world)

5th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
石逕攀危	위험한 돌길을 더위 잡아 오르며	Going up a dangerous rocky path
一逕連三益	좁은 길 연이어 매(梅), 죽(竹), 석(石) 삼익(三益) 일세	I meet three good things - Japanese apricot flower, bamboo, stone- along the narrow path.
攀閑不見危	바위턱 매달려 오르다 위험을 보지 못하니	While climbing the ledge, I don't see any danger,
塵蹤元自絕	속세의 자취 절로 끊는데 으뜸이라	This is the best way to disconnect from the secular world,
苔色踐還慈	이끼는 밟혀도 또다시 푸르구나	Moss will be green again, even after being stepped on.

6th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
小塘魚泳	작은 연못에 고기떼 놀고	A shoal of fish in the small pond are playing
方塘未一畝	네모진 연못은 한 이랑도 되지 못 되나	A square pond is less than one furrow,
聊足貯清猗	맑은 물받이 하기엔 넉넉하구나	But this is enough to fill with clean water.
魚戲主人影	주인의 그림자에 고기떼 헤엄쳐 노 니	A shoal of fish in the shadow of the master are swimming -
無心垂釣絲	낚시줄 내던질 마음 전혀 없어라	I don't even think of fishing at all.

7th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
剗木通流	나무 홈통을 뚫고 흐르는 물	Running water through a wooden drainpipe
委曲通泉脉	샘 줄기의 물 홈통을 뚫고 굽이쳐 흘러	The stream is meandering through the drainpipe
高低竹下地	높낮은 대숲 아래 못에 내리네	down to a small pond beneath the bamboo forest.
飛流分水碓	세차게 쏟아져 물방아에 흩어지고	It is pouring down and scattering over the water mill,
鱗甲細滲差	물 속의 물고기와 조개들은 작아서 들쭉날쭉하네	Small fishes and shells zig- zag there.

8th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
春雲水碓	물보라 일으키는 물방아	The water mill is sending up a cloud of spray
永日潺湲力	은종일 줄줄 흐르는 물의 힘으로	With the power of water that flows all day
春來自見功	짚고 짚어서 절로 공을 이루네	pounding and pounding to make a contribution,
天孫機上錦	직녀성이 짜놓은 베틀의 비단	The silk on the loom of Vega star
舒卷擣聲中	조용히 방아소리를 따르네.	follows a milling sound.

9th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
透竹危橋	통나무대로 걸쳐 놓은 높직한 다리	Wooden high bridge
架壑穿脩竹	골짜기에 걸쳐서 죽림으로 뚫렸는데	Runs into the bamboo forest over the valley,
臨危似欲浮	높기도 하여 하늘에 둥둥 떠있는 듯	It is too high and seems to float up to the sky.
林塘元自勝	숲 속의 연못 원래 빼어난 승경이지만	A pond in a forest is usually outstanding scenery,
得此更清幽	다리가 놓이니 속세와는 더욱 멀어졌네	After building a bridge, here is further and further apart from the world

10th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
千竿風響	대숲에서 들려오는 바람소리	Windy sound from the bamboo forest
已向空邊滅	하늘 가 저 멀리 이미 사라졌다가	It had already gone too far away into the sky,
還從靜處呼	다시 고요한 곳으로 불어오는 바람	but wind is blowing to calm the place once more.
無情風與竹	바람과 대 본래 정이 없다지만	There is no love between wind and bamboo,
日夕奏笙篁	밤낮으로 울려 대는 대피리 소리	but they play bamboo flute together.

11th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
池臺納涼	못 가 언덕에서 더위를 식히며	Cooling off beside a stream
南州炎熱苦	남쪽 고을은 무더위가 심하다지만	It is very hot in the southern village,
獨此占涼秋	이 곳만은 유달리 서늘한 가을	but only here is cool autumn.
風動臺邊竹	바람은 언덕 가의 대숲에 일고	Wind is blowing from the bamboo beside the hill,
池分石上流	연못 물 바위 위에 흩어져 흐르네	and water is scattering and flowing over the rock.

12th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
梅臺邀月	매대에서의 달맞이	Viewing the moon in the Japanese apricot area
林斷臺仍豁	나무숲 쳐내니 매대는 확 트여서	Woods were cut, and then the Japanese apricot area was opened,
偏宜月上時	달 떠오를 때에 더욱 알맞아	and it would be very good when the moon rises.
最憐雲散盡	구름도 다 걷혀감이 가장 사랑스러운데	It is the most lovely moment when the cloud parts
寒夜映冰姿	차가운 밤이라 아름다운 매화 곱게 비추네	On a chilly night, gentle moonshine upon the Japanese apricot.

13th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
廣石臥月	넓은 바위에 누워 달을 보며	lying on a rock and watching the moon
露臥青天月	나와 누우니 푸른 하늘에 밝은 달이라	I lay down outdoors, and there is a bright moon in the blue sky
端將石作筵	넓은 바위는 바로 좋은 자리가 됐네	A large rock became a good bed
長林散青影	주위의 숲에는 그림자 운치 있게 흩어져	Within the near forest, shadow is tastefully scattered
深夜未能眠	깊은 밤인데도 잠 이룰 수 없으라	So, I can't fall asleep, despite midnight

14th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
垣竅透流	담장 밑구멍을 뚫고 흐르는 물	A flowing water under the wall
步步看波去	한걸음 한걸음 물을 보고 지나며	going step by step over the watching stream
行吟思轉幽	글을 읊으니 생각은 더욱 그윽해	reciting some writing, so thoughts run deep.
眞源人未沂	사람들은 진원을 찾아 거슬러 가지도 않고	People never look for a spring,
空見透牆流	부질없이 담 구멍에 흐르는 물만 보네	instead people are just watching the stream under the wall.

15th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
杏陰曲流	살구나무 그늘 아래 굽이도는 물	The meandering stream under the shade of an apricot tree
咫尺潺湲池	조금만 흘러가면 지척엔 연못인데	When it flows more, there is a pond
分明五曲流	분명히 오곡으로 흐르네	it certainly flows into five curves
當年川上意	당년 물가에서 말씀하신 공자의 뜻	The lesson of Confucius that was said beside the stream
今日杏邊求	오늘은 살구나무 가에서 찾는구나	I understand this beside the apricot tree

16th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
假山草樹	석가산의 풀과 나무들	Grass and tree on the artificial hill
爲山不費人	산을 위한 경비와 인력이 필요 없으니	To create a mountain, expense and manpower won't be necessary
造物還爲假	만들어진 산의 모습은 거짓이로다	so, an artificial mountain is a lie.
隨勢起叢林	형세에 따라 숲을 이루니	It is covered with forest, according to topography
依然是山野	역시 산야 그대로 이네.	so, it is a mountain by itself

17th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
松石天成	하늘이 만든 소나무와 돌	Pine trees and rock are created by heaven
片石來崇岡	조각난 돌이 굴러와 언덕을 이루니	Fractured stones rolled down and created the hill
結根松數尺	결국 뿌리를 내려 작은 소나무가 되었네	and at last, a little pine tree put down roots
萬年花滿身	오랜 세월에 몸엔 꽃을 가득 피우고	It had been filled with flower through such a long time
勢縮參天碧	기세 곧게 하늘 높이 솟아 푸르네	and rose high up in the sky and became blue.

18th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
遍石蒼蘚	돌에 두르 낀 푸른 이끼	Moss grows on the rock
石老雲煙濕	바윗돌 오래되어 안개구름 촉촉하니	The rock is old and clouds of mist moisten,
蒼蒼蘚作花	푸르고 푸르러 이끼꽃을 이루었네	Green and green, flowers of moss grew.
一般丘壑性	자연히 언덕과 골짜기가 바탕을 이루니	Hill and valley naturally united,
絕義向繁華	번창하고 화려하고자하는 뜻이 없구나	so I have no intention of being flourishing and splendid.

19th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
榻巖靜坐	평상바위에 조용히 앉아	Sitting quietly on the large rock
懸崖虛坐久	바위끝에 오래앉아 있으니	I am sitting on a rocky ledge for a long time
淨掃有溪風	계곡의 바람에 깨끗하게 씻기운다	and washed by the wind from the valley
不怕穿當膝	무릎이 상하는 것은 두렵지 않으니	I am not afraid of hurting my knees,
便宜觀物翁	세상 구경하는 늙은이에겐 가장 알맞네	Here it is suitable for the old to see the world.

20th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
玉湫橫琴	맑은 물가에서 거문고 비껴 안고	Embracing <i>Geomungo</i> (Korean musical instrument with six strings) beside the stream
瑤琴不易彈	거문고를 타기가 쉽지않는것은	The reason why it is difficult to play <i>geomungo</i>
舉世無種子	세상천지에 알아듣는 이가 없어서라.	is because there is no one to understand.
一曲響泓澄	맑고 깊은 물에 한 곡조 울리고 나면	After playing a tune into the clean water
相知心與耳	마음도 즐겁고 듣기도 듣기도 좋네	I would rejoice in my heart and be happy to hear.

21st of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
湫流傳盃	흐르는 물에 술잔을 띄어 보내며	Floating wine cup through the stream
列坐石渦邊	물살치는 돌 위에 둘러 앉으니	Sitting together on the rock beside the stream
盤蔬隨意足	소반의 술안주 뜻한대로 넉넉해	Simple foods seem to be enough.
洄波自去來	돌고도는 물이 절로 오가는데	Water turning around would come and go by itself,
盞罍閒相屬	띄운 술잔 한가롭게 주고 받네	we peacefully exchange the floating wine cup.

22nd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
床巖對棋	평상바위에서 바둑을 두며	Playing 'go' (Korean game) on the large rock
石岸稍寬平	평상바위 조금은 넓고 평평하여	The rock is a bit large,
竹林居一半	대나무숲에서 절반을 지내네	so I stay in the bamboo forest for half a day.
賓來一局碁	손님이 와서 바둑한판 두니	When I play go,
亂雹空中散	공중에서 우박이 흩어지네	it seems that it's hailing on the air.

23rd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
脩階散步	긴 돌계단을 거닐며	Walking along the long stone steps
澹蕩出塵想	차분히 속세를 벗어난 마음으로	With an unworldly mind,
逍遙階上行	잡념을 버리고 돌계단을 걷네	I dismiss worldly thought and walk along the stone steps.
吟成閒箇意	노래할 땐 갖가지 생각이 한가해지고	While I am reciting a poem, complicated thoughts should be simple,
吟了亦忘情	읊고 나면 세상정이 잊혀지네	and after reciting, worldly love should be forgotten.

24th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
倚睡槐石	회화나무 옆 바위에서 졸며	Dozing beside a Pagoda tree
自掃槐邊石	스스로 회화나무 옆 바위를 쓸어내고	I clean up a large rock beside a Pagoda tree,
無人獨坐時	아무도 없을때 홀로 앉아	and am sitting by myself when nobody is there.
睡來驚起立	졸다가 놀래어 일어나는 것은	I wake up with a surprise,
恐被蟻王知	의왕에게 알려질까 두려워서라	because I am afraid of being known to King <i>Ui</i> .

25th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
槽潭放浴	연못에서 미역을 감고	Bathing myself in the pond
潭清深見底	연못이 맑아 바닥이 보이고	The pond is clear to the bottom,
浴罷碧粼粼	미역을 감고나도 여전히 파랗구나.	and after bathing, it is still clear.
不信人間世	미덥지 않은 것은 인간 세상이라	It is the world that we can't trust at all,
炎程脚沒塵	뜨거운 여름길을 걷던 발 때도 씻어버리네	The dirty foot walking in hot summer should be washed.

26th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
斷橋雙松	끊어진 다리넘어 소나무 두그루	There are two pine trees over the collapsed bridge
瀟瀟循除水	칼칼 소리내며 섬돌따라 흐르는 물	A stream is gurgling along the stoned step
橋邊樹二松	다리 너머에 두 그루 소나무 서있네	Two pine trees stand over the collapsed bridge.
藍田猶有事	남전은 오히려 일이 분주해	<i>Namjeon</i> (the metaphor of peaceful village) has worldly trouble,
爭及此從容	그 다툼이 여기까지 미칠까 하노라	so, I worry that its trouble will come here.

27th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
散崖松菊	낭떨어지에 흩어져 자라는 소나무와 국화	Scattered pine trees and chrysanthemums
北嶺層層碧	북쪽의 고개는 층층이 푸르고	The northern hill is green in tiers,
東籬點點黃	동쪽의 울타리엔 점점이 노랗네.	The eastern wall is yellow here and there.
緣崖雜亂植	낭떨어지 장식하여 여기저기 심겨있고	These are planted to decorate a cliff,
歲晚倚風霜	연말 바람과 서리에도 버티고 서있구나.	still standing, although wind and frost at the end of every year.

28th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
石趺孤梅	돌받침대위에 매화	A Japanese apricot on the stone steps
直欲論奇絶	비할 데 없이 기이함을 논하고자 한다면	In order to discuss eccentricity,
須看挿石根	모름지기 돌에 꽂힌 뿌리를 보아야 하네.	we had better look at the roots put down in the rock.
兼將清淺水	맑고 얇은 물까지 함께 했으니	Since it unites with clear and still water,
疎影入黃昏	성긴 그림자가 황혼에 드리운다.	its sparse shadow is thrown over twilight.

29th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
夾路脩篁	좁은 길에 밋밋하게 자란 대나무	Simple growing bamboo on narrow path
雪幹縱縱直	눈에 덮인 대나무 줄기는 조용하게 곧고	The snow covered bamboo is quietly straight,
雲梢嫋嫋經	구름에 싸인 대나무 끝은 솔솔부는 바람에 흔들리네.	The end of the bamboo, covered with cloud, is shaken by the breeze.
扶藜落晚籜	지팡이 집고 나가 묵은 대껍질 벗기고	I walk with a stick and peel the old bamboo cane,
解帶繞新莖	띠를 풀어서 새 줄기는 동여준다네	and bind a new cane with thatch.

30th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
迸石竹根	바위틈에 뻗어나온 대나무 뿌리	Bamboo roots from the rock crack
霜根牌染塵	하얀 대나무 뿌리가 티끌에 더럽혀 질까 하면서도	The white root of bamboo worried about being dirty, but
石上時時露	수시로 돌 위에 뻗어나오네.	it frequently comes out on the rock.
幾歲長兒孫	어린 대나무 뿌리 몇해를 자랐는고	How old is the young root of the bamboo?
貞心老更苦	곧은 마음은 오랏수록 더욱 깨끗하 네.	The more time past, the more right-heart is strong.

31st of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
絕崖巢禽	낭떨어지에 집짓고 사는 새	The bird nesting on the cliff
翩翩崖際鳥	벼랑 가에서 펄펄나는 새	The bird is flying over the edge of the cliff,
時下水中遊	때때로 물 속에 내려와 노네	and sometimes comes and plays in the water.
飲啄隨心性	마시고 쪼는 것 제 심성 그대로요	Its drinking and pecking is nature itself,
相忘抵白鷗	본디 잊었다네, 흰 갈매기와 저항 하기를	The bird forgets that it needs defend itself from the white seagull.

32nd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
叢筠暮鳥	저물어 대나무밭에 날아드는 새	Incoming bird in the bamboo forest at dusk
石上數叢竹	바위 위 여러 무더기의 대나무 숲	There are several mounds of bamboo forest on the rock,
湘妃餘淚班	상비(상수의 여신)의 눈물 자국 아직도 남았어라.	The traces of tears of Queen Sang still remain.
山禽不識恨	산새들 그 한을 깨닫지 못하고	But wild birds do not realise her sorrow,
薄暮自知還	땅거미 지면 제 깃 찾아들 줄 아네	And just come back to their nest at dusk.

33rd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
壑渚眠鴨	산골 물가에서 즐고있는 오리	Dozing duck beside the mountain stream
天付幽人計	하늘이 은둔자에게 부쳐준 지혜는	The wisdom of heaven given to a hermit
清冷一澗泉	맑고 시원한 산골짜기 샘물이라네.	is a fresh and cool spring water in the mountain valley.
下流渾不管	아래로 흐르는 물 모두 자연 그대로라	Every down-flowing water is nature itself.
分與鴨間眠	나눠 받은 물가에서 오리 한가히 조네	The duck is dozing in the shared ponds.

34th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
激湍菖蒲	세차게 흐르는 여울 물가의 창포	An iris beside splashing rapids
聞說溪傍草	듣자니, 여울 물가의 창포	We listen. An iris beside rapids,
能含九節香	아흠 마디마다 향기를 지녔다네.	it has nine scents.
飛湍日噴薄	날리는 여울 물살 매일 뿜어대니	It spurts, scattering water every day,
一色貫炎涼	이 한가지로 더위와 시원함을 꿰뚫는다오	so only this makes me be cool.

35th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
斜簷四季	비스듬한 처마결에 핀 사계화	The China rose beside the crooked eaves
定自花中聖	정녕 꽃중에 성스러운 것은	These are the most holy flowers among others
清和備四時	사계절 맑고 화창함을 갖추어서인가.	because these are clear and bright through four seasons.
茅塹斜更好	초가지붕 비스듬해 더욱 운치있고,	The thatched roof is more elegant since it looks askew,
梅竹是相知	매화와 대나무도 이를 알아준다네.	and Japanese apricot and bamboo also concede their beauty.

36th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
桃塢春曉	복숭아 언덕에서 맞는 봄 새벽	Spring dawn on the peach hill
春入桃花塢 繁紅曉霧低	복숭아 언덕에 봄이 찾아드니 만발한 꽃들이 새벽 안개에 드리우네.	Spring came to the peach hill, and full-blown blossoms fall in the early morning mist
依微巖洞裏	바윗골 안에 들어온 것같아	It seems like it comes into the rock valley,
如涉武陵溪	무릉계곡을 건너는 듯 하구나	It feels like walking in a heavenly valley.

37th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
桐臺夏陰	오동나무 언덕에 드리운 여름 그늘	On the paulownia tree, a summer shadow
巖崖承老幹	오래된 오동 줄기 바위벼랑까지 이어있어	The old stem of the paulownia tree runs to the cliff,
雨露長清陰	비와 이슬 덕분에 항상 맑은 그늘을 드리우네.	and it has a clear shadow because of rain and dew.
舜日明千古	태평성세를 오래 누리니	We would enjoy an age of peace for a long time,
南風吟至今	남쪽바람 지금도 불어오네.	The southern wind (metaphor of the Imperial grace) is still blowing.

38th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
梧陰瀉瀑	오동나무 녹음 아래 쏟아지는 폭포	Waterfall under the well-shaded place with a tree
扶疎綠葉陰	무성한 나뭇가지 녹엽의 그늘에도	In the shade of luxuriant green foliage,
昨夜溪邊雨	어젯밤엔 시냇가에 비가 내렸네.	it rained on the stream yesterday.
亂瀑瀉枝間	난무하는 폭포, 가지 사이로 쏟아 지니	Scattering waterfall pours through the branches,
還疑白鳳舞	돌아보건대 봉황새 춤추는 게 아닌가.	and it seems like a Chinese phoenix is dancing.

39th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
柳汀迎客	버드나무 물가에서 손님 맞이	Reception of a visitor beside the willow tree
有客來敲竹	나그네 찾아와서 사립문 두드리니	The visitors knocked at a twig gate,
數聲驚晝眠	몇마디 소리로 낮잠을 깨웠네.	A few words wakes me up from a nap.
扶冠謝不及	관을 쓰고 미처 인사드리지 못했는데	I don't greet them with wearing <i>gat</i> (Korean traditional hat made of bamboo and horsehair),
繫馬立汀邊	말 매놓고 버드나무 물가에 서있네.	He is already standing beside the willow tree.

40th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
隔澗芙蕖	골짜기 건너편 연꽃	Lotus beyond the mountain valley
淨植非凡卉	단정하게 심겨있는 뛰어난 꽃,	The beautiful flower that was simply planted,
閒姿可遠觀	한가로운 모습 멀리서 볼만하네.	this relaxed flower is worth seeing from far away.
香風橫度壑	향긋한 기운 골짜기를 건너와 풍기는데,	Sweet scent was perfumed from the valley,
入室勝芝蘭	방안에 들이니 난향보다 진하구나.	in to the room, lotus scent is richer than the scent of the orchid.

41st of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
散池蓴芽	연못에 흩어져 있는 순채 싹	A scattering bud of watershield in the pond
張翰江東後	장한이 강동으로 귀향한 후	After <i>Janghan</i> (from the Chinese old tale, he is the person who quit public office and returned to his hometown to eat watershield plant) returned <i>Gangdong</i> .
風流識者誰	풍류를 아는 자 누구던가.	Who else has a taste for the arts?
不須和玉膾	반드시 사랑하는 농어회와 같지 않다 더라도	Even though it doesn't seem like raw bass,
要看長冰絲	기다란 순채 싹 맛보고자 하네.	I would like to taste a bud of the watershield plant.

42nd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
櫨澗紫薇	가까운 계곡에 핀 배롱나무	Grape myrtle in a nearby valley
世上閒花卉	세상에 무성히 자란 꽃이라도	Every luxuriant growth of flower in the world,
都無十日香	도무지 열흘 가는 향이 없다네.	the scent won't last ten days.
何如臨澗樹	어찌하여 개울가에 저 꽃은	However, that flower beside the stream
百夕對紅芳	백일 내내 붉은 꽃을 대하게 하는 고.	would allow us to taste red flower for 100 days.

43rd of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
滴雨芭蕉	빗방울 떨어지는 파초잎	Rain dropping on the leaves of Japanese Banana
錯落投銀箭	어지러이 떨어지니 은 화살 던지는 듯하고	It is dropping like shooting silver arrows,
低昂舞翠綃	푸른 비단 파초잎 높낮이로 춤을 추네.	and green silky leaves are dancing.
不比思鄉廳	고향에서 들던 소리와 비할 수 없으나	This cannot be compared with the sound heard in my home town,
還憐破寂寥	적막함을 깨어주니 되레 사랑스러워라.	but this is adorable, since it breaks the silence.

44th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
映壑丹楓	골짜기에 비치는 단풍	The reflecting acer foliage
秋來巖壑冷	가을이 드니 바위 골짜기 서늘하고	When it is autumn, the valley is cool
楓葉早驚霜	단풍은 이미 서리에 놀래 물들었네.	the acer foliage is frightened by frost and coloured.
寂歷搖霞彩	아름다운 채색 고요하게 흔들리니	Beautiful colour is calmly swinging,
婆娑照鏡光	그 그림자 거울에 비친 경치로다	and the shadow is landscape in the mirror.

45th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
平園鋪雪	평원에 깔려 있는 눈	Snow on the field
不覺山雲暗	산에 낀 검은 구름 깨닫지 못하다가	I don't realise a dark cloud is overhanging the mountain
開窗雪滿園	창문 열고 보니 평원에 눈이 가득하네.	I open and watch, the field is full of snow.
階平鋪遠白	섬돌에도 골고루 흰눈 널리 깔리어	Even stone step is full of snow,
富貴到閭門	한적한 집안에 부귀 찾아왔네.	so wealth came to a simple house.

46th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
帶雪紅梔	눈에 덮힌 붉은 치자	Snow covering red gardenia
曾聞花六出	듣건데 치자꽃은 여섯 잎으로 핀다 더니	It is said the gardenia flower blooms with six petals,
人道滿林香	사람들은 그 자욱한 향기 넘친다 하네.	people say it overflowed with strong scent.
絳實交青葉	붉은 열매 푸른 잎과 서로 어울려	Red berry is good combination with green foliage,
清妍在雪霜	눈서리에도 맑고 곱기만 하여라	so it is beautiful through snow and frost.

47th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
陽壇冬午	양지바른 단의 겨울	Winter at a sunny step
壇前溪尙凍	단 앞의 시냇물은 아직 얼어있지만	The stream in front of the step is still frozen,
壇上雪全消	단 위의 눈은 모두 녹았네.	but snow on the step has all melted.
枕臂延陽景	팔 베고 따뜻한 별 맞이하다 보면	While sunbathing with my bended arm for a pillow
鷄聲到午橋	닭소리가 한 낮임을 알려주네.	a cock crows to tell the midday.

48th of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
長垣題詠	긴 담에 비친 노래	The poem on the long wall
長垣橫百尺	긴 담은 옆으로 백척이나 되어	The long wall is almost 20m
一一寫新詩	하나하나 써 붙여 놓은 새로운 시가 있네.	and a new poem is written on the wall.
有似列屏障	마치 병풍을 벌려 놓은 듯하니,	It seems set up like a folding screen,
勿爲風雨欺	비바람 몰아쳐도 놀라지 말아라.	don't be afraid of rain and strong wind.

.....

An epic about death of *Yang Sanbo* (*Ki Daeseung*, 1527 ~ 1572)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
瀟灑園林僻	소쇄원의 숲이 한적하고	The forest of Soswaewon is tranquil,
清真志概悠	깨끗하고 바른 뜻과 절개가 아득히 머네.	The pure and right thought and constancy is far away.
栽花開煖藥	꽃을 심어 따뜻한 꽃잎이 열리고	Flowers were planted, and then lovely flowers blossomed,
引水激清流	물을 끌어 청류가 솟구쳤네.	it collected water and it was burst into clear water.
靜與貧非厭	고요하고 가난한 것 싫어 아니하고	He did not dislike a silence and poverty,
閒仍老不憂	한가로이 늙는 것 걱정하지 않았네.	and never worried about getting older without fame.
那知遽觀化	어찌 갑자기 돌아가실 줄 알았으랴	How was I to know of his sudden passing away?
悵悵白雲浮	슬프게도 흰 구름만 떠있네.	Sadly, white cloud floated in the sky.
自覺耽幽趣	스스로 그윽한 정취를 탐할줄 알아	He could experience and appreciate a quiet and secluded atmosphere,
參尋不待招	부름을 기다리지 않고 찾아오곤 했네.	He had come without awaiting the call.
安排藏異境	운명에 맡긴채 신선 세계에 숨었고	He had hidden in an immortal world,
落拓偃清標	실의에 빠져 맑은 의표 꺾였네.	he was dejected, so right thought was broken.
一醉還成夢	한번 취했던 일 도리어 꿈이 되었으니	Once he was drunk, it was dreamlike,
重遊更作料	거듭 노닐기를 다시 마음 먹었네.	he decided where to stroll.

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
愁聞移夜壑	야학에 옮겼다는 것을 수심에 겨워 듣고	After hearing the news of moving at night,
衰涕灑寒宵	슬픈 눈물을 차가운 밤에 뿌리노라.	I have a tear of sorrow in the cold night.
蚤歲醇儒業	초년에는 순수의 사업이더니	In early years, he was a pure classical scholar,
中年居士身	중년에는 거사의 몸이었네.	but in middle age, he became a great hermit.
功名虛竹帛	공명은 역사에 못남기지만	Although he did leave his mark on history,
德義滿鄉隣	덕의는 향리에 가득하도다.	his virtue and justice ran through the village.
一笑藏舟失	한 번 웃으며 숨긴 배를 잃어버리니	Once he laughed and he lost a small boat,
千秋○樹新 (1 letter missing)	천추에 ○○ 나무 새롭네	(1 letter missing) the tree looks new although it has been such a long time.
傷心耆舊傳	마음 아파라 기구전에	I am very sad,
那復有斯人	어찌 다시 이 사람이 있으랴.	no one in the world would be like him.
海嶽鍾英氣	바다와 산은 영기를 모으고	The sea and mountain gather a holy energy,
乾坤相逸民	하늘과 땅이 백성을 도왔네.	Heaven and earth help people.
三餘多積學	삼여에 학문을 많이 쌓았고	He put efforts into a field of study in winter, at night, and on a rainy day,
一壑又藏春	한 골짜기에 또 봄을 간직했네.	the small bed kept spring again.
意遠追先輩	뜻이 원대하여 선배를 따르고	He had great ambition, so followed the old scholar,

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
言深啓後人	말이 깊어 후인을 계도하였네.	He had great thought, so taught the next generation.
淒涼留玉 鳥	처량히도 옥석을 남겼으니	He miserably left jade,
空復仰芳塵	부질없는 미덕을 앙모하노라.	I look up to his useless virtue.
地下修文 去	수문랑이 되러 지하로 갔으니	<i>Sumunryang</i> (the officer who composed in heaven) went underground, He broke <i>Muchae</i> (dance with rainbow-striped clothes).
人間舞綵違	인간 세상의 무채를 어겼구려.	* This means he died before his parent would pass away.
存亡情不 極	존망의 정이 망극도 한데,	The love of life and death is immeasurable,
幽顯路猶依	이승 저승 길이 아득만 하구나.	and the path between life and eternity has a long way to go.
寥落林塘 是	쓸쓸한 임당은 그대로 변함없는데	A lonely forest and pond have not been changed,
淒涼杖履非	처량한 장구는 그 모습이 아니네.	and plaintive sticks and shoes are not themselves.
炙鷄乖遠 造	적계로 멀리 조문을 못 하니	I could not console myself with baked chicken,
東望淚沾衣	동쪽을 바라보매 눈물이 옷깃을 적시네.	but wet my sleeves with tears when I look at the east.

Yuseoseoglog (Gyeongmyeong Go, 1533 ~ 1592)

계류가 집의 동쪽에서 담장을 통해 흘러 들어와 물소리도 시원스레 아래로 돌아내린다. 그 위에는 자그마한 외나무다리가 걸려있다. 다리 아래쪽에 있는 돌 위에는 저절로 패인, 절구처럼 생긴 웅덩이가 있는데 이것을 조담이라 부른다. 여기에 괴었던 물이 아래로 쏟아지면서 작은 폭포를 이루고 있는데, 물소리가 마치 거문고를 통기는 소리처럼 영롱하다. (Hwang, Yu, Park, 1989)

From the east, through the wall, a stream comes into the house and the sound of water also straightforwardly falls down in a spin. There is a single log bridge over the stream. The stone under the bridge has a puddle, and was created by itself and looks like a stone mortar. It is called *Jodam*. The stagnant water here falls down and becomes a cascading creek, the sound of water is brilliant like the playing of the *Geomungo* (Korean musical instrument with six strings).

Namyuilgi (Changheup Kim, 1653 ~ 1722)

21일 맑음. 소쇄원을 방문하였다. 작은 시냇물이 졸졸 흐르고 굽이굽이 흘러 몇길이나 되는 폭포를 이루었다. 그 위에는 조담이 있는데 좌우에 무성한 대나무와 매화가 있다. (Park, 2009)

I visited Soswaewon garden. A small stream bubbled and meandered down, so it has created a high waterfall. Over the waterfall, there is *Jodam*, which is full of bamboo and Japanese apricot.

Byeolsoe Garden Data Sheet (002)

1. General information

Garden Name	Seonmongdae Pavilion and surrounding
Location	75, Baeksong-ri, Homyeong-myeon, Yecheon-gun, Gyeongsangbuk-do
Designation / date	16/11/2006
Access	Public
Earliest layer	1563
Current owner	Nation
Manager	Yecheon-gun (a local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Yeol-do Lee (1538-1591, pen-name: Uam)
Original designer	Yeol-do Lee (1538-1591, pen-name: Uam)
Subsequent designer	No
Important texts	<i>Seonmongdae-Ki</i> (Jeong Yakyong, 1762-1836)
Historical background	<p>The area around Seonmongdae Pavilion, or Fairy Dream Pavilion, in Yecheon is known for its outstanding natural scenery and time-honoured Confucian traditions established by generations of prominent local scholars.</p> <p>Yecheon eupji (Village Records of Yecheon) of the Joseon Dynasty (1392-1910) boasted of these assets for over 450 years.</p> <p>The Seonmongdae Pavilion and the adjacent woodland, along with the Naeseongcheon Stream flowing in front of the pavilion and broad sand beach by the stream, form exquisite scenery reminiscent of a traditional landscape painting. Seonmongdae Pavilion was built in 1563 by Yeol-do Lee (1538-1591, pen-name: Uam), eldest grandson of eminent Neo-Confucian scholar Hwang Lee who is better known by his pen-name Toegye.</p> <p>The pavilion houses woodblock engravings of poems by famous scholars in their own calligraphy, such as Tak Jeong (pen-name: Yakpo), Seong-ryong Ryu (pen-name: Seoae), Sang-heon Kim (pen-name: Cheongeum), and Seong-il Kim (pen-name: Hakbong) as well as Yi Hwang.</p> <p>The adjacent woods were created to protect the pavilion and Baeksong Village at its back in accordance with Pungsu principles. They form a protective belt against floods and winds while keeping the village's water sources from leaking and helping meet geomantic conditions for blissful human residence.</p> <p>The topography around Seonmongdae Pavilion has traditionally been described as one resembling a wild goose enjoying a leisurely moment on the white sand beach after feasting from the stream.</p>


4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character	X	Riverside
		Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
	X	Memorial stone
		Sculpture
	X	Others
Vegetation		Growing in the woods are pine trees some 100 to 200 years old along with <i>Ginkgo biloba</i> , <i>Salix pseudolasiogyne</i> , <i>Juniperus chinensis</i> .

6. Intangible connection

Myth about garden or place or owner	Before naming the pavilion, Yeol-do Lee had dream that a hermit came down to the garden and appreciate and experience garden. So he named as Seonmongdae pavilion which mean hermit in the dream.
Inscription in the garden	<p>Name plaque (Written by Hwan Lee who is grandfather of Yeol-do Lee and also great scholar of Joseon dynasty)</p>  <p>Poem inscriptions (Imitation, Genuine inscription is in the museum)</p> <p>Source : Author's photo (2015)</p>
Poem about garden	<p><i>Gi-je-seonmongdae</i> (Hwang Lee, 1501 ~ 1570)</p> <p>No title (Ywol-do Lee, 1538 ~ 1591)</p> <p>Bae-ga-gun-deung-seonmundae (Yakyong Jeong, 1762 ~ 1836)</p> <p>Cha-toe-gye-seon-saeng-un (Tak Jeong, 1526 ~ 1605; Seong-ryong Ryu, 1542 ~ 1607; Seong-il Kim, 1538 ~ 1593)</p> <p>No title (<i>Sang-heon Kim</i>, 1570 ~ 1652)</p>
Painting about garden	No
Others	<p><i>Yuseoseoglog</i> (Gyeongmyeong Go, 1533 ~ 1592)</p> <p><i>Namyuilgi</i> (Changheup Kim, 1653 ~ 1722)</p>

7. Design process

Motivation	The poetic landscape and honourable scholarly traditions form the historical and cultural ambience of the area.
Landscape Context	<p>X <i>Imsuinjeob type (LCT 1)</i></p> <p><i>Imsugyelyuinjeob type (LCT2)</i></p> <p><i>Neryuksanji type (LCT3)</i></p> <p><i>Neryukpyeongji type (LCT4)</i></p> <p>Others</p> <p>* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)</p>

8. Management

Management history	<p>In other to prevent flood, local government built an embankment. After then, the state of growth of pine forest was not good.</p> <p>Since Seonmongdae pavilion is at risk of collapse, visitors can not step in pavilion. They are doing preparing work (2015).</p> <p>There is no any other management programme for preserve here.</p>
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9. Poem and text about garden

Gi-je-seonmongdae (Hwang Lee, 1501 ~ 1570)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
寄題仙夢臺	선몽대에 지어보냄	A poem for Seonmongdae
松老高臺挿翠虛	늙은 소나무속 누대는 높아서 푸른 하늘에 꽃혀있고	The pavilion within the old pine tree forest stands high, so embedded in the blue sky
白沙青壁畫難如	강변에 흰 모래와 푸른 벽은 그림 그리기 어렵구나	A white stone and blue cliff, they are difficult to paint
吾今夜夜凭仙夢	내가 지금 밤마다 선몽대에 기대니	I lean toward Seonmongdae pavilion every night
莫恨前時趁賞疎	전날 가서 기리지 못하였음을 한탄하노라	I regret I couldn't appreciate the scenery yesterday.

No title (Yeol-do Lee, 1538 ~ 1591)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
先人庭法久歸虛	옛사람 가르침이 헛된 지 오래 지만,	The teaching of the old has been in vain,
遺志猶存乃意如	남긴 뜻 아직 있어 내 마음 같구 나.	The meaning is still lasting like my mind.
數架簷楹今得就	작은 집 처마 기둥 이제야 완성 하니,	Now I created a small pillar for a roof,
棲遲非但世情疎	성근 인정 때문에 떠돌지는 않 았으리.	I did not wander all around because of a lack of kindness.
小亭高架鏡中虛	작은 정자 오뚝하니 물속에 어 리고,	A small pavilion is standing and reflecting into the water,
遠浦長天望豁如	나루 멀리 넓은 하늘 흰히 트였 구나.	When looking at the open sky, I feel like my mind widens and deepens.
孤鶩落霞呈百態	오리와 노을은 온갖 자태 빚어 내고,	Ducks and red sky create all shapes,
晚風秋雨又疎疎	늦바람에 가을비 부슬부슬 내 리누나.	Autumn rain is drizzling after late wind.
倚山臨水聳層虛	산자락 물가에 우뚝하게 솟았 으니,	Standing beside a river and on the foot of the mountain,
霧戶松窓錦繡如	안개 대문 솔 창문 비단과 같구 나.	Foggy gate and pine-reflecting window seem silk.
久伴閑僧仙几靜	스님과 같이하여 자리는 조용 하니,	With the Buddhist monk, it is calm,
邇來殊覺俗緣疎	세속 인연 적음을 요즈음에 깨 닫네.	I realise the world and I are strangers.

Bae-ga-gun-deung-seonmundae (Yakyong Jeong, 1762 ~ 1836)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
陪家君登仙夢臺	부친을 모시고 선몽대에 올라	Standing with father on the Seonmongdae
中天樓閣枕高丘	높은 언덕 자리 잡아 허공에 솟은 누각	The pavilion, located on the high hill, soaring high into the sky
杯酒登臨散客愁	술잔 들고 올라가니 객의 시름 사라지네.	When with wine, a certain person's anxiety disappeared.
山雨著花紅滴瀝	산중의 비 붉은 꽃에 방울져 떨어지고	Rain in the mountain drops into the red flower
溪風入檜碧??	푸른 소나무 사이로 강바람이 불어온다.	A breeze from the river has sprung up through the branches of a green pine tree.
使臣冠蓋悲陳跡	사신의 의관은 지나간 흔적을 슬퍼하도록 하고	Royal hat of the envoy covering the sadness of past time
丞相衣巾憶舊游	승상의 의건은 예전에 놀던 일을 기억케 하네.	Clothes and towels of the prime minister evoking old pleasures..
丹?無煙仙夢冷	붉은 부엌 연기 없어 신선의 꿈 싸늘한데	Dream of a hermit is a distant air because there is no red smoke in the kitchen
水雲今古自悠悠	강물과 구름은 예나 지금이나 참한가하구나.	River and cloud are leisured in all ages

Cha-toe-gye-seon-saeng-un (Tak Jeong, 1526 ~ 1605; Seong-ryong Ryu, 1542 ~ 1607; Seong-il Kim, 1538 ~ 1593)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
次退溪先生韻	퇴계 선생의 운에 차운하여	Homage to <i>Hwang Lee</i>
主人能自卜清虛	주인이 스스로 맑은 이곳 잡았으니	The owner takes his location where it is clean
閬苑玄都此不如	신선들 사는 곳도 이곳만은 못하리.	The place where the hermit is living must be inferior here.
夢罷幾回臺上臥	꿈 깨어 누운 곳 몇 번을 둘러보니	After awaking from a dream, looking around my surroundings
滿天明月看星疏	밝은 달빛 가득하여 별들이 드물구나.	There are few stars because the sky is full of moonlight.

Composed By Tak Jeong

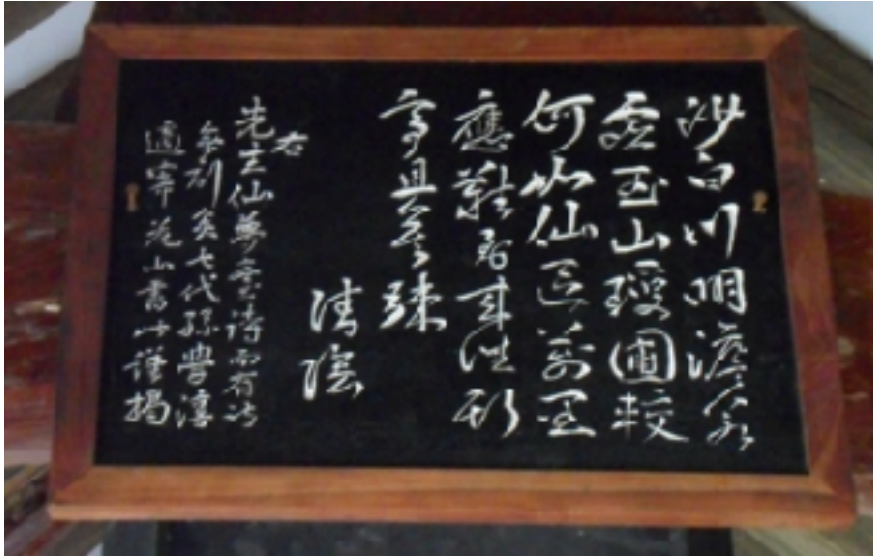
Original Chinese	Translation into Korean (by author)	Translation into English (by author)
敬次	삼가 차운하다	Homage
高臺登眺若憑虛	높은 대 올라보니 허공에 기댄 듯	Standing on the pavilion, it seems like leaning against an air
漁釣生涯我不如	고기잡이 생활을 나는 닮지 못 하였네.	I did not resemble the fishing life.
花落半庭春事晚	낙화는 뜰에 가득 봄 일이 늦었 건만	Fallen flower was filled in the garden and spring is a bit late
碧簷松影更蕭疎	푸른 처마 솔 그림자 다시금 쓸 쓸하네.	Pine shading the blue roof make loneliness again.

Composed By Seong-ryong Ryu

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
半畝松陰倒碧虛	아늑한 솔 그늘 푸른 허공 가렸으 니	The shade of a cosy pine covers the blue sky
玉壺今日興何如	술 마시는 오늘의 흥취가 어떠한 가?	What a happy drink it is.
憑君更聽儒仙句	그대 따라 다시금 신선 노래 들으 니	I listen to the song of the hermit from you
便覺塵緣立地疏	세속의 인연이야 하찮음을 깨닫 겠네.	I realise that worldly ties are petty.

Composed By Seong-il Kim

No title (Sang-heon Kim, 1570 ~ 1652)



Source : Author's photo (2015)

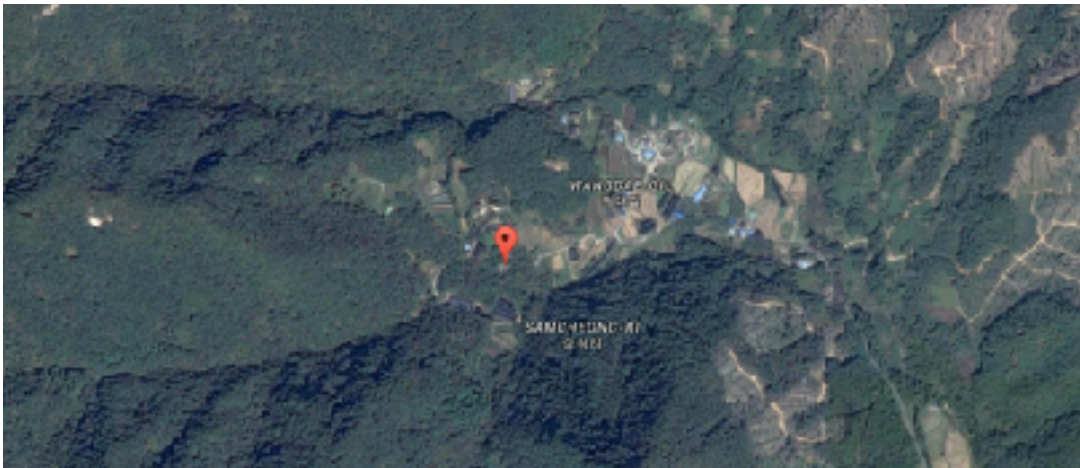
Original Chinese	Translation into Korean (by author)	Translation into English (by author)
沙白川明澹若虛	흰 모래 맑은 내 허공인 듯 깨끗하니	White sand and stream are clean like the air
玉山瓊圃較何如	수려한 산 들판과 비교하니 어떠한가?	Compared with mountain and fields, what is it like?
仙區萬里應難到	만 리 멀리 신선 세상 오기가 어려우니	It is difficult for the hermit world to come here
來往斯亭且莫疏	이 정자에 오고 감을 뜬하게 하지 마소.	Don't hesitate in coming and going to the pavilion.

Byeolsoe Garden Data Sheet (003)

1. General information

Garden Name	Choyeonjeong Garden
Location	766, Samcheon-ri, Songgwang-myeon, Suncheon, Jeollanam-do
Designation / date	07/12/2007
Access	Public
Earliest layer	1788
Current owner	Nation
Manager	Suncheon (a local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	A buddhist monk of Daekwangsa temple
Original designer	A buddhist monk of Daekwangsa temple
Subsequent designer	Jin-chung Jo (1777 ~ 1837) Jae-Ho Jo (? ~?) Byeong-seon Song (1836 -1905)
Important texts	<i>Choyeonjeong changgeonsajeokgi</i> (Ki-Jung Jo, ? ~ ?)
Historical background	<p>An ancient pavilion in a valley of Mohusan Mountain at the back of Wangdae Village in Suncheon, Choyeonjeong Pavilion is said to have been built in 1788. A buddhist monk of Daekwangsa temple built this pavilion and garden in order to contemplate and study.</p> <p>It was rebuilt by Jo Jin-chung in 1809, the ninth year of the reign of King Sunjo of the Joseon Dynasty, to be used as a shrine for ancestral rites. His son, Jo Jae-ho, repaired the pavilion in 1880. Byeong-seon Song named it Choyeonjeong in 1888, the 25th year of the reign of King Gojong.</p> <p>While most other ancient Korean pavilions were designed to enable one to look at the surrounding scenery from a hilltop or a scenic riverside, Choyeonjeong Pavilion sits on a high rock floor in a deep mountain valley at the back of a village. Thick trees block the valley from view; only the sound of a clear stream flowing below is heard. A clean stream runs through the valley in front of the pavilion, though the water is not abundant.</p> <p>It creates beautiful scenery in harmony with the rock beds and rock walls, with broad-leaved trees such as hornbeams growing along the rock walls. With few visitors to the area, the natural environment is kept relatively intact.</p> <p>Choyeonjeong Pavilion is an outstanding example of a country house utilising its natural surroundings as a wooded garden, a valuable legacy of traditional Korean landscape architecture that valued the aesthetics of the natural environment.</p>


4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
		Notional isolated type (LT 1)
	X	Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Phyllostachys bambusoides Siebold & Zucc, Pinus densiflora, Paulownia coreana, Pinus koraiensis, Morus alba</i>

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	<p data-bbox="464 465 639 495">Owner's name</p>  <p data-bbox="464 1137 831 1167">Source : Author's photo (2015)</p>
Poem about garden	<p data-bbox="464 1189 900 1218"><i>Won un</i> (Jin-chung Jo, 1777 ~ 1837)</p> <p data-bbox="464 1234 1091 1263">Choyeonjeong un (Byeong-seon Song, 1836 ~ 1905)</p>
Painting about garden	No
Others	<i>Choyeonjeong changgeonsajeokgi</i> (Ki-Jung Jo, ? ~ ?)

7. Design process

Motivation	<p>Inspiration from Tao Te Ching Chapter 26 (Lao Tau, BC 6C)</p> <p>Heaviness is the root of lightness Quietness is the master of restlessness Therefore the sages travel an entire day Without leaving the heavy supplies Even though there are luxurious sights They are composed and *transcend beyond How can the lords of ten thousand chariots Apply themselves lightly to the world? To be light is to lose one's root To be restless is to lose one's mastery</p> <p>*Choyeun means 'transcend beyond'</p>
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolsoe garden (Kim et al, 2009)

8. Management

Management history	<ol style="list-style-type: none"> 1. Choyeonjeong Garden maintenance and improvement project (Suncheon, 2009) : Research of references such as poem and text. 2. There are tree signboard about this garden, but these are built before designating scenic site. They have different earliest date of garden, the date is still arguing. 3. After Choyeonjeong Garden maintenance and improvement project, nothing happened for improving
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9. Poem and text about garden

Choyeonjeong changgeonsajeokgi (Ki-Jung Jo, ? ~ ?)

爰居爰處 枕流嗽石 滌蕩盡白之愁 洗盡胸膈之滓 物外清趣 人間至樂 孰有加於此哉 逍遙於此 (Original Chinese)

이곳은 거처하면서 흐르는 물로 양치질하고 돌을 베개 삼으며, 때 묻은 근심을 씻어내고 살만한 곳이다. 가슴에 응어리 진 찌꺼기를 온전히 제거할 수 있다. 사물 밖의 맑은 정취와 인간의 지극한 이러한 즐거움을 이보다 누가 더 보태줄 수 있으랴. (Translation into Korean by author)

Here is the place where I clean worldly anxiety, brushing teeth with flowing stream and using stone as a pillow, I can delete worldly fragments in my heart. who else can be supplemented with clear landscape and pleasure? (Translation into English by author)

Won un (Jin-chung Jo, 1777 ~ 1837)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
原韻	원운	Original Odd
我有林居志	나는 숲속에서 살고 싶은 뜻을 가지고	Having hope I would like to live in the forest
尋眞蘿菑東	나복지역의 동쪽을 찾아다녔네.	I looked for eastern Nabok.
思兼君子履	군자가 걸어온 길을 생각하고	I would like to think in the way of a gentleman
行逐碩人風	훌륭한 인물의 풍모를 따르려고 했네.	and succeed as a noble man.
始逐煙霞臂	마침내 아름다운 경치를 따라서	At last, following a beautiful landscape
聿成棟宇功	건물을 완성하니	and created buildings,
先靈如不棄	선인들의 영혼이 떠나지 않아	so the spirit of hermits never leaves here
繼此保無窮	그것을 계승하여 영원히 보존하리라	I will succeed and preserve here forever.

.....

Choyeonjeong un (Byeong-seon Song, 1836 ~ 1905)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
超然亭韻	초연정운	Odd of <i>Choyeonjeong</i>
亭起幽深處	정자가 깊은 곳에 서있어	The pavilion stands in a deep place
宜爲隱者居	의당 은자가 살게 되네	Naturally the hermit lives here.
苔痕遊澗鹿	이끼엔 시내에 노닐던 사슴 흔적이 있고	There is a trace on moss, that deer played at the stream
花影戲池魚	꽃 그림자 드리운 연못에 고기 노니네	Fishes are flowing in the pond that casts a flowering shadow over.
信宿廳山雨	이틀을 자며 산에 빗소리 들었고	I could listen to rain dropping for two days
開懷談架息	마음을 열고 책장의 책을 이야기했네	and with open mind, I talk about books.
超然塵慮息	초연히 세속의 근심 사라지니	Worldly anxiety disappeared -
瀟灑我襟虛	내 텅 빈 가슴이 시원하구려	My empty mind feel very refreshed.

Byeolsoe Garden Data Sheet (004)

1. General information

Garden Name	Yoon Seon-do's Garden on Bogildo Island
Location	57, Buhwang-gil, Bogil-myeon, Wando-gun, Jeollanam-do
Designation / date	08/01/2008
Access	Public
Earliest layer	1637
Current owner	Wondo-gun
Manager	Wondo-gun (a local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Seon-do Yoon (1587 ~ 1671)
Original designer	Seon-do Yoon (1587 ~ 1671)
Subsequent designer	Hak-Kwan (Seon-do Yoon's son of a concubine) Yi-Kwan (Hak-Kwan's son) Don-Suk Lee(Hak-Kwan's son-in-law)
Important texts	<i>Bogildo-ji</i> (Wi Yoon, ? ~ ?)
Historical background	<p>Yoon was 51 at the time and stayed on Bogildo Island for 13 years from 1637, the 15th year of the reign of King Injo, writing and gathering his thoughts. He wrote most of his greatest poems during those years, including the sijo (three-line verse) cycle Eobu-sasisa (Fishermen's Songs of the Four Seasons).</p> <p>He named various rocks and mountain peaks around the island, and they still carry the names to this day.</p> <p>Across the stream from his study, Nakseojae Hall, Yoon made a pond, while on the mid-slope of the mountain he built Goksudang house, and another named Dongcheon Seoksil (literally, "Stone Chamber in Fairyland").</p> <p>In a scenic spot to the northeast of the valley he built Seyeonjeong Pavilion, where he would go to read or go boating.</p> <p>Bogildo Island was enriched by Yoon's refined views on the harmony between man and nature and his Neo-Confucian thinking, as well as his aesthetic sensibility.</p>


4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
		Notional isolated type (LT 1)
	X	Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden	X	Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Castanopsis sieboldii</i> (Makino) Hatus., <i>Mallotus japonicus</i> (Thunb.) Muell. Arg., <i>Dendropanax morbiferus</i> H.Lev., <i>Camellia japonica</i> L., <i>Machilus thunbergii</i> Siebold & Zucc., <i>Eriobotrya japonica</i> (Thunb.) Lindl., <i>Nymphaea tetragona</i> Georgi, <i>Nuphar japonicum</i> DC, <i>Potamogeton distincuts</i> A.Benn., <i>Spirodela polyrhiza</i> (L.) Sch

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	<p>Seyeonjeong pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	<i>Eobu-sasisa (Fishermen's Songs of the Four Seasons), written by Seondo Yoon</i>
Painting about garden	No
Others	

7. Design process

Motivation	Seon-do Yun (1587-1671), a noted scholar-official and poet during the mid-Joseon Dynasty, was filled with despair upon hearing that the king had surrendered to the invading forces of the Qing Dynasty, and went to Jejudo Island. However, On his way to Jejudo island he was so deeply impressed by the beautiful landscape on Bogildo Island that he decided to settle on this small island off the south coast.
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolsoe garden (Kim et al, 2009)

8. Management

Management history	<ol style="list-style-type: none"> 1. Seyeonjeong pavilion was rebuilt (1992) 2. Surroundings of Seyeonji pond was recreated (1993) 3. Stonework of garden was recreated (1994) 4. Dredge up mud from the Seyeonji pond (1994)
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9. Poem and text about garden

Eobu-sasisa (Fishermen's Songs of the Four Seasons), written by Seon-do Yoon



Source : Author's photo (2015)

Original Korean	Translation into English (by author)
봄	Original Odd
1.	1.
앞 포구에 안개가 걷히고 뒷산에 해가 비친다.	The mist of the front port is clear and the sun comes out to the back mountain.
배 띄워라 배 띄워라.	Sail a boat, sail a boat.
썰물은 거의 빠지고 밀물이 밀려 온다.	It's low tide and the tide is rising.
찌그덩 찌그덩 어여차.	Creaking, creaking, alley-oops.
강 마을의 온갖 꽃들이 먼 빛으로 바라보니 더욱 좋구나.	I am happier to look at all flowers at a distance.

2.

날이 따뜻해졌도다. 물 위로 고기 뛰논다.

닢을 들어올려라, 닢을 들어올려라.

갈매기 둘씩 셋씩 오락가락하는구나.

찌그덩 찌그덩 어여차.

낚시대는 손에 쥐어져 있다. 막걸리 병은
실었느냐?

3.

동풍이 문득 부니. 물결이 곱게 일어난다.

돛을 달아라, 돛을 달아라.

동호를 돌아보며 서호로 가자꾸나.

찌그덩 찌그덩 어여차

앞산이 지나가고 뒷산이 나타난다

4.

우는 것이 뻐꾸기인가, 푸른 것이 버드나무
숲인가.

노 저어라 노 저어라.

어촌의 두어 집이 안개 속에 들락날락하는
구나.

찌그덩 찌그덩 어여차

맑고 깊은 못에 온갖 고기 뛰논다.

2.

It became warm. Fishes frolic over
the water.

Weigh anchor, weigh anchor.

Two or three seagulls come and go.

Creaking, creaking, alley-oops.

A fishing rod was grabbed by hand.
Did you pack rice wine?

3.

Suddenly the east wind blows. The
waves are gently rising.

Set a sail, set a sail.

Let's go to the west pond, looking at
the east pond.

Creaking, creaking, alley-oops.

Front mountain passed, back
mountain appeared.

4.

Is the crying bird a cuckoo? Is the
green willow a forest?

Row, row.

Some houses of the fishing village
comes in and out of the mist.

Creaking, creaking, alley-oops.

All fishes under the clear water are
frolicking.

5.

고운 햇빛이 내리 쬐니, 물결이 기름처럼
반짝인다

노를 저어라, 노를 저어라.

그물을 넣어 볼 것인가? 낚시를 드리워 볼
것인가?

찌그덩 찌그덩 어여차

탁영가의 흥취가 일어나니 고기 잡을 생각
도 잊겠도다.

6.

석양 빛이 비치니 그만하고 돌아가자꾸나.

돛을 내려라. 돛을 내려라.

언덕 위의 버들과 물가의 꽃들은 굽이굽이
새롭구나.

찌그덩 찌그덩 어여차

삼공(벼슬)을 부러워할쏘냐? 세상 만사 생
각해 무엇하리

7.

운 풀을 밟아 보며. 난초와 지초도 뜯어 보
자.

배 멈춰라. 배를 멈춰라.

한 조각 거룻배에다 실은 것이 무엇인고

찌그덩 찌그덩 어여차

갈 때는 나뿐이었는데, 올 때는 달이 함께
한다.

5.

The gentle sun is beating down,
water is glittering like oil.

Row, row.

Throw a fishing net? Throw a fishing
rod?

Creaking, creaking, alley-oops.

The pleasure of the song of
cleansing began, I forgot fishing
work.

6.

Let's go back home because of the
sunset.

Take down a sail, take down a sail.

The flower on the hill and beside
water is fresh along the hill and
water.

Creaking, creaking, alley-oops.

Such a position need not be envied,
everything in the world, it is needless
to think.

7.

Let's step on fragrant grass and
pluck orchids and grass.

Stop boat, stop boat.

What is it in a small boat?

Creaking, creaking, alley-oops.

I went out by myself, but I came back
with moonlight.

<p>8.</p> <p>술에 취해 누웠다가 여울 아래 내려간다.</p> <p>배를 매어라. 배를 매어라.</p> <p>떨어진 꽃잎이 떠내려 오니 무릉도원이 가까이 있는 듯,</p> <p>찌그덩 찌그덩 어여차</p> <p>인간 세상의 더러움이 얼마나 내 눈을 가렸던고.</p>	<p>8.</p> <p>He is drunk, sprawled out on the floor, and then goes down to rapids.</p> <p>Tie a boat, tie a boat.</p> <p>Fallen flower floating, feels like heaven is close.</p> <p>Creaking, creaking, alley-oops.</p> <p>How often a worldly dirt covers my eyes.</p>
<p>9.</p> <p>낚시줄을 건어놓고 봉창을 통해 달을 보자.</p> <p>돛을 내려라, 돛을 내려라.</p> <p>벌써 밤이 깊었는가, 소쩍새 소리 맑게 들리는구나.</p> <p>찌그덩 찌그덩 어여차</p> <p>남은 흥취가 끝이 없으니(돌아) 갈 길도 잊었구나.</p>	<p>9.</p> <p>Let's stop fishing and look at the moon through the small window.</p> <p>Drop anchor, drop anchor.</p> <p>It already drew towards night, I can hear the cuckoo fine.</p> <p>Creaking, creaking, alley-oops.</p> <p>I forgot my way back because pleasure is endless.</p>
<p>10.</p> <p>내일이란 날이 또 없으랴. 봄밤이 바로 썰 것이다</p> <p>배를 붙여라, 배를 붙여라.</p> <p>낚싯대로 지팡이를 삼고 우리 집 사립문을 찾아가자.</p> <p>찌그덩 찌그덩 어여차</p> <p>어부의 한평생은 이력저력 지내노라.</p>	<p>10.</p> <p>Wouldn't there be tomorrow again? The night of spring will finish soon.</p> <p>Bring a boat, bring a boat.</p> <p>Let's go to the gate of my house with a stick, fishing rod.</p> <p>Creaking, creaking, alley-oops.</p> <p>The fisherman will make do with it for all his life.</p>

Original Korean	Translation into English (by author)
여름	Summer
<p>1.</p> <p>긱은비가 점차 멎어 가고 시냇물도 맑아진 다.</p> <p>배 띄워라 배 띄워라.</p> <p>낚싯대를 들러메니 솟구치는 흥취를 금할 수 없구나.</p> <p>찌그덩 찌그덩 어여차</p> <p>안개 낀 강 겹겹의 봉우리 누가 그려낸 그 림인가?</p>	<p>1.</p> <p>A long and nasty rain stopping and stream clearing.</p> <p>Sail a boat, sail a boat.</p> <p>I carry over a fishing rod, cannot contain myself for pleasure.</p> <p>Creaking, creaking, alley-oops.</p> <p>A misty river and overlapped peak, who painted the picture?</p>
<p>2.</p> <p>연잎에 밥을 싸 두고 반찬은 장만하지 마 라.</p> <p>닻을 들어올려라, 닻을 들어올려라.</p> <p>삿갓은 쓰고 있노라. 도롱이는 가져왔느 냐?</p> <p>찌그덩 찌그덩 어여차</p> <p>무심한 갈매기는 가는 곳마다 좇아 다닌다.</p>	<p>2.</p> <p>Wrap rice with a lotus leaf and don't prepare side dishes.</p> <p>Weigh anchor, weigh anchor.</p> <p>I am wearing a bamboo hat, did you bring a straw raincoat?</p> <p>Creaking, creaking, alley-oops.</p> <p>Insouciant seagulls chevy wherever I go.</p>
<p>3.</p> <p>마른 풀잎 위로 바람 부니 봉창이 서늘하구 나.</p> <p>돛을 달아라, 돛을 달아라.</p> <p>여름 바람이 일정하게만 불겠느냐? 그냥 배 가는 대로 두어라.</p> <p>찌그덩 찌그덩 어여차</p> <p>북쪽 포구나 남쪽 강, 어디든 좋지 않겠는 가?</p>	<p>3.</p> <p>The wind is blowing over the dry leaf and the small window is chilled.</p> <p>Set a sail, set a sail.</p> <p>Would a summer wind blow at a certain time? Leave as a boat leaving.</p> <p>Creaking, creaking, alley-oops.</p> <p>Northern port or southern river, whichever is good.</p>

4.

물이 흐리다면 발을 씻는 것이 어떠하리.

노 저어라 노 저어라.

오강으로 가려 하니 천 년의 성난 파도가 슬프도다.

찌그덩 찌그덩 어여차

초강으로 가려 하니 고기 뱃속의 충훈(굴원의 뱃)을 낚을가 두렵다.

5.

푸른 버들 우거진 곳에 이끼 낀 물가가 마
음에 드는구나.

노를 저어라, 노를 저어라.

다리에 닿거든 낚시꾼들의 먼저 건너려는
몸싸움을 허물 마라.

찌그덩 찌그덩 어여차

백발머리 노인을 만나거든 뇌택이 집을 양
보한 옛일을 본받자구나.

6.

긴 여름날이 저무는 줄을 흥에 겨워 미처
몰랐도다.

돛을 내려라 돛을 내려라.

뱃전을 두드리며 뱃노래를 불러 보자.

찌그덩 찌그덩 어여차

뱃노래 소리에 배어 있는 옛사람의 마음을
그 누가 알겠는가?

4.

If water is blurring, better wash feet.

Row, row.

I would like to go to the river O-gang,
but alas, a rough sea.

Creaking, creaking, alley-oops.

I would like to go to the river Cho-
gang, but I am afraid I will catch a
loyal soul.

5.

I love the mossy river side where it is
overgrown with willow.

Row, row.

If I reach the bridge, don't blame the
scuffle of fisherman going first.

Creaking, creaking, alley-oops.

If I meet a frosty headed old man,
let's model ourselves after Noe Taek
who compromised his house.

6.

I couldn't realise that long summer
day grew dark, because I was full of
joy.

Take down a sail, take down a sail.

Let's drum the sides of a boat and
sing a sailor's song.

Creaking, creaking, alley-oops.

Who know the ancients' spirits of
soaking with sailor's song?

7.

석양이 좋지만 어느덧 황혼이 가깝구나.

배 멈춰라. 배를 멈춰라.

바위 위 굽은 길이 소나무 아래로 비스듬히
나 있다.

찌그덩 찌그덩 어여차

푸른 숲 속 피꼬리 우는 소리가 곳곳에서
들리는구나.

8.

모래 위에 그물을 넣고 돛(배의 지붕) 밑에
누워 쉬자.

배를 매어라. 배를 매어라.

모기 밍다지만, 쉬파리와 견주어 어떠한
가?

찌그덩 찌그덩 어여차

다만 한 가지 근심은 상대부(소인배)가 이
런 말을 듣지나 않을까 두렵도다.

9.

밤사이 풍량이 일 줄을 어찌 미리 짐작할
수 있겠는가?

닻을 내려라, 닻을 내려라.

들녘 나루터에 배가 가로놓여 있노라 누가
말하였는가?

찌그덩 찌그덩 어여차

계곡 가에 우거진 풀도 참으로 애처롭구나.

7.

I love sunset but reach the twilight
years of my life unawares.

Stop boat, stop boat.

A curved road on the rock runs under
pine trees.

Creaking, creaking, alley-oops.

The cuckoo song in green forest can
be heard all around.

8.

Let's hang the fishing net out on
sand and take a rest under the roof
of boat.

Tie a boat, tie a boat.

I hate mosquitos, but how about a
blowfly?

Creaking, creaking, alley-oops.

My one anxiety is that a small fry
man will hear about this.

9.

How could I predict the storm during
the night?

Drop anchor, drop anchor.

Who said that there is a boat at a
ferry?

Creaking, creaking, alley-oops.

The lush grass beside the valley was
a pitiful sight.

10.

좁은 내 집을 바라보니 흰 구름이 둘러 있
구나.

배를 붙여라, 배를 붙여라.

부들부채를 가로쥐고 돌길로 올라가자.

찌그덩 찌그덩 어여차

늙은 어부의 생활이 그리 한가하더냐. 이것
이 어부의 직분이렸다.

10.

I look at my small house and it is
covered with cloud.

Bring a boat, bring a boat.

Let's go through the stoned path,
holding a fan.

Creaking, creaking, alley-oops.

How come the old fisherman's life is
free? This is a fisherman's duty.

Original Korean	Translation into English (by author)
가을	Autumn
<p>1.</p> <p>속세를 벗어난 곳에서 깨끗한 일로 소일함이 어부의 생활이 아니더냐.</p> <p>배 띄워라 배 띄워라.</p> <p>늙은 고기잡이라고 비웃지 마라, 그림마다 그려져 있더라.</p> <p>찌그덩 찌그덩 어여차</p> <p>사계절의 흥취가 마찬가지로 비슷하나 그 중에서도 가을 강이 제일이라.</p>	<p>1.</p> <p>Escaping from this secular world and spending all our time in the right thing.</p> <p>Sail a boat, sail a boat.</p> <p>Don't sneer at me because of the old fisherman, since every painting was painted.</p> <p>Creaking, creaking, alley-oops.</p> <p>Although the pleasure of four seasons is similar, I like a autumn river the most .</p>
<p>2.</p> <p>바다에 가을이 찾아오니 고기마다 살찌 있다.</p> <p>돛을 달아라, 돛을 달아라.</p> <p>아득히 넓고 맑은 파도에 실컷 한가롭게 노닐자.</p> <p>찌그덩 찌그덩 어여차</p> <p>인간 세상을 돌아보니 멀수록 더욱 좋구나.</p>	<p>2.</p> <p>Autumn visit to the sea, all fish grow fat.</p> <p>Set a sail, set a sail.</p> <p>Let's play tranquilly in the clean and wide waves.</p> <p>Creaking, creaking, alley-oops.</p> <p>When I look at worldly life, the further, the better.</p>

3.

흰 구름 피어나니 바람에 나무 끝이 흔들린다.

돛을 달아라, 돛을 달아라.

밀물 때는 동호로 갔다가, 썰물 때는 서호로 가자

찌그덩 찌그덩 어여차

넌 그물 걷어 서려 놓고, 닻을 들고 돛을 높이 달아라.

4.

기러기 날아가는 밖에 못 보던 산이 보이는 구나.

노 저어라 노 저어라.

낙시질도 하겠지마는 내가 취하려는 것이 자연을 즐기는 흥취라.

찌그덩 찌그덩 어여차

석양이 눈부시니 모든 산이 수 놓은 비단 같도다.

5.

살찌고 좋은 물고기가 몇 마리나 걸렸느냐

노를 저어라, 노를 저어라.

갈꽃에 불 붙여, 가려서 구워 놓고,

찌그덩 찌그덩 어여차

술병을 기울여 표주박 술잔에 부어다오.

3.

White cloud has bloomed and trees are swaying in the wind.

Set a sail, set a sail.

Let's go to the east pond at high tide and go to the west pond at low tide.

Creaking, creaking, alley-oops.

You, take in the fishing net, weigh anchor and set a sail.

4.

I can see the missing mountain from the trace of wild goose.

Row, row.

I would go fishing but I prefer to experience a pleasure within nature.

Creaking, creaking, alley-oops.

The glow of the evening sky is brilliant and all the mountain looks like embroidered silk.

5.

How many fish did you catch?

Row, row.

Light a reed flower and broil fish over the fire.

Creaking, creaking, alley-oops.

You may fill a glass up to the brim with wine.

<p>6.</p> <p>옆바람 고이 부니 매달아 놓은 돛으로 돌아 왔다.</p> <p>돛을 내려라 돛을 내려라.</p> <p>어둠은 짙어 가는데 맑은 흥취는 아직 남았 도다.</p> <p>찌그덩 찌그덩 어여차</p> <p>단풍든 나무, 맑은 강은 언제 봐도 미워지 지 않는구나.</p>	<p>6.</p> <p>A side wind gently blows and comes back to the boat.</p> <p>Take down a sail, take down a sail.</p> <p>It became darker and darker but the pleasure still remained.</p> <p>Creaking, creaking, alley-oops.</p> <p>A coloured tree, clean river, I always never hate.</p>
<p>7.</p> <p>흰 이슬이 내릴 즈음에 밝은 달이 떠오른 다.</p> <p>배 멈춰라. 배를 멈춰라.</p> <p>봉황루 아득하니 맑은 달빛을 누구에게 줄 까?</p> <p>찌그덩 찌그덩 어여차</p> <p>옥토끼가 찜은 약을 속세를 등진 호객에게 먹이고 싶구나.</p>	<p>7.</p> <p>When it dewes, bright moon rises.</p> <p>Stop boat, stop boat.</p> <p>To whom would I give the bright moonlight?</p> <p>Creaking, creaking, alley-oops.</p> <p>The medicine by the rabbit in the moon, I would like to give it to the visitor who turns their back upon the world.</p>
<p>8.</p> <p>하늘과 땅이 제각각인가? 여기가 어디인 가?</p> <p>배를 매어라. 배를 매어라.</p> <p>속세의 먼지가 못 미치니 부채질하여 무엇 하리.</p> <p>찌그덩 찌그덩 어여차</p> <p>언짱은 말을 들은 바 없으니 귀를 씻어 무 엇하리.</p>	<p>8.</p> <p>Sky and earth, is it separated? Where is it?</p> <p>Tie a boat, tie a boat.</p> <p>You don't need to fan yourself since the dust of the world cannot come here.</p> <p>Creaking, creaking, alley-oops.</p> <p>You don't need to clean your ears because I haven't heard displeasing words.</p>

9.

옷 위에 서리가 내려도 추운 줄을 모르겠도
다.

닢을 내려라, 닢을 내려라.

낙싯배가 좁다 하나 덧없는 세상과 견주어
어떠하더냐.

찌그덩 찌그덩 어여차

내일도 이렇게 하고 모레도 이렇게 지내려
한다.

10.

소나무 숲속 돌집으로 돌아가 새벽달을 보
려 하니

배를 붙여라, 배를 붙여라.

적막한 산에 낙엽이 쌓여 길을 어찌 알아볼
꼬.

찌그덩 찌그덩 어여차

흰구름이 드러나니 여라의(풀을 엮어 지은
옷)가 무거워지는구나.

9.

Even though there is frost on the
clothes, I do not feel cold.

Drop anchor, drop anchor.

The fishing boat is small but
no problem.

Creaking, creaking, alley-oops.

I will live like this tomorrow and the
day after tomorrow.

10.

I would go back to the stoned house
within the pine forest and look at a
pale morning moon.

Bring a boat, bring a boat.

How can I find the way because the
narrow path was covered with dead
leaves?

Creaking, creaking, alley-oops.

When white cloud comes out, clothes
which made of grass became heavy.

Original Korean	Translation into English (by author)
겨울	Winter
<p>1.</p> <p>구름이 걷히고 나니 햇볕이 두텁게 내리쬐다.</p> <p>배 띄워라 배 띄워라.</p> <p>천지가 온통 생기를 잃었으나 바다만은 여전하구나.</p> <p>찌그덩 찌그덩 어여차</p> <p>끝없는 물결이 비단을 펼쳐 놓은 듯하다.</p>	<p>1.</p> <p>The clouds cleared away and sun beat down.</p> <p>Sail a boat, sail a boat.</p> <p>Everything turns pale but the colour of sea is still remaining.</p> <p>Creaking, creaking, alley-oops.</p> <p>Endless wave, it looks like silk.</p>
<p>2.</p> <p>낚시줄과 낚시대를 손질하고 뱃밥도 박았느냐?</p> <p>돛을 달아라, 돛을 달아라.</p> <p>겨울에 소상강과 동정호는 그물이 언다고 하더라</p> <p>찌그덩 찌그덩 어여차</p> <p>이런 때 낚시질하기에 이만한 곳이 없도다.</p>	<p>2.</p> <p>Did you prepare fishing lines and fishing rod and oakum?</p> <p>Weigh anchor, weigh anchor.</p> <p>In the winter, the river Sosang-gang and Donjeong-ho pond must be frozen.</p> <p>Creaking, creaking, alley-oops.</p> <p>There's no place like here for fishing.</p>
<p>3.</p> <p>얕은 포구의 고기들이 먼 곳으로 다 갔으니</p> <p>돛을 달아라, 돛을 달아라.</p> <p>잠깐 동안 날씨가 좋을 때에 일터에 나가 보자.</p> <p>찌그덩 찌그덩 어여차</p> <p>미끼가 좋으면 굵은 고기가 문다고 하더라.</p>	<p>3.</p> <p>The fish that lived in the shallow port went far away.</p> <p>Set a sail, set a sail.</p> <p>Let's go to work while the weather is good for a while.</p> <p>Creaking, creaking, alley-oops.</p> <p>The fat fish rose to the good bait.</p>

<p>4.</p> <p>간밤에 눈 갠 뒤에 경치와 물색이 달라졌구나.</p> <p>노 저어라 노 저어라.</p> <p>앞에는 맑고 넓은 바다. 뒤에는 겹겹이 둘러싸인 백옥 같은 산. 신선의 선계인가?</p> <p>찌그덩 찌그덩 어여차</p> <p>부처의 세계인가? 인간 세상은 아니로다.</p>	<p>4.</p> <p>After stopping snow, landscape and colour was changed.</p> <p>Row, row.</p> <p>A clear and boundless sea forward, layered surrounding mountains like white jade. Is it the immortal world?</p> <p>Creaking, creaking, alley-oops.</p> <p>Is it the world of Buddha? It is not the world of human beings.</p>
<p>5.</p> <p>그물과 낚시도 잊고 뱃전을 두드리며 흥겨워 한다.</p> <p>노를 저어라, 노를 저어라.</p> <p>앞 개울을 건너 이 곳에 오려고 몇 번이나 생각했던가</p> <p>찌그덩 찌그덩 어여차</p> <p>느닷없는 강풍이 행여 불어올까 걱정이다</p>	<p>5.</p> <p>I forgot fishnet and fishing, I am drumming the sides of a boat and having fun.</p> <p>Row, row.</p> <p>How many times I thought I would cross the stream and come here.</p> <p>Creaking, creaking, alley-oops.</p> <p>I worry that suddenly a strong wind might blow.</p>
<p>6.</p> <p>자러 가는 까마귀 몇 마리 지나간다.</p> <p>돛을 내려라 돛을 내려라.</p> <p>앞길이 어두워지니 저녁 눈이 점차 잦아들었다.</p> <p>찌그덩 찌그덩 어여차</p> <p>아압지를 누가 쳐서 부끄러움을 씻어볼까?</p>	<p>6.</p> <p>Some crows going to bed are passing.</p> <p>Take down a sail, take down a sail.</p> <p>It became dark and evening snow died down.</p> <p>Creaking, creaking, alley-oops.</p> <p>I would wipe off a disgrace with a pond.</p>

7.
울긋불긋 절벽이 그림 병풍처럼 둘러 있는데,
배 멈춰라. 배를 멈춰라.
꺼저기를 낚나 못 낚나 어디 한번 해 보자
꾸나.
찌그덩 찌그덩 어여차
외딴 배에 도롱이, 삿갓 쓰고 흥에 겨워 앉
았노라.
8.
물가의 외로운 소나무 어이 홀로 씩씩하게
서 있는가.
배를 매어라. 배를 매어라.
험한 구름을 원망하지 마라, 인간 세상을
가려 준다. 파도 소리 꺼리지 마라,
찌그덩 찌그덩 어여차
속세의 더러움과 소음을 막아 준다.
9.
강호에서 사는 것이 우리의 도임을 옛부터
일렀더라.
닻을 내려라, 닻을 내려라.
칠리 여울에서 양피옷을 쓰고 낚시질하던
이는 어떠한가?
찌그덩 찌그덩 어여차
삼천육백 날 낚시질하며 손꼽아 때를 기다
리던 심정은 어땠을까?
7.
It is enclosed by a colourful cliff like a
painting,
Stop boat, stop boat.
Let us have a try anyhow to get a
variety of perch.
Creaking, creaking, alley-oops.
I am sitting on lonely boat wearing a
bamboo hat and a straw raincoat .
8.
Why is the lonely pine tree beside
the water standing energetically.
Tie a boat, tie a boat.
Don't blame tough cloud, it blocks
the human world. Don't mind the roar
of waves.
Creaking, creaking, alley-oops.
It blocks the dirt and noise of worldly
life.
9.
As the old saying goes, living in
secret nature is our moral sense.
Drop anchor, drop anchor.
How about the fisherman wearing
sheepskin clothes in the rapids.
Creaking, creaking, alley-oops.
What is his feelings for biding his
time and fishing for three thousand
and six hundred days.

10.

아아! 날이 저물어 가니 편히 쉬이 마땅하
도다.

배를 붙여라, 배를 붙여라.

가는 눈이 뿌려진 길에 석양이 비쳐 붉어
보이는 데를 흥겹게 걸어간다.

찌그덩 찌그덩 어여차

눈 내리는 밤 달이 서쪽 봉우리를 넘도록
소나무 창가에 기대어 즐기자꾸나.

10.

Ah! You deserve relaxation since it
becomes dark.

Bring a boat, bring a boat.

I am walking with fun on the snow-
covered and red-coloured path.

Creaking, creaking, alley-oops.

Let's enjoy tonight the leaning pine
tree window until the moon passes
the western peak, on a snowy night.

Byeolsoe Garden Data Sheet (005)

1. General information

Garden Name	Baegunjeong Pavilion and Gaehosongsup Pine Grove, Andong
Location	93-1, Cheonjin-ri, Imha-myeon, Andong, Gyeongsangbuk-do
Designation / date	07/12/2007
Access	Public
Earliest layer	1568
Current owner	Andong, Uisong Kim Clans
Manager	Andong (a local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Kim Su-il (1528 ~ 1583)
Original designer	Kim Su-il (1528 ~ 1583)
Important texts	Taengniji (Ecological Guide to Korea) written by Joseon Dynasty geographer Jung-hwan Lee (1690-?)
Historical background	<p>Baegunjeong Pavilion was built by Kim Su-il (1528 ~ 1583, pen-name: Gwibong) on land inherited from his father, Kim Jin, in 1568, the first year of the reign of King Seonjo of the Joseon Dynasty. Standing on a hill above the river, it commands a scenic view of the village and a pine tree grove on a half-moon-shaped islet in the river. This is an ideal environment for character cultivation and aesthetic refinement in the time-honoured Confucian tradition.</p> <p>The stream side village, named Naeap Village, was developed as a community of the Uiseong Kim Clan. The clan head's home, built by renowned scholar Kim Seong-il (1538-1593), is designated as Treasure No.450.</p> <p>Gaehosongsup, the pine tree grove on the manmade islet, was created by Kim Man-geun, the grandfather of Kim Jin (pen-name: Cheonggye), in the hopes of creating a blissful village in accordance with feng shui principles when he first moved here. It was destroyed in a flood in 1605 but rebuilt soon afterward according to a proposal by Kim Yong (1557-1620). It has since been protected carefully under clan regulations. It was believed that the pine tree grove would stop the loose water course from leaking out of the village. It actually protects the village's farmland from wind and flood.</p> <p>In traditional Pungsu theory, the geomantic features here are described as a "gently sloping sand beach washed by moonlight" or a "cow ruminating in a reclining position," both of which need to be supplemented in some way. Thus, the manmade grove has served as village woodland over the centuries.</p> <p>The village, pine woods (<i>Pinus densiflora</i>), and pavilion harmonise with curious rocks and cliffs along Banbyeoncheon Stream to create breathtaking scenery.</p> <p>The village was introduced as an important clan community in Taengniji (Ecological Guide to Korea) written by Joseon Dynasty geographer Jung-hwan Lee (1690-?).</p>

4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
		Notional isolated type (LT 1)
	X	Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character	X	Riverside
		Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature		Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Pinus densiflora</i>

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	<p>Baegunjeong Pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	Gang-Jeong-Woo-Neang (Kim Su-il, 1528-1583)
Painting about garden	A landscape album created by Lee Jong-ak some 300 years ago contains 12 sceneries around Banbyeoncheon under the title Unjeong pungbeom (Cloud Pavilion and Sailing Boat).
Others	Gaehojongsonggeumhouseo (開湖種松禁護議序, 1617)

7. Design process

Motivation	<ol style="list-style-type: none"> 1. Longing for Parents. 2. Honour the memory of the past farther. 3. Inspiration Chinese Old tale (anonymous) “I am looking at white cloud on the top of the mountain (登高山望白雲) I miss parents who might be there (思親在其下)” 4. Family motto “Don’t be a perfect roofing tile, rather be a broken jade (寧須玉碎 不宜瓦全)”
Landscape Context	<p>X <i>Imsuinjeob type (LCT 1)</i></p> <p><i>Imsugyelyuinjeob type (LCT2)</i></p> <p><i>Neryuksanji type (LCT3)</i></p> <p><i>Neryukpyeongji type (LCT4)</i></p> <p>Others</p> <p>* Korean traditional Landscape context of Byeolsoe garden (Kim et al, 2009)</p>

8. Management

Management history	<ol style="list-style-type: none"> 1. Ggaehojongsonggeumhouseo (A resolution preserving pine tree grove, 1617) : After huge flooding, Uisong Kim Clans Planted one thousands of <i>Pinus densiflora</i>. Then they created a resolution preserving pine tree grove. 2. Baegunjeong Pavilion is designated as Gyeongsangbuk-do Cultural Heritage Material No.175. (1986) 3. In 1992, Imha Dam was created. Because of this dam, now 100 pine tree remained. 4. After 2007, the environmental renewal project of pine tree grove started.
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9. Poem and text about garden

Gang-Jeong-Woo-Neang (Kim Su-il, 1528-1583)



Source : Author's photo (2015)

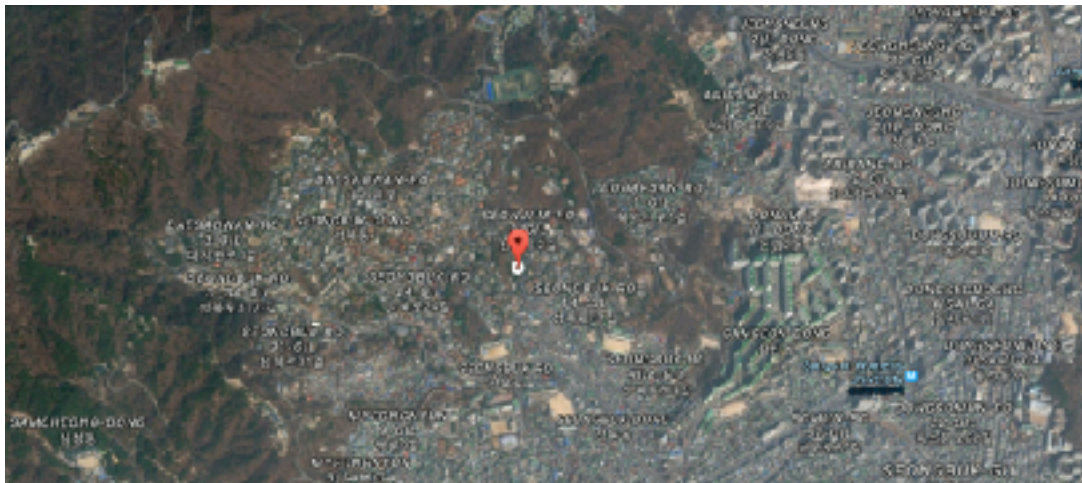
Original Chinese	Translation into Korean (by author)	Translation into English (by author)
江亭偶冷	강과 정자가 짝을 이루어 맑다	River and pavilion
縣城西北洛江湄	고을 성 서북 낙동강 물 가	The northwest of village, beside the river Nakdong-gang.
靑開成小閣危	푸른 산 언덕에 우뚝한 작은 정자 지었네	The small pavilion was built on the top of the green hill.
才子乘閒來讀易	재자들은 한가한 틈에 와서 주역을 읽고	A man of talent is reading <i>the Book of Changes</i> .
大兄携酒坐吟詩	대형은 술을 가져와 앉아 시를 읊조리네	A noble man brings wine and recites poems.
雲收遠壑山如畫	구름 거둔 먼 산골짜기는 그림 같고	A clear and secluded mountain valley looks like a painting,
風定深潭水似砥	바람 멈춘 깊은 연못 물은 솥돌같이 고요하네	A windless deep pond is calm like a whetstone.
向夕微瀾搖朗月	지난 밤 약한 물결 일어 밝은 달 흔들리는 모습이여	Light waves rose last night and bright moonlight swayed.
絕勝神女弄珠時	절승지에서 신녀가 구슬을 으르고 노는 때였네	It is time for the fairy to play marbles in a place of superb scenic beauty

Byeolsoe Garden Data Sheet (006)

1. General information

Garden Name	Seongnagwon Garden
Location	47, Seonjam-ro 2-gil, Seongbuk-gu, Seoul
Designation / date	08/01/2008
Access	Private
Earliest layer	1800 ~ 1834
Current owner	Jenam Corporation
Manager	Seongbuk-gu, Seoul

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Ji-Sa Hwang (Early 19C)
Original designer	Ji-Sa Hwang (Early 19C)
Subsequent designer	Sang-eung Sim (Mid 19C) Munhak Son (Mid 19C)
Important texts	
Historical background	<p>This country house of Sim Sang-eung, a Minister of Personnel during the reign of King Cheoljong (r.1849-1863) of the Joseon Dynasty, retains its pristine natural surroundings of old.</p> <p>The woodland house and garden, designed as a “paradise in town”, was later inhabited for 35 years by Gang Lee(1877-1955), the fifth son of King Gojong (the last King of Joseon dynasty).</p> <p>The garden was built around a scenic area around the point of convergence of two gorges though which clean streams run down from the valley above. The natural topography divides the garden into three areas front garden, outer garden, and inner garden.</p> <p>The front garden, comfortably nestled behind a manmade mound named Yongdugasan (Dragon Head Artificial Mountain), is traversed by Ssangnyudongcheon Stream (Fairylane with Twin Streams) at the point where two streams converge. A rock in the water bears the inscription Ssangnyudongcheon carved in Chinese characters in running script, presumably intended to protect the geomantic energy of the garden. Lush woods shield the area. The inner garden has a pond named Yeongbyeokji (Pond of Blue Shadow) and a waterfall; and the outer garden has another pond and a pavilion named Songseokjeong (Pavilion of Pine and Stone).</p> <p>There is a wetland on the lower ground to the west and an artificial waterfall along the waterway to the north.</p> <p>Nature and art are adroitly harmonized in this house and garden, which stand out among the handful of woodland villas with of Joseon noblemen located within the old capital city.</p>


4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature	X	Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden	X	Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Gleditsia triacanthos</i> , <i>Zelkova serrata</i> , <i>Pinus densiflora</i> , <i>Quercus</i> , <i>Actinidia arguta</i> , <i>Cornus</i> .

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	<p>A rock wall on the western edge of the wetland is carved with the inscription Jangbingga, meaning the “House with Icicles.” It was carved by the famous calligrapher Kim Jeong-hui (1786-1856, pen-name: Chusa).</p>  <p>Source : Author’s photo (2015)</p>
Poem about garden	Yeongbyeokji haesaeng (Munhak Son, 1843)
Painting about garden	No
Others	

7. Design process

Motivation	Paradise in town
Landscape Context	<i>Imsuinjeob type (LCT 1)</i>
	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	1. Songseokjeong (means Pine and Stone) pavilion maintenance project (2009, 2010, 2015) : There are only few reference about pavilion, but enforced of maintenance project. As a result, the most important element, Pine tree, was eliminated
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9. Poem and text about garden

Yeongbyeokji haesaeng (Munhak Son, 1843)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
影碧池 海生	영벽지	<i>Yeongbyeokji</i> pond
百泉會不流	온갖 샘물을 모아 고이게 하니	Every water collected in a depression in the ground.
爲沼碧 蘭頭	푸른 난간머리에 소(沼)가 되었네	It became a marsh at the front of the fence.
自吾得 此水	내가 이 물을 얻은 뒤부터	After I got water
小作江湖遊	약간의 강호놀이를 하네	I had fun in the water.

Byeolsoe Garden Data Sheet (007)

1. General information

Garden Name	Baekseokdongcheon Garden in Buam-dong, Seoul
Location	115, Buam-dong, Jongno-gu, Seoul
Designation / date	08/01/2008
Access	Public
Earliest layer	the 1600s
Current owner	National, Public and Private Property
Manager	Jongno-gu, Seoul

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Seon Kim (1599 ~ 1613)
Original designer	Seon Kim (1599 ~ 1613)
Subsequent designer	
Important texts	Ichambongjip book (Gwang-ryeo Lee, 1720-1783)
Historical background	<p>Baekseokdongcheon (literally, “White Stone Fairyland”) refers to the remains of an aristocratic villa built on a scenic spot in Buam-dong in the 1800s, adjacent to the old capital city.</p> <p>The remains include the foundation stones of a house, including the <i>sarangchae</i> (men’s quarters) and <i>anchae</i> (women’s quarters), a hexagonal pavilion, and rocks carved with Chinese characters meaning “White Stone Fairyland” and “Moon Rock.”</p> <p>The garden was nestled in a scenic valley, named Baeksagol, facing Bukhansan Mountain from the rear side of Baegaksan Mountain, on the northern border of old Seoul. The name Baekseok was derived from Baishishan Mountain (White Stone Mountain), a famous scenic mountain in China.</p> <p>Indeed many clean white stones are found in the area, forming an important part of the beautiful scenery.</p> <p>The stone foundations of a hexagonal pavilion and a pond lie along a north-south axis.</p> <p>Parts of the stone walls that surrounded the house remain along with some segments of stone terraces.</p> <p>The old woodland villa, though all of its wooden structures have been destroyed, is highly valued for the remains of its elegant garden.</p> <p>Situated at an appropriate remove from the nearest village, it had all the essential elements of a nobleman’s country house.</p>

4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature	X	Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
		Pavilion
	X	Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Zelkova serrata</i> , <i>Pinus densiflora</i> , <i>Quercus</i> , <i>Crataegus pinnatifida</i> .

6. Intangible connection

<p>Myth about garden or place or owner</p>	<p>No</p>
<p>Inscription in the garden</p>	<p>Baekseokdongcheon (literally, “White Stone Fairyland”)</p>  <p>Woram (literally, “Moon rock”)</p>  <p>Source : Author’s photo (2015)</p>
<p>Poem about garden</p>	<p>No title (Gwang-ryeo Lee, 1720-1783)</p>
<p>Painting about garden</p>	<p>No</p>
<p>Others</p>	

7. Design process

Motivation	No reference
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	<ol style="list-style-type: none"> 1. Collecting data stage. 2. In 2012, Jeong-Hee Kim, who is the famous calligrapher of Joseon dynasty, was confirmed as owner.
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9. Poem and text about garden

No title (Gwang-ryeo Lee, 1720-1783)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
雨後自北漢沿溪	비온 뒤 북한산의 계곡물이 내려오면서	After rain, the water in the valley flows down
看瀑將出洗劍亭	세검정 계류 위에 장쾌한 폭포가 보인다.	The exciting waterfall over Segeomjeong stream can be seen.
見溪上又有一源	계류 상단 위에는 또 하나의 물줄기가 보이는데	At the top of stream, another the current of water can be seen,
高澗細瀑其上	높은 샘 골짜기에서 내리꽂는 폭포수 위에	Over the waterfall that is coming down from the mountain valley,
有許氏茅亭	풀잎으로 만든 허씨의 소박한 정자가 있다.	there is a simple pavilion that Hur created.

扁曰看鼎僚不可以無詠	이를 간정료라 하였으니 시로 노래하지 않을 수 없구나.	This was named as Ganjeongnyo, I cannot but sing with a poem.
春臺水石自年年	춘대의 수석은 스스로 해마다 있었지만	The viewing stone stands by itself every year, but
始見溪山有別天	이제 처음으로 산 계곡에 별천지가 있는 것을 보았다네.	for the first time, I could see the another world of the mountain stream.
探到東源高瀑處	동쪽 근원을 따라 탐승하여 높게 폭포 흐르는 곳에 이르니	I reached the waterfall following the origin of east,
山丹花發許亭前	허씨의 정자 앞에는 산단화가 만발하였네.	Star lilies in front of the pavilion are at their full perfection.
許家燒麓問何年	허씨 집 아궁이에 불을 지핀지 그 얼마나 되었을까?	When did you make a fire in the fireplace?
便卽春臺作洞天	춘대 아주 가까운 곳에 선경을 이루었구나.	The heaven was created.
不爲沿流分道去	물결을 따라 흐르듯 제갈 길로 나누어 가지 않고	It is like a flowing down stream, and do not separate on their way,
何緣看到此亭前	나는 어떤 인연으로 이 정자 앞에 와서 아름다운 경치를 보게 된 것일까?	How can I see such a beautiful scenery in front of the pavilion?

Byeolsoe Garden Data Sheet (008)

1. General information

Garden Name	Choganjeong Garden, Yecheon
Location	Jungnim-ri, Yongmun-myeon, Yecheon-gun, Gyeongsangbuk-do
Designation / date	26/12/2008
Access	National and Private Property
Earliest layer	1582
Current owner	National, Public and Private Property
Manager	Yecheon-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Mun-hae Kwon (1534 ~ 1591)
Original designer	Mun-hae Kwon (1534 ~ 1591)
Subsequent designer	
Important texts	<ol style="list-style-type: none"> 1. A repairing record for Choganjeongsa (Chogan temple), Written by Son-Kyeong Park (1713 ~ 1782) 2. Chogan-ilgi (Chogan diary), Written by Mun-hae Kwon (1534 ~ 1591)
Historical background	<p>Choganjeong Pavilion, or Grass Valley Pavilion, was built by Mun-hae Kwon (1534-1591, pen-name: Chogan), a scholar-official during the reign of King Seonjo of the Joseon Dynasty.</p> <p>Kwon built the pavilion in his hometown after retiring from public service with hopes of enjoying a peaceful life in nature away from factional strife. The pavilion stands on a boulder alongside a clean stream in the midst of lush pine woods.</p> <p>This pristine scenic site offers a glimpse into the spiritual world of Confucian scholars of the Joseon Dynasty; who pursued the ideal of <i>muwi</i>, which means an idle life, or the creative quietude of non-action, and favoured the life of a recluse amid nature.</p>

4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature	X	Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden	X	Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Zelkova serrata</i> , <i>Pinus densiflora</i> , <i>Ginkgo biloba</i> , <i>Salix koreana</i> , <i>Eleagnus umbellata</i> , <i>Robinia pseudo-acasia</i> , <i>Hibiscus syriacus</i> .

6. Intangible connection

Myth about garden or place or owner	After Japanese and Chinese invasion, the signboard of temple was missing. The legend went that it was buried in the marsh front of pavilion. One day, the eldest grandson of the head family saw rainbow in the marsh and dig. He could find the signboard under the marsh.
Inscription in the garden	<p>Choganjeongsa (Chogan temple)</p>  <p>Choganjeong pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	No title (Sang-il Kwon, 1679-1759)
Painting about garden	No
Others	

7. Design process

Motivation	The ideal of <i>muwi</i> , which means an idle life,
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolsoe garden (Kim et al, 2009)

8. Management

Management history	<ol style="list-style-type: none"> 1. In 1592, during Japanese invasion, Choganjeong pavilion was burnt down. In 1612, this was rebuilt by descendants. 2. In 1636, during Chinese invasion, Choganjeong pavilion was burnt down again. 3. In 1870, Choganjeong pavilion was rebuilt again by great-great-grandson of original owner, Mun-hae Kwon (1534 ~ 1591).
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9. Poem and text about garden

No title (Sang-il Kwon, 1679-1759)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
驅驢度側徑	검은말 몰아 지름길 지나노라	Riding a black horse and passing along a shortcut.
林壑何窈窕	숲속 골짜기 얼마나 그윽했던가.	How mellow it is, the mountain valley.
新亭繼先躅	새 정자는 조상 자취이었고	The new pavilion succeeds the trace of ancestors,
澗草青未了	시냇가 풀들은 푸른빛 완연타오.	Grass beside a stream, it definitely feels like green.
窓牖淨無塵	창가엔 티끌 한 점 없이 해맑은데	There isn't a speck of dust on the windowsill and it is white and clean,
曠與人境杳	텅 빈 계곡 속세와는 아득하다네.	empty valley, it is faraway.
我來適新秋	내가 마침 초가을에 찾았나니	Luckily, I came here in early autumn,
素月何皎皎	밝은 달은 또 어찌나 밝은지	bright moon, it was so bright.
涼氣集襟纓	서늘한 기운 의관에 느껴지는데	My dress feel the energy of cool
晤語同老少	속 터놓고 하는 말 노소가 하날세.	A plain-sounding phrase, young and old say alike.
夜闌枕溪卧	밤들자 시냇물 베고 눕노라니	At night, I put my head on a stream,
神清夢寐小	정신 맑아져 꿈도 꾸지 않았다오.	As my mind cleared, so I did dream.
郊原外廣平	들 밖으론 드넓고 평온한데	It is wide and tranquil outside from the field
洞府中幽妙	고을은 그윽하고 오묘하다네.	The village is mellow and profound.
巖圍作蒼屏	바위절벽은 푸른 병풍 같으매	A rock cliff looks like a blue folding screen
水匯成綠沼	물굽이는 깊은 여울 이뤘다오.	A water twists, creating rapids.

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
天機玩躍魚	천성은 물고기 뛰놀을 즐기며	The spirit of heaven enjoys the frolic of the fishes
樂意聽啼鳥	기쁨은 새소리 들음에 있었다오.	The pleasure was from bird song.
緬憶大東翁	지난날 초간 선생 회상해 보나니	I reflect on Chogan (Mun-hae Kwon's pen-name),
素志在蒼峭	본래의 뜻은 푸른 산에 있었다네.	his primary will was on the green mountain.
茲焉結幽屋	이곳에 아담한 정자 짓고	He built a small pavilion here,
日夕舒長嘯	해거름에 긴 휘파람 불었네.	and blew a long whistle.
時復記惇史	그때에 아득한 역사 기록하매	At that moment, he wrote a distant history,
遠同龍門調	멀리 용문의 조화로움과 같구려.	it looks like the harmony of a distant Yongmun
濡墨松露滴	붓에 먹 찍으매 솔에 이슬지는데	He dipped a brush in ink and the dew gathered on the pine,
揮手溪雲繞	글 쓰는 소매에 시내구름 돌렸네.	stream cloud covered my writing sleeve.
于今不可得	지금은 가히 만나 볼 수 없으매	I cannot meet him now,
我褻空悄悄	나는 괜시리 근심만 가득타오.	My heart is filled with much anxiety.
徒此挹清芬	여기는 맑은 향기만 떠 있는데	Here, the only clear scent is floating,
何由仰末照	어찌 옛사람들 말세만 우리를까.	how can I look up the end of the ancients?
遵渚采蘋芷	물길 따라 마름풀 뜯다가	While I pluck grass along a waterway,
再拜瓣香燒	존경심 타오르매 거듭 절한다오	I bow politely once again because of being full of respect for him

Byeolsoe Garden Data Sheet (009)

1. General information

Garden Name	Chaemijeong Pavilion, Gumi
Location	Jungnim-ri, Yongmun-myeon, Yecheon-gun, Gyeongsangbuk-do
Designation / date	26/12/2008
Access	Public
Earliest layer	1768
Current owner	National and Private Property
Manager	Gumi (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Joseon dynasty
Original designer	Joseon dynasty
Subsequent designer	
Important texts	
Historical background	<p>Chaemijeong Pavilion, or Fernbrake Gathering Pavilion was built to commemorate the unwavering loyalty and academic achievements of Gil Jae (1353-1419, pen-name: Yaeun), a distinguished scholar toward the end of the Goryeo Dynasty.</p> <p>The pavilion was built in 1768, the 44th year of the reign of King Yeongjo of the Joseon Dynasty.</p> <p>Gil lived in seclusion here at the foot of Geumosan Mountain, refusing to serve two dynasties at the time of Joseon's foundation.</p> <p>The pavilion stands on a pristine scenic spot alongside a clean stream flowing down a valley with lush foliage, creating a beautiful landscape against the backdrop of Geumosan Mountain.</p>


4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
	X	Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden	X	Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Pinus densiflora</i> , <i>Phyllostachys bambusoides</i> Siebold & Zucc.

6. Intangible connection

Myth about garden or place or owner	No reference
Inscription in the garden	<p>Chaemijeong Pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	Deungchaemijeong (Yeong-tae Go, 1887 ~ 1967)
Painting about garden	No
Others	

7. Design process

Motivation	To commemorate the unwavering loyalty and academic achievements of Gil Jae (1353-1419, pen-name: Yaeun)
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	X <i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	1. In 1977, pavilion was rebuilt by the presidential executive order.
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9. Poem and text about garden

Deungchaemijeong (Yeong-tae Go, 1887 ~ 1967)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
崧陽王氣竟蕭條	송양의 양기는 끝내 사그라들었지만	The vital power of sunshine faded at last, but
夫子來南道未消	선생께서 남쪽으로 오니 도가 사그라들지 않았네.	he went to the south and the teachings didn't fade.
滿眼江山非故國	눈 안 가득 강산은 옛 나라가 아니니	The country, this is not the old nation.
終身官職是前朝	종신토록 관직은 전조(前朝)의 벼슬뿐이었네.	He was in government service forever before the Joseon dynasty.
鄉隣有恥能先變	고향의 이웃들 부끄러움 능히 먼저 변하고	His neighbours of the home changed their mind,
草木無情亦後凋	초목은 무정히 뒤늦게 마르네.	Trees and grasses dried late.
一曲採薇亭下水	한 굽이 채미정 아래 흐르는 물은	The stream under the pavilion
傷心猶似侍中橋	가슴 아프게도 시중(侍中)이 늘어선 것 같네.	looks like servants standing.

Byeolsoe Garden Data Sheet (010)

1. General information

Garden Name	Sigyeongjeong Pavilion and Surroundings, Damyang
Location	859, Gasamunhak-ro, Nam-myeon, Damyang-gun
Designation / date	18/09/2009
Access	Public
Earliest layer	1560
Current owner	National and Jeong Cheol's clan
Manager	Damyang-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Seong-won Kim (1525 ~ 1597)
Original designer	Seong-won Kim (1525 ~ 1597)
Subsequent designer	
Important texts	Sigyeongjeong-Ki (Seong-won Kim)
Historical background	<p>Sigyeongjeong Pavilion was built for Im Eok-ryeong (pen-name: Seokcheon), the father-in-law of Kim Seong-won (pen-name: Seohadang) during the reign of King Myeongjong of Joseon.</p> <p>Here, Jeong Cheol (pen-name: Songgang) composed poems in Chinese including the well-known poem Seongsan byeolgok (Little Ode to Mount Star), and other literary works, thus laying the foundation for the development of the country's literary classics.</p> <p>Visitors marvel at the beautiful surroundings including the pine forest, Mudeungsan Mountain, and Gwangjuho Lake.</p>

4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character	X	Riverside
		Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Pinus densiflora</i> , <i>Lagerstroemia indica</i>

6. Intangible connection

Myth about garden or place or owner	No reference
Inscription in the garden	<p>Sigyeongjeong Pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	<ol style="list-style-type: none"> 1. <i>Seongsanbyeolgok</i> (Jeong Cheol) 2. <i>Sigyeongjeong 20 yeong</i> (Im Eok-ryeong)
Painting about garden	No
Others	

7. Design process

Motivation	Refresh after retirement	
Landscape Context	X	<i>Imsuinjeob type (LCT 1)</i>
		<i>Imsugyelyuinjeob type (LCT2)</i>
		<i>Neryuksanji type (LCT3)</i>
		<i>Neryukpyeongji type (LCT4)</i>
		Others
* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)		

8. Management

Management history	
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Byeolsoe Garden Data Sheet (011)

1. General information

Garden Name	Myeongokheon Garden, Damyang
Location	103, Husan-gil, Goseo-myeon, Damyang-gun, Jeollanam-do
Designation / date	18/09/2009
Access	Public
Earliest layer	1650
Current owner	National
Manager	Damyang-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	O ljeong (오이정, 1619~1655)
Original designer	O ljeong (오이정, 1619~1655)
Subsequent designer	O Daeseong (오대성, 1689~1761)
Important texts	Janggyegodonggi (장계고동기, Park Sangsun, ? ~ ?) Myeongokeongi (명옥헌기, Jeong Hongmyeong, 1582 ~ 1650)
Historical background	<p>In 1650, O ljeong inherited the house at which Myeongokheon Garden is situated from his father.</p> <p>He had a pavilion built in a nearby valley, and completed the garden with two rectangular ponds, red pines, and grape myrtles.</p> <p>The sound of the running stream was compared to that of tinkling jewels, thus giving rise to the fittingly named Myeongokheon House (literally meaning “the house of tinkling jewels”).</p> <p>A person seated in the pavilion can enjoy the view of the natural surroundings reflected in the water of the ponds.</p>


4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
	X	Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Pinus densiflora</i> , <i>Lagerstroemia indica</i> , <i>Juniperus chinensis</i> , <i>Platycladus orientalis</i> , <i>Prunus mume</i> , <i>Caragana sinica</i> , <i>Ginkgo biloba</i> , <i>Acer ginnala</i> , <i>Zelkova serrata</i> , <i>Celtis chosoniana Nakai</i> , <i>Styphnolobium japonicum</i> , <i>Firmiana simplex</i>

6. Intangible connection

Myth about garden or place or owner	No reference
Inscription in the garden	Samgo (That means King Injo paid three personal visits at O Huido's house to recruit him)
	 <p>The image shows a dark, rectangular wooden plaque with white calligraphic characters. The characters are '三顧' (Samgo), which translates to 'Three Visits'. The plaque is mounted on a wooden wall with visible wooden beams.</p>
	Source : Author's photo (2015)
Poem about garden	No reference
Painting about garden	No
Others	

7. Design process

Motivation	Love for past mother
Landscape Context	<i>Imsuinjeob type (LCT 1)</i>
	<i>Imsugyelyuinjeob type (LCT2)</i>
	<i>Neryuksanji type (LCT3)</i>
	X <i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	No
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Byeolsoe Garden Data Sheet (012)

1. General information

Garden Name	Cheongamjeong Pavilion and Seokcheongyegok Valley, Bonghwa
Location	San 131, Yugok-ri, Bonghwa-eup, Bonghwa-gun, Gyeongsangbuk-do
Designation / date	09/12/2009
Access	Public (restrict reservation)
Earliest layer	1526
Current owner	National and Private Property
Manager	Bonghwa-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Gwon Beol (권벌, 1478~1548)
Original designer	Gwon Beol (권벌, 1478~1548)
Subsequent designer	
Important texts	Taengniji (택리지, Yi Jung-hwan, 1690 ~ 1756)
Historical background	<p>Cheongamjeong Pavilion, erected on a tortoise-shaped rock, and Seokcheonjeong Pavilion in Seokcheongyegok Valley, form part of the natural scenery along with the beautiful natural surroundings including a dense pine forest and a stream dotted with large rocks of Yugok Village.</p> <p>The place was first cultivated by an ancestor of Gwon Beol (pen-name: Chungjae) in 1380. It came to be called Daksil Village, as its overall shape is said to resemble a hen sitting on its eggs.</p> <p>In his geography book Taengniji (Ecological Guide to Korea), Yi Jung-hwan, a practical science scholar of the mid-Joseon Dynasty, introduced it as one of the leading scenic spots in the country.</p>

4. Contextual analysis

Location type in terms of relation with surrounding	X	Visually isolated type (LT 1)
		Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
		Mountain stream
	X	Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
	X	Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden	X	Residential building
	X	Pavilion
		Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		<i>Pinus densiflora</i> , <i>Pinus koraiensis</i> , <i>Salix chaenomeloides</i> , <i>Magnolia kobus</i> , <i>Acer palmatum</i> , <i>Zelkova serrata</i> , <i>Paeonia lactiflora</i> , <i>Paeonia suffruticosa</i> , <i>Rhododendron schlippenbachii</i> , <i>Chrysanthemum</i> , <i>Nelumbo nucifera</i> , <i>Prunus persica</i>

6. Intangible connection

Myth about garden or place or owner	No reference
Inscription in the garden	Cheongamsuseok (That means the water and mountain of Cheongam-jeong pavilion)
	
	Source : Author's photo (2015)
Poem about garden	Cheongamjeong jeyeongsi (청암정 제영시, Lee Hwang, 1501 ~ 1570)
Painting about garden	No
Others	

7. Design process

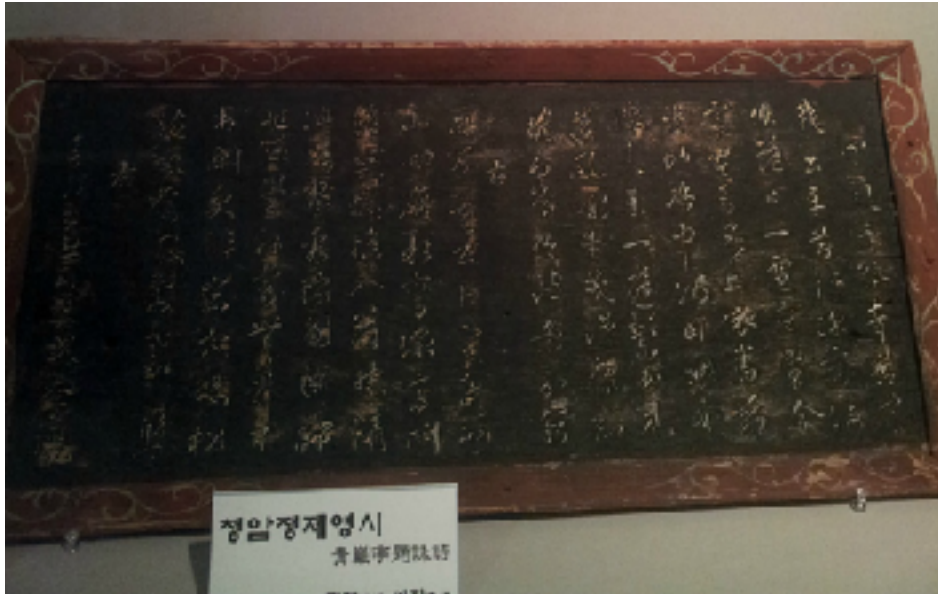
Motivation	Good location
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	<i>Neryuksanji type (LCT3)</i>
	X <i>Neryukpyeongji type (LCT4)</i>
	Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	In 2015, Gwon Clans claimed restrict reservation for preservation.
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9. Poem and text about garden

Cheongamjeong jeyeongsi (청암정 제영시, Lee Hwang, 1501 ~ 1570)



Source : Author's photo (2015)

1st of poems

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
天機玩躍魚	천성은 물고기 뛰놀을 즐기며	The spirit of heaven enjoys the frolic of the fishes
樂意聽啼鳥	기쁨은 새소리 들음에 있었다오.	The pleasure was from bird song.
緬憶大東翁	지난날 초간 선생 회상해 보나니	I reflect on Chogan (Mun-hae Kwon's pen-name),
素志在蒼峭	본래의 뜻은 푸른 산에 있었다네.	his primary will was on the green mountain.
茲焉結幽屋	이곳에 아담한 정자 짓고	He built a small pavilion here,
日夕舒長嘯	해거름에 긴 휘파람 불었네.	and blew a long whistle.
時復記惇史	그때에 아득한 역사 기록하매	At that moment, he wrote a distant history,
遠同龍門調	멀리 용문의 조화로움과 같구려.	it looks like the harmony of a distant Yongmun

濡墨松露滴	붓에 먹 찍으매 솔에 이슬지는데	He dipped a brush in ink and the dew gathered on the pine,
揮手溪雲繞	글 쓰는 소매에 시내구름 돌렸네.	stream cloud covered my writing sleeve.
于今不可得	지금은 가히 만나 뵈 수 없으매	I cannot meet him now,
我裊空悄悄	나는 괜시리 근심만 가득타오.	My heart is filled with much anxiety.
徒此搨清芬	여기는 맑은 향기만 떠 있는데	Here, the only clear scent is floating,
何由仰未照	어찌 옛사람들 말세만 우려를까.	how can I look up the end of the ancients?
遵渚采蘋芷	물길 따라 마름풀 뜯다가	While I pluck grass along a waterway,
再拜瓣香燒	존경심 타오르매 거듭 절한다오	I bow politely once again because of being full of respect for him

Byeolsoe Garden Data Sheet (013)

1. General information

Garden Name	Hajodae Rock Beach, Yangyang
Location	99, Jojun-gil, Hyeonbuk-myeon, Yangyang-gun, Gangwon-do
Designation / date	09/12/2009
Access	Public
Earliest layer	1399 ~ 1400
Current owner	National and Private Property
Manager	Yangyang-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	No reference
Original designer	No reference
Subsequent designer	
Important texts	No
Historical background	Hajodae refers to a rocky beach composed of an array of grotesque-looking rocks and a nearby pine forest. Legend has it that the name “Hajodae” derives from the personal names Ha Ryun and Jo Jun, who devised a plan to help Yi Seong-gye create a new dynasty, Joseon, at this spot.


4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
		Notional isolated type (LT 1)
	X	Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
		Pavilion
	X	Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		

6. Intangible connection

Myth about garden or place or owner	Legend has it that the name “Hajodae” derives from the personal names Ha Ryun and Jo Jun, who devised a plan to help Yi Seong-gye create a new dynasty, Joseon, at this spot.
Inscription in the garden	<p>Hajodae (That derives from the personal names Ha Ryun and Jo Jun)</p>  <p>Source : Author’s photo (2015)</p>
Poem about garden	<p>No title (Lee Sik, 이식, 1584 ~ 1647)</p> <p>No title (Lee Gyeong-seok, 이경석, 1595~1671)</p>
Painting about garden	No
Others	

7. Design process

Motivation	Friendship and love
Landscape	<i>Imsuinjeob type (LCT 1)</i>
Context	<i>Imsugyelyuinjeob type (LCT2)</i>
	<i>Neryuksanji type (LCT3)</i>
	<i>Neryukpyeongji type (LCT4)</i>
	X Others
	* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	This pavilion was first built at the time of King Jeongjong(r1399 ~ 1400), but it was seriously damaged and destroyed. It was rebuilt several times during the Joseon dynasty and again in an octagonal shape in 1940. It was burnt down during the Korean War(1950 ~ 1953). After the war, a new pavilion was built in 1955 and present pavilion was constructed in 1968.
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9. Poem and text about garden

No title (Lee Sik, 이식, 1584 ~ 1647)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
臺名河趙自何年	하조대란 이름 시작된 게 언제인가	When did it name as Hajodae?
形勝兼將姓氏傳	멋진 경치와 더불어서 성씨까지 전해오네	Beautiful scenery came down and even family name as well.
負展千尋爭巨浪	구비구비 물결과 맞싸우며 쉬 없이	The pavilion is fighting with wave without rest,
灣洄一曲貯深淵	심연에 노래되어 잦아드는데	it became a song and subside in deep sea.
初疑砥柱當橫潰	격류 속의 지주런가 처음에 눈 의 심타가	Is it post in a storm? I doubt my eyes first time.
更覺桑田閱變遷	문득 상전벽해 세월의 변천을 깨 달았네	Suddenly, I realised time change, convulsions of nature.
從古爽鳩遺此樂	예로부터 이 경승 좇는 즐거움	From old times, the pleasure of following beautiful landscape,
幾人陳迹逐風煙	찾는 이 또한 몇몇이던가	how many people visit?

No title (Lee Sik, 이식, 1584 ~ 1647)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
策馬登臨萬仞岡	말 달려 이곳 기경에 올라	I rode a horse and came up here,
笛聲吹捲海雲長	피리소리 바다 위 구름되어 흐르네	the sound of a flute was flowing like cloud.
醉來欲喚群鯨起	모여든 고래들 몸짓 취한듯	The whales look like drinking,
噴雪層空舞夕陽	석양 빛 허공에 흰눈되어 흐르네	Light of sunset became white snow and flew in empty sky.

Byeolsoe Garden Data Sheet (014)

1. General information

Garden Name	Yongamjeong Pavilion and Surroundings, Geochang
Location	63-0, Nongsan-ri, Buksang-myeon, Geochang-gun, Gyeongsangnam-do
Designation / date	10/04/2012
Access	Public
Earliest layer	1801
Current owner	National and Private Property
Manager	Geochang-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Im Seok-hyeong (임석형, 1751 ~ 1816)
Original designer	Im Seok-hyeong (임석형, 1751 ~ 1816)
Subsequent designer	Im Su-hak (임수학, ? ~ ?), Im Gyeong-jeup (임경준, ? ~ ?) : Im Seok-hyeong's Grandsons
Important texts	Yongamjeongchanggeongi (용암정창건기, Im Seok-hyeong, 1751 ~ 1816) Yongamjeongjungsugi (용암정중수기, Lee Hwi-jun, 1806~1867)
Historical background	Yongamjeong Pavilion was built by Im Seok-hyeong (pen-name: Yongam) in the traditional architectural style of the late Joseon Period on a large rock located near Wicheon Stream in Wolseonggyegok Valley, Geochang-gun, Gyeongsangnam-do Province, an area blessed with beautiful natural scenery. It is a natural heritage of great historical and cultural value.


4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
		Notional isolated type (LT 1)
	X	Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
		Mountain stream
		Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
		Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
		Pavilion
	X	Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	<p>Yongamjeong Pavilion</p>  <p>Source : Author's photo (2015)</p>
Poem about garden	<p>Yongampallyeong (Unknown) Yongamsasisa (Unknown) Jeyongamjeong (Unknown) Cheongwonmun (청원문, Im Seok-hyeong, 1751 ~ 1816) Banseonhyeon (반선현, Im Seok-hyeong, 1751 ~ 1816) Yongammaneum(Unknown)</p>
Painting about garden	No
Others	

7. Design process

Motivation	Pleasure in nature	
Landscape	X	<i>Imsuinjeob type (LCT 1)</i>
Context		<i>Imsugyelyuinjeob type (LCT2)</i>
		<i>Neryuksanji type (LCT3)</i>
		<i>Neryukpyeongji type (LCT4)</i>
		Others
		* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	No
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Byeolsoe Garden Data Sheet (015)

1. General information

Garden Name	Imdaejeong Garden, Hwasun
Location	601-0, Sapyeong-ri, Nam-myeon, Hwasun-gun, Jeollanam-do
Designation / date	10/04/2012
Access	Public
Earliest layer	1862
Current owner	National and Private Property
Manager	Hwasun-gun (local government)

2. Site map



Source : Google map (2015)

3. Historical context

Original owner	Min Juhyeon (민주현, 1808~1882)
Original designer	Min Juhyeon (민주현, 1808~1882)
Subsequent designer	
Important texts	Imdaejeonggi (임대정기, Min Juhyeon, 1808~1882)
Historical background	Imdaejeong Pavilion was built amid a “crane-shaped” topography by Min Juhyeon (pen-name: Saae) during the late Joseon Dynasty. Situated next to Imdaejeong is an artificial pond, a typical feature of pavilions built in the Jeolla-do area. Built on a flat plain, this beautiful pavilion integrates man-made features with the natural forest environment.


4. Contextual analysis

Location type in terms of relation with surrounding		Visually isolated type (LT 1)
	X	Notional isolated type (LT 1)
		Multiple isolated type (LT 1)
		* Korean traditional categories of Byeolseo garden (Kim et al, 2009)
Landscape character		Riverside
		Mountain
		Mountain stream
	X	Flatland + Woodland
		* Korean traditional landscape characters of Byeolseo garden (Kim et al, 2009)

5. Byeolseo garden character

Water feature		Stream pass through garden
		Stream pass under building / pavilion
	X	Stream pass along side of garden
		Pond within the garden
		Nothing water way
		* Korean traditional water feature of Byeolseo garden (Kim et al, 2009)
Physical fabric of Byeolseo garden		Residential building
	X	Pavilion
	X	Others
Ornamental feature	X	Natural rock
		Memorial stone
		Sculpture
	X	Others
Vegetation		

6. Intangible connection

Myth about garden or place or owner	No
Inscription in the garden	Imdaejeong Pavilion (That means Looking at mountain at dawn riverside, inspiration from Chinese text)
	 <p data-bbox="464 1227 831 1261">Source : Author's photo (2015)</p>
Poem about garden	Wonun (원운, Min Juhyeon, 1808~1882)
Painting about garden	No
Others	

7. Design process

Motivation	Good location	
Landscape	X	<i>Imsuinjeob type (LCT 1)</i>
Context		<i>Imsugyelyuinjeob type (LCT2)</i>
		<i>Neryuksanji type (LCT3)</i>
		<i>Neryukpyeongji type (LCT4)</i>
		Others
		* Korean traditional Landscape context of Byeolseo garden (Kim et al, 2009)

8. Management

Management history	No
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9. Poem and text about garden

Wonun (원운, Min Juhyeon, 1808~1882)



Source : Author's photo (2015)

Original Chinese	Translation into Korean (by author)	Translation into English (by author)
崧陽王氣竟蕭條	송양의 양기는 끝내 사그라들 었지만	The vital power of sunshine faded at last, but
夫子來南道未消	선생께서 남쪽으로 오니 도가 사그라들지 않았네.	he went to the south and the teachings didn't fade.
滿眼江山非故國	눈 안 가득 강산은 옛 나라가 아니니	The country, this is not the old nation.
終身官職是前朝	종신토록 관직은 전조(前朝)의 벼슬뿐이었네.	He was in government service forever before the Joseon dynasty.
鄉隣有恥能先變	고향의 이웃들 부끄러움 능히 먼저 변하고	His neighbours of the home changed their mind,
草木無情亦後凋	초목은 무정히 뒤늦게 마르네.	Trees and grasses dried late.
一曲採薇亭下水	한 굽이 채미정 아래 흐르는 물은	The stream under the pavilion
傷心猶似侍中橋	가슴 아프게도 시중(侍中)이 늘어선 것 같네.	looks like servants standing.

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Appendix 2

The translated summery of Interview

Interviewees list

	Institutions and positions	Date	Dur. (min)
1	Professor in Landscape architecture (SungKwunKwan University)	10/04/2015	60
2	Researcher in Landscape architecture	13/04/2015	40
3	Researcher in Landscape architecture	13/04/2015	40
4	PhD researcher in Landscape architecture	14/04/2015	50
5	Professor in Landscape architecture (Woosuk University)	16/04/2015	40
6	Officer of local government	17/04/2015	30
7	Officer of local government	20/04/2015	30
8	Professor in Landscape architecture (Woosuk University)	23/04/2015	40
9	Professor in Landscape architecture (Woosuk University)	23/04/2015	50
10	Manager of Korean National Park	24/04/2015	45

Analysis matrix

	Q1	Q2	Q3	Q4
Professor	Visibility	abstraction and symbol	background of formation and its character	rarity of heritage
Researcher	physical form	the intention of garden owner	location	ignorance of our tradition
Researcher	physical feature	Okhojeong pavilion	poem and painting	back to our own perspective
PhD researcher	object / process	poetry about garden	The plaque and inscription	new experience in the nature
Professor	No difference	philosophical abstract	pavilion	the separation from worldly life
Officer	Cultural products	Story	Very beautiful place	a potentially powerful 'industry'
Officer	touch	philosophical background of garden owners.	natural style	nteresting about our spiritual heritage
PhD researcher	complicated meaning	a story about garden	relationship between garden and owner.	many cultural layers
Professor	artefacts	a metaphysics	harmony and Oneness with Nature	tangible heritage destroyed
Manager	artefacts	a metaphysics	Oneness with nature	Lack of tangible things

	Q5	Q6	Q7	Q8	
Professor	beautiful scenery place	political system of Joseon dynasty	poetry	difficult	study of ancient literature
Researcher	very natural style	Political situation	plaques or inscription	No	interpret intangible garden heritage
Researcher	nature itself	Taoism	metaphor	No	interpret what garden is
PhD researcher	Borrowed landscape	Taoism and the political situation of Joseon dynasty	historical context	No	story about garden
Professor	Byeolsoe garden	Buddhism, Confucianism and Taoism	I don't know	difficult	the interpretation of intangible value of garden
Officer	very natural looking place	Confucianism	I don't know	don't recognise	legislation
Officer	natural style	Taoism	The plaques or inscription	No	Create more strong management programme
PhD researcher	a neighbouring scenic place	the interaction between humans and nature	poem	difficult	

	Q5	Q6	Q7	Q8	
Professor	a reclusive place	Korean schools of philosophy	poem	difficult	
Manager	the spirit of the recluse	harmony and Oneness with Nature	the wooden tablets on which poem was carved	No	

The translated summary of Interview

Interview 1

Name	Anonymous 1
Position	Professor in Landscape architecture (SungKwunKwan University)

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Tangible heritage can be defined as the things which can be argued over physical formality, and a concrete object such as building, facility and element for creation. Intangible heritage can be defined there is no visual formality, therefore can not be discussed about physical formality.

Q2. What is intangible heritage in relation to historic gardens?

A2. I would say intangible garden heritage is an invisible part of abstraction and symbol before physical form of gardens.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. Byeolsoe Garden is very unique example of the world, when we consider of background of formation and its character rather than physical fabric. The rarity of background of formation can be discussed about rather than placeness, and the social role of community of Joseon Culture can be discussed about rather than design style. This topic must be discussed in the humanities, but there is not outstanding references and research results.

When we are doing research about Byeolseo Garden, it need to discuss about relationship between garden and owner. Especially owner of historic gardens is very important research area.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. Generally speaking, tangible heritage is not enough to discuss about dying heritage and rarity of heritage. Furthermore intangible heritage is easier to be negligent in succeed than tangible heritage. In addition, Some Korean cultural heritage was commended as significant by UNESCO. 16 Intangible Cultural Heritages has been listed on the UNESCO World Heritage list in South Korea. For example, Kimjang(making and sharing kimchi) was listed on the UNESCO World Heritage list at 2013, since Kimchi, (is the Korean name for preserved vegetables seasoned with spices and fermented seafood), is what most of Korean make every year and eat almost every dishes still. I would say that, as for succeeding, this could be listed on the UNESCO. Furthermore, there must have Kimchi, tangible object.

Section 2. Intrinsic quality of Byeolseo garden

Q5. What is the most recognised Korean garden style?

A5. Generally, many people say Seyeun Garden, SeoSeuk Garden is representative Korean traditional garden, but these are just example of rarely residential garden which have taken shape 'garden like'. I wouldn't say these are Korean traditional garden.

Except example 'garden like', in foreigner's perspective, Korean garden is just beautiful scenery place rather than garden. Many of foreigner say this is not garden.

For example, Dasan garden is most traditional Korean garden. We can find no elements of garden except small pond, and inscription on rich behind house, spring water and empty square yard. But landscape of Kang-gin

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province, trail around garden, and woodland path from this garden to village can be perceived as a garden. Anyway, many researcher are considering that it is very difficult to express 'garden like' Korean garden to foreigners.

In any case, I would define Korean traditional garden style as very natural, which look uncared for, and borrowed landscape around house, and undifferentiated style between garden and nature. We can not define Korean garden with general Western concept.

Q6. What are the main influences in the development of Byeolseo garden?

A6. Power structure and social system. Especially, political system of Joseon dynasty which was strong royal authority and controlled by local bureaucracy rather than powerful local family. There are not much research about this, but character of scholar and school of philosophy is very similar with character of Byeolseo garden, I suppose.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. The most of Korean traditional garden are associated with intangible value. After understanding thought of owner of garden about nature, real value of Byeolseo garden can be revealed. Understanding thought is intangible values of Byeolseo garden. For example, Soswae-won have inscription of 48 poetry which express about relationship between garden and place, nature, people. This poem is a metaphor of Soswae-won, and tell many story about symbol of place.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. It is very difficult for visitor to recognise intangible garden heritage. Nowadays, many visitor understand that landscape around garden is part of garden. Officially, researcher separate landscape and garden as out-garden(외원) and in-garden(내원), but still confused.

Q9. How can intangible garden heritage be made more visible?

A9. It is impossible to exist in only intangible garden heritage. Tangible heritage must be shown with intangible garden heritage. For example, out-garden of Soswae-won must be considered about intangible context in order to accept part of garden.

White stone Fairyland at Buam-dong in Seoul was designated without study about owner of garden. It was first step to study of ancient literature.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?**Q11. What is the management system for Byeolseo garden?**

A11. Many of Byeolseo garden were designated as Historic Site, and many management programme is created based on conservation. However, Byeolseo Garden was designated in Scenic Site, so management programme should be changed. The conservation of building was major part of management of heritage, but preservation go garden and landscape(Out-garden) is considering recently.

Range of preservation is more widen than before. For example, Jong-Ro council tried to re-build pavilion and sub building of White stone Fairyland without deep research about story. At that time, I strongly suggest not to re-build and they accepted. Heritage law about intangible can be play role of unnecessary action such as re-build.

Q12. What are the practical problems when implementing the management process?

A12. Lack of archaeological evidence.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. Unfortunately, clear definition of intangible heritage and meaning of Byeolseo Garden doesn't exist. Firstly, more theory of intangible heritage and Byeolseo Garden must be needed.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. An release of information about process of excavation. information system.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. There are lots of information about intangible garden heritage. I would harshly criticise on we are discussing the thing which is not garden rather than reality of garden, and we don't know whether this is true or not. Now, it is time to reveal whether this intangible information is true or not. To do this, link intangible with tangible. and you should acclaim why intangible heritage is so important first.

Interview 2

Name	Anonymous 2
Position	Researcher in Landscape architecture

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Easily thinking, tangible heritage have uncontested physical form, and a concrete object. Intangible heritage do not have any concreted visual formality, but sometimes it has specific form at the same time.

Q2. What is intangible heritage in relation to historic gardens?

A2. I believe the intangible garden heritage is the intention of garden owner, sometimes designer or gardener. That is to say, motive of creating garden and philosophical background of garden are an intangible part of garden heritage before physical form of gardens.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. It is very difficult for me to express this, because many researchers are still arguing what factors of Byeolsoe Garden is. When we discuss with just object within Byeolsoe garden, we must be more confusing, because some style is very similar with Chinese garden especially building style. I can not say this style is only Korean source of identity, distinctiveness.

However, I would say 'location' is very significant composition of Byeolsoe garden, even though there are no physical object. Location contained philosophy of garden owners or designers and also context. Sometimes,

when garden owners decided perfect location, building or other elements within garden did not matter at all.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. After Korean War, we needed heritage in order to rebuild our identity. In 1980s, Korea have developed rapidly and seems our identification rebuilt. Ironically, even though the country has seen economic growth and political stability, we forgot our identity again because historical consciousness is weakened. There are several reason, that is Western culture invading and modernising, and so on. Thus, ignorance of our tradition sparked our interest of tradition, especially metaphysics tradition which is intangible heritage.

Section 2. Intrinsic quality of Byeolsoe garden

Q5. What is the most recognised Korean garden style?

A5. Of course, many people say Korean traditional garden is very natural style garden or nature itself. But this can be shown usually Byeolsoe garden which have created 'garden like' or located beautiful spot.

But, the natural style garden have also metaphor, which garden owner' academic tradition and philosophical background. So, I think the most recognised Korean garden style is the metaphor within gardens. For example, water have very important metaphor within gardens. Therefore how did designers use water is the most significant Korean garden style.

Q6. What are the main influences in the development of Byeolsoe garden?

A6. Political situation of Joseon dynasty chooses an escape from society and a return to nature. The retirement to the mountain, the pursuit of spiritual freedom and banishment of all worldly worries is very attractive to Korean, as is the ideas of the recluse or hermit in nature

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Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. Most of Byeolseo gardens have plaques or inscription. Of course this is great source of tangible heritage because these contained significant traditional calligraphy. But, more important value is the meaning of these. There are many poetry in inscription. These poem explain about garden original feature and even owner's experience in garden.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. No. Because trees grew up trough years. Visitors cannot experience exactly what original owner did, especially they did experience out view from garden. But visitors can not see open view at all because of overgrow trees or electronic post.

Q9. How can intangible garden heritage be made more visible?

A9. It is important to interpret intangible garden heritage. In past, we need to rebuild Korea quickly. So government recreate historic garden without certain references. This caused indifference of historic garden. Visitors just felt the rebuilt garden look like a crude building.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. Budget support

Q11. What is the management system for Byeolseo garden?

A11. Many of Byeolseo garden designated as Scenic Site, but there are not strategy or policy for preserving a Byeolseo garden as Scenic Site.

Q12. What are the practical problems when implementing the management process?

A12. Lack of archaeological evidence and interpretation of original text.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. First of all, we should restore a original garden feature in terms of original text. In order to do this, we should study intangible asset about garden.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. I am sure Byeolseo garden will be more valuable as long as people can experience within gardens. So, we should create experience programme and education programme in order to transmit value of Byeolseo garden.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. There are lots of research about a Byeolseo garden, but the definition of Byeolseo garden, or Korean garden is so complicated. Strong definition of Korean traditional garden would be first for our garden culture.

Interview 3

Name	Anonymous 3
Position	Researcher in Landscape architecture

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. The difference between tangible and intangible heritage is whether there is physical feature or not.

Or I would say tangible heritage is Concrete science, intangible heritage is Metaphysical science.

Q2. What is intangible heritage in relation to historic gardens?

A2. Okhojeong pavilion is very good example. This garden doesn't exist anymore, but we can see and experience this garden through painting, Okhojeong-do. So, we can infer the origin of gardens and experience within gardens through intangible garden heritage.

Q3. What factors within Byeolseo gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. Byeolseo garden, like other historic garden, have a very rich source of history. Especially, their philosophical background will be very good source to understand what is design motive, design process, and experience within gardens. That is to say, through the intangible heritage, such as poem and painting, is important. Usually, many poem is hanging on the pavilion in garden.

Q4. Why do you think intangible garden heritage has become more considered recently?

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A4. We have very unique perspective, but we lost our own perspective after modernising. We developed very rapidly, but based on western perspective. Now, we would like to go back to our own perspective through most of social system. So, we began to consider spiritual things, that is intangible heritage.

Section 2. Intrinsic quality of Byeolseo garden

Q5. What is the most recognised Korean garden style?

A5. Without any argument, most of researcher say Korean garden style is nature itself. The most of palace gardens, residential garden and Byeolseo gardens followed concept of harmony between human and nature. Korean garden never tried to dominate nature, but always pursued the adaptation of the change in their surroundings. In this place, traditional garden, human became a nature, nature became a human.

Q6. What are the main influences in the development of Byeolseo garden?

A6. Taoism has been influential due to the development of Byeolseo garden. Taoism chooses an escape from society and a return to nature. The retirement to the nature, the pursuit of spiritual freedom and banishment of all worldly anxiety is very important concept from Taoism, that is the ideas of the recluse or hermit in nature.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. Some, or most of Korean traditional garden have a metaphor within gardens. For example, traditional Korean pond was designed as a square shape and had a small round island. This design was based on a *Cheonwonjibang* theory, which was a traditional concept of the universe in which the sky was round and the earth was square. Cheonwonjibang theory was similar to the geocentric theory that the universe was made of a round, centred over the square earth, which had four bearings. So, in order to

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experience the Korean traditional pond, we have to understand philosophical context.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. No. Most of visitors just enjoy the natural place itself rather than historical tale of Byeolseo garden. Because they can enjoy nature even though they do not know anything about gardens. So many Byeolseo garden were damaged since visitors act like they are in mountain rather than historical place.

Q9. How can intangible garden heritage be made more visible?

A9. That is very difficult but important issue. People have to know about why it is so important. In order to let them know, researchers have interpreted what garden is first. Surprisingly, whenever I ask to someone, such as landscape experts, what Korean garden is, they were very embarrassed and their answers were so different.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. Education of Historical garden expert.

Q11. What is the management system for Byeolseo garden?

A11. I don't know.

Q12. What are the practical problems when implementing the management process?

A12. Archaeological evidence isn't enough. Most of management process in Byeolseo garden was about just architecture, such as pavilions.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how

can the management programme incorporate intangible garden heritage?

A13. We should restore Byeolsoe garden from the beginning of process rather than just end of process. That is to say, rebuilding the pavilions is meaningless unless we don't know the concept of garden. So we should restore the motive and concept and feature(building, plants) and experience in gardens.

Q14. How can we transmit value of the Byeolsoe garden to future generation?

A15. Education programme about Byeolsoe garden is good for transmitting value. We can educate traditional philosophy and history, also emotional training through the garden education.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. We don't know what is garden heritage now. I have never heard of this term before. This must be very valuable approach for Korean traditional garden.

Interview 4

Name	Anonymous 4
Position	PhD researcher in Landscape architecture (Woosuk University)

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Tangible heritage is a object like monument, group of buildings that is a firm feature of human culture, rather than being appreciated as an ongoing process. Heritage as process is the memory of past cultures, that is to say this is intangible heritage.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible garden heritage provided that gardens are not only objects, they are also processes. I think gardens are endless by their very nature, that is, a garden is a living, evolving creation. Usually when we finish some process, we can make fixed object, but it is very difficult to make fixed one within the gardens because everything must be changed every time.

From the point of view of this, poetry about garden is very important element. Poetry always contained process of garden, from the beginning to the end.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. All Byeolsoe gardens have their plaques or inscriptions. Even though some Korean traditional garden style came from china, contents of plaques or inscriptions are all about themselves. These can be same to China, or even other place in Korea. The plaque and inscription described the place or

location of the Byeolseo garden. Sometimes they were created to express the owner's attitude towards life and the Taoist concept of the universe. It was a way of possessing nature, that is to say, the owner tried to possess nature through naming nature. This must be a distinctiveness.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. Korea have developed rapidly and seems we joined the ranks of advanced nations. As we gain economic success, our leisure time was increased. Therefore, our success was based on industrialisation, people are longing to be back to nature and do new experience in the nature. Alongside the interesting outdoor activity, many people want to do something by their hands. So garden became a very trendy.

Section 2. Intrinsic quality of Byeolseo garden

Q5. What is the most recognised Korean garden style?

A5. Borrowed landscape is most recognised Korean garden style, I think. Because, in Korean garden, we believe harmony is the most important concept of Korean garden. This is about between human and nature or human and human or nature and nature. So, we have to borrow landscape to make a harmony. So, many Byeolseo garden have really great view point.

Q6. What are the main influences in the development of Byeolseo garden?

A6. The major influences in the development of Byeolseo garden is Taoism and the political situation of Joseon dynasty. An escape from society and a return to nature is a main concept of Taoism. Furthermore, a political situation of Joseon dynasty had factional conflict. So some politician chose an escape from society and a return to nature. The concept of retirement to the nature, pursuit of spiritual freedom and banishment of all worldly anxiety encouraged them to go to the mountain and create Byeolseo garden.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. We can find historical context through the research of gardens. Some historical background about garden can confirm historical events or cultural aspects.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. I don't think so. I think most of visitor recognised garden as garden like, I mean well managed place look like garden. But Byeolseo garden look like just mountain. They can not understand Korean garden, how do they recognise intangible heritage of the Byeolseo garden?

Q9. How can intangible garden heritage be made more visible?

A9. I believe story have really powerful to make something visible. Because even though we don't remember some specific place we remember atmosphere of there. Story must be long last more than physical features. So if we find interesting story about garden, we might see Korean traditional garden through story. Although the fixed form doesn't exist anymore, we can imagine the original setting of garden and we can experience like original owners.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. Budget and visitor control.

Q11. What is the management system for Byeolseo garden?

A11. I do not know about it. I don't think there are many management programme for garden.

Q12. What are the practical problems when implementing the management process?

A12. Lack of definition of Korean garden.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. We should create list of Byeolsoe garden first. We have only 15 Byeolsoe gardens as Scenic Site. We have more.

Q14. How can we transmit value of the Byeolsoe garden to future generation?

A15. We can do with two way. First way is education, such as garden history. Second way is experience garden. Some garden don't allow let people in gardens or on pavilion, but most of cases, original owner experienced and appreciated garden in garden. Unless we wouldn't go on the pavilion we never experience what original owner's spiritual heritage, reflected on gardens.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No.

Interview 5

Name	Anonymous 5
Position	Professor in Landscape architecture (Woosuk University)

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. I don't think there is any difference between tangible and intangible heritage. We should think both concept together. If you say the definition of heritage without concept of intangible, we can not reach correct definition. So I believe we should look at bigger picture about heritage.

Q2. What is intangible heritage in relation to historic gardens?

A2. The most historic garden have philosophical abstract. It could be say intangible heritage in relation to historic garden.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. I would say pavilion is the most important factor as a source of identity, distinctiveness, social interaction. Because pavilion is represent design trend of age and also contained many texts about garden. Through these texts, we can infer the original feature of garden and the idea of owner. These text are significant traditional calligraphy as well.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. After 1970s, we have developed and modernised very rapidly. But our society is not as Healthy as we were before because of rapid change. So last decade, healing became a hot issue. Many people focused on healing within

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the nature like mountain. Interestingly, our traditional garden came from mountain and traditional garden have healing perspective, that is apart from worldly life. I would say the separation from worldly life mean stress reduction.

Section 2. Intrinsic quality of Byeolseo garden

Q5. What is the most recognised Korean garden style?

A5. Byeolseo garden is the significant Korean garden style. The Byeolseo Garden is a result of the interaction between humans and nature relies on a human-nature relationship. The Byeolseo Garden is deeply rooted in philosophies which is humanistic and sees humans as always playing an active role in being at one with nature. Interactions between humans and nature is the central concept of Byeolseo garden, and this represent Korean philosophical background.

Q6. What are the main influences in the development of Byeolseo garden?

A6. Buddhism, Confucianism and Taoism has been influential due to the development of Byeolseo garden. Buddhism was traditional religion before Joseon dynasty, so still remained through Joseon dynasty. And Confucianism was the basis of social system of Joseon dynasty. Taoism made an escape from society and a return to nature was trend.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. I have never think of this seriously, but it could be possible and the one of the most important tasks.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. I think, if visitors understand the meaning of Byeolseo garden, they can understand intangible heritage easily. Because the intangible heritage of

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Byeolseo garden is all about harmony between human and nature. In well-managed Byeolseo garden, such as Soswaewon garden, we can recognise the balance between human and nature.

However, if visitors don't understand the meaning of Byeolseo garden, they never recognise the intangible value.

Q9. How can intangible garden heritage be made more visible?

A9. Let's think of drawing an abstract painting. An abstract painting, most of them is very difficult to understand. But if there is short exploration about painting we can understand easily more than before. So in order to make intangible garden heritage more visible, we must need the interpretation of intangible value of garden.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. They can cover maintenance and administration fee.

Q11. What is the management system for Byeolseo garden?

A11. I don't know.

Q12. What are the practical problems when implementing the management process?

A12. Lack of professionalism for managing historic garden. There are not any head gardener for historic gardens. Every case, manager (government) hired new management agency, which don't have an enough knowledge about traditional garden.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how

can the management programme incorporate intangible garden heritage?

A13. we need a cultural heritage commentator for historic garden.

Q14. How can we transmit value of the Byeolsoe garden to future generation?

A15. Firstly we have to interpret value of the Byeolsoe garden. And a cultural heritage commentator introduce the value to visitors.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No.

Interview 6

Name	Anonymous 6
Position	Officer of local government

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. I have not thought seriously before. I can just divide the concept according to legislation. Tangible heritage is cultural products of great historic and artistic values, such as buildings, classical records and books, ancient documents, paintings, sculpture and handicraft; and archeological materials. Intangible heritage is cultural products of great historic and artistic values such as drama, music, dance and craftsmanship.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible heritage in relation to historic garden is story about garden and gardens owners.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. Very beautiful place. If there wouldn't be any garden there, I would feel just peaceful place.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. Local government consider heritage as a potentially powerful 'industry'. 'World Heritage' is the most attractive 'brand' of the 'commodity' for us. We considered the 'World Heritage list' or 'legislation as National treasure' as a

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great opportunity for contributions to economic growth. that is this is about culture tourism. So local government support the management budget.

Section 2. Intrinsic quality of Byeolseo garden

Q5. What is the most recognised Korean garden style?

A5. I am not an heritage expert. I came heritage department few years ago. So I do not know of it. But for me, It do not occur to me that Korean garden style is artificial feature. All where I am managing now (I am managing most of Korean garden within local authority) is very natural looking place. Some place is just mountain.

Q6. What are the main influences in the development of Byeolseo garden?

A6. Most of gardens, which I am managing, created in joseon dynasty. So I can refer that Confucianism was the main influence in the development of Byeolseo garden.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. I have never think of this seriously.

Q8. Do you think visitors recognise the intangible heritage of the Byeolseo garden?

A8. Many visitor came to Byeolseo garden to have fun or take a rest within the nature rather than experience garden. So, I think most of visitors don't recognise the intangible garden heritage.

Q9. How can intangible garden heritage be made more visible?

A9. Local government have to legislate more gardens as Scenic Site. In order to use heritage budget, traditional gardens must be on the list of heritage in Korea.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolsoe garden?

A10. Our position is very important. Because we determine heritage budget and create management programme. But even though we create management programme, few organisations would follow that programme.

Q11. What is the management system for Byeolsoe garden?

A11. We did many projects that found history of garden. And which gardens are valuable for our future generation.

Q12. What are the practical problems when implementing the management process?

A12. Frankly speaking, I am not garden expert. When I came to this department, I did not know what heritage is. I did have any experience of management of garden. But I am not sure what is my nest department. We are often move to other department. So we have to co-work with special group, but I think they seem they do have fixed definition and any particular method of management.

I think that the most important issue of heritage management is continuity. In order to do this, managers should be in a heritage department longer than now.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. I didn't consider before.

Q14. How can we transmit value of the Byeolsoe garden to future generation?

A15. I think we all should know how valuable gardens are.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No

Interview 7

Name	Anonymous 7
Position	Officer of local government

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. If we can touch it, it is tangible heritage. Otherwise it is intangible heritage.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible garden heritage is the story such as philosophical background of garden owners.

Q3. What factors within Byeolseo gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. I don't understand what Byeolseo garden is, because many researchers are still arguing about traditional garden. I would say 'natural style' is very significant identity of Byeolseo garden. I visited UK a few years ago to visit some gardens, they introduce some garden, that looks very natural style. But Korean garden is more than UK natural style garden. Natural surrounding contained philosophy of garden owners or designers and also context. We call pungsu.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. In 1980s, Korea have developed rapidly and rebuilt our national identity. But, even though we has economic growth and political stability, we forgot our identity again because our modern society develop according as western

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perspective although we have our own perspective. So, we began to have interesting about our spiritual heritage which is intangible heritage, I think.

Section 2. Intrinsic quality of Byeolsoe garden

Q5. What is the most recognised Korean garden style?

A5. I believe that Korean traditional garden is very natural style garden like just mountain. But, the natural style garden have also spiritual meaning, which garden owner' philosophical background. I think the most recognised Korean garden style is the meaning of garden. We can see this philosophical background on the poem, that is hanging on the pavilions.

Q6. What are the main influences in the development of Byeolsoe garden?

A6. Taoism is the main influences.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. The plaques or inscription. The name on plaques was the representative of motive, and there are many poetry in inscription. We can find garden original feature and even owner's experience in garden through poem about gardens.

Q8. Do you think visitors recognise the intangible heritage of the Byeolsoe garden?

A8. No.

Q9. How can intangible garden heritage be made more visible?

A9. Create more strong management programme.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. Control budget and visiting and restoration.

Q11. What is the management system for Byeolseo garden?

A11. Each case have each management programme. That is to say, before gardens are in danger of collapsing we could not do anything for historic gardens. Fortunately, recently local government secure a budget for preservation of historic gardens.

Q12. What are the practical problems when implementing the management process?

A12. There is not garden expert for preservation of historic gardens.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. We should ensure historic garden list.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. We should create experience programme and education programme in order to transmit value of Byeolseo garden.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No.

Interview 8

Name	Anonymous 8
Position	Professor in Landscape architecture (Woosuk University)

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Intangible heritage has a more complicated meaning, which includes aesthetic, spiritual, symbolic or other social values, which people may associate with a site. Music, language, know-how, oral traditions and the cultural spaces.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible garden heritage is a story about garden before physical form of gardens.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. The meaning of background of formation can be discussed about rather than placeness, and the social role of community of Joseon Culture can be discussed about rather than design style. Also, we need to discuss about relationship between garden and owner. Especially owner of historic gardens is very important research area.

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. gardens have become very rich places which have many cultural layers such as philosophy, behaviour and tangible heritage.

Section 2. Intrinsic quality of Byeolsoe garden

Q5. What is the most recognised Korean garden style?

A5. The Byeolsoe garden can be defined as a second residence which was created in a picturesque place far from the owner's main residence area or a neighbouring scenic place, in which the aristocratic owner could comfortably experience an outstanding landscape while enjoying and appreciating the relationship between all creation, ranging over nature and culture.

Q6. What are the main influences in the development of Byeolsoe garden?

A6. The Byeolsoe Garden as a result of the interaction between humans and nature relies on a human-nature relationship driven by a specifically Korean view of nature. This traditional Korean view of nature is deeply rooted in philosophies which were influenced by Chinese thought. The origin of the Korean view of nature is humanistic and sees humans as always playing an active role in being at one with nature. Interactions between humans and nature is the central theme of these philosophies. Korean philosophies are mainly considered to be practical, concerning human life and how to realise the value of life through practice within nature itself. They are understandable life-guides for every Korean to follow, concerned with ethics instead of abstract metaphysics..

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. The most of Korean traditional garden are associated with intangible value. After understanding thought of owner of garden about nature, real value of Byeolsoe garden can be revealed. Understanding thought is intangible values of Byeolsoe garden. For example, Soswae-won have inscription of 48 poetry which express about relationship between garden and place, nature, people. This poem is a metaphor of Soswae-won, and tell many story about symbol of place.

Q8. Do you think visitors recognise the intangible heritage of the Byeolsoe garden?

A8. It is very difficult for visitor to recognise intangible garden heritage.

Q9. How can intangible garden heritage be made more visible?

A9. It is impossible to exist in only intangible garden heritage. Tangible heritage must be shown with intangible garden heritage. For example, out-garden of Soswae-won must be considered about intangible context in order to accept part of garden.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolsoe garden?

A10. They always try to control. But I believe this is not good for garden heritage. Because garden is living creature.

Q11. What is the management system for Byeolsoe garden?

A11. Many of Byeolsoe garden were designated as Historic Site, and many management programme is created based on conservation. However, Byeolsoe Garden was designated in Scenic Site, so management programme should be changed. The conservation of building was major part of management of heritage, but preservation go garden and landscape(Out-garden) is considering recently.

Range of preservation is more widen than before. For example, Jong-Ro council tried to re-build pavilion and sub building of White stone Fairyland without deep research about story. At that time, I strongly suggest not to re-build and they accepted. Heritage law about intangible can be play role of unnecessary action such as re-build.

Q12. What are the practical problems when implementing the management process?

A12. Lack of archaeological evidence.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. Unfortunately, clear definition of intangible heritage and meaning of Byeolseo Garden doesn't exist. Firstly, more theory of intangible heritage and Byeolseo Garden must be needed.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. Education is important.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. It is time to reveal whether the garden is valuable or not.

Interview 9

Name	Anonymous 9
Position	Professor in Landscape architecture (Woosuk University)

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Tangible heritage is an outstanding historic, artistic, or academic value, such as buildings, records, books, ancient documents, paintings, sculptures, artefacts. Intangible heritage is outstanding historic, artistic, or academic value, such as a drama, music, dance, game, ritual, craft skills.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible garden heritage is a metaphysics.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. The essential consciousness of Korean philosophies is harmony and Oneness with Nature, where nature and people materialise a cosmological whole. Oneness with nature is the highest quest and becomes the most holistic characteristic of Korean philosophy. It is the opposite of the subject-object dichotomy that Western philosophy often thinks of as the relationship between humans and the material world

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. Our tangible heritage destroyed since Japanese invasion and Korean war.

Section 2. Intrinsic quality of Byeolsoe garden

Q5. What is the most recognised Korean garden style?

A5. Since Byeolsoe gardens had the character of a temporary residence and a reclusive place away from the main residence, a number of design techniques were used to create this isolation. There are three main techniques for creating the illusion of isolation.

Q6. What are the main influences in the development of Byeolsoe garden?

A6. The two most important Korean schools of philosophy are Confucianism and Taoism, which both were imported from China. Philosophical schools also have strongly influenced political parties, thought and opinions. Confucianism has become associated in politics and ethics with social involvement, and positive and morally cultivated attitudes. Confucius says, 'The wise man loves water and the good man loves mountains, the wise man is dynamic and the good man is calm, the wise man delights in natural processes and the good man lives long'. The interest of loving mountains and waters is traditionally the basic quality of scholarship where nature is greatly valued for its humanised ethical qualities. Human, earth and heaven are connected each other within the nature where is the place for ethical cultivation. However, Taoism has been influential due to its critical perspective on the Joseon dynasty, and its conservative legacy, and its romantic retreat in nature. Taoism chooses an escape from society and a return to nature. The retirement to the mountain, the pursuit of spiritual freedom and banishment of all worldly worries is very attractive to Korean, as is the ideas of the recluse or hermit in nature. In Taoism, nature is an independent aesthetic object, which is the greatest beauty, and has ontological value.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. The most of Korean traditional garden are associated with intangible value. After understanding thought of owner of garden about nature, real

value of Byeolsoe garden can be revealed. Understanding thought is intangible values of Byeolsoe garden. For example, Soswae-won have inscription of 48 poetry which express about relationship between garden and place, nature, people. This poem is a metaphor of Soswae-won, and tell many story about symbol of place.

Q8. Do you think visitors recognise the intangible heritage of the Byeolsoe garden?

A8. It is very difficult for visitor to recognise intangible garden heritage.

Q9. How can intangible garden heritage be made more visible?

A9. It is impossible to exist in only intangible garden heritage. Tangible heritage must be shown with intangible garden heritage. For example, out-garden of Soswae-won must be considered about intangible context in order to accept part of garden.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolsoe garden?

A10. They always try to control. But I believe this is not good for garden heritage. Because garden is living creature.

Q11. What is the management system for Byeolsoe garden?

A11. Many of Byeolsoe garden were designated as Historic Site, and many management programme is created based on conservation. However, Byeolsoe Garden was designated in Scenic Site, so management programme should be changed. The conservation of building was major part of management of heritage, but preservation go garden and landscape(Out-garden) is considering recently.

Range of preservation is more widen than before. For example, Jong-Ro council tried to re-build pavilion and sub building of White stone Fairyland

without deep research about story. At that time, I strongly suggest not to re-build and they accepted. Heritage law about intangible can be play role of unnecessary action such as re-build.

Q12. What are the practical problems when implementing the management process?

A12. Lack of interpretation of traditional garden.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. Unfortunately, clear definition of intangible heritage and meaning of Byeolseo Garden doesn't exist. Firstly, more theory of intangible heritage and Byeolseo Garden must be needed.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. Education programme.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No

Interview 10

Name	Anonymous 10
Position	Manager of Korean National Park

Section 1. Intangible Garden Heritage

Q1. Please could you define the difference between tangible and intangible heritage?

A1. Tangible heritage is an outstanding historic, artistic, or academic value, such as buildings, records, books, ancient documents, paintings, sculptures, artefacts. Intangible heritage is outstanding historic, artistic, or academic value, such as a drama, music, dance, game, ritual, craft skills.

Q2. What is intangible heritage in relation to historic gardens?

A2. Intangible garden heritage is a metaphysics.

Q3. What factors within Byeolsoe gardens are perceived as a source of identity, distinctiveness, social interaction?

A3. The essential consciousness of Korean philosophies is harmony and Oneness with Nature, where nature and people materialise a cosmological whole. Oneness with nature is the highest quest and becomes the most holistic characteristic of Korean philosophy. It is the opposite of the subject-object dichotomy that Western philosophy often thinks of as the relationship between humans and the material world

Q4. Why do you think intangible garden heritage has become more considered recently?

A4. Our tangible heritage destroyed since Japanese invasion and Korean war.

Section 2. Intrinsic quality of Byeolsoe garden

Q5. What is the most recognised Korean garden style?

A5. Byeolsoe garden was located in a scenic site which had mountains or rivers, and therefore landscape contexts such as land form and water source were very important for creating the Byeolsoe gardens. The sources from which Korean view of nature derives are humanistic, and humans always play an active role in being at one with nature. Byeolsoe Gardens obvious represent the love of San-su and the spirit of the recluse.

The Byeolsoe garden is a place for pleasure and contemplation far from the main residence, based on the concept of seclusion, in which people could enjoy and appreciate an outstanding landscape, and reflect on all things in heaven and earth through the work of nature and culture within the garden.

Q6. What are the main influences in the development of Byeolsoe garden?

A6. The essential consciousness of Korean philosophies is harmony and Oneness with Nature, where nature and people materialise a cosmological whole. Oneness with nature is the highest quest and becomes the most holistic characteristic of Korean philosophy. It is the opposite of the subject-object dichotomy that Western philosophy often thinks of as the relationship between humans and the material world.

Q7. What intangible values are associated with the garden, rather than with its fabric?

A7. The physical and psychological link between the Byeolsoe garden and the written words, and their interconnected appreciation, enriched the experience of owner and visitors within the garden. In some cases, a distinguished scholar gave the wooden tablets on which poem was carved, and thus this carved poem could elevate the status of the garden.

Q8. Do you think visitors recognise the intangible heritage of the Byeolsoe garden?

A8. No.

Q9. How can intangible garden heritage be made more visible?

A9. It is impossible to exist in only intangible garden heritage. Tangible heritage must be shown with intangible garden heritage. For example, out-garden of Soswae-won must be considered about intangible context in order to accept part of garden.

Section 3. Management programme

Q10. How do government heritage policies affect management of Byeolseo garden?

A10. Control

Q11. What is the management system for Byeolseo garden?

A11. Many historic garden studies have been observing historical evidence within sites and many projects of preserving traditional gardens have been considering the rebuilding of destroyed objects such as pavilions..

Q12. What are the practical problems when implementing the management process?

A12. Lack of reference.

Q13. In terms of the concept of protecting a process of garden management rather than just garden as a product (Lennon,2012) how can the management programme incorporate intangible garden heritage?

A13. Unfortunately, clear definition of intangible heritage and meaning of Byeolseo Garden doesn't exist. Firstly, more theory of intangible heritage and Byeolseo Garden must be needed.

Q14. How can we transmit value of the Byeolseo garden to future generation?

A15. Experience programme.

Section 4. Commend

Q15. Do you have any other comments regarding this research?

A15. No

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