U R B A N T A P E S T R Y

Spatial Interventions with Colonial Architecture,

Gunsan, South Korea

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A thesis

submitted in partial fulfillment of the

requirements for the degree of

Master of Architecture

University of Washington

2018

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Program Authorized to Offer Degree:

Architecture

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University of Washington

Abstract

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Spatial interventions with colonial architecture

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Ja Yeong Koo

Chair of the Supervisory Committee:

Rick Mohler, Susan Jones

Department of Architecture

This thesis presents a design proposal for new interventions in the vernacular fabric of the former colonial quarter of Gunsan, South Korea. To frame this proposal, the thesis discusses the interpretation of "colonialism" in the built environment considering how architecture can serve both as evidence and as a narrative of historical change. During the Japanese colonial era, from 1910 to 1945, Gunsan was one of the country's major ports. Under the Japanese, Gunsan underwent a major urban transformation, taking on the gridded master plan that is still in use today. To this day, the grid pattern of the city

survives, even as new urban layers have been stacked upon those of the past. In recent years, to address cultural tourism for educational purposes, preservation has focused on the Japanese colonial period with the aim to boost Gunsan's tourist economy. In contrast, the thesis argues that an architectural approach to the colonial architecture of Gunsan must confront the city's controversial past through an appropriate design strategy of weaving and stitching, as opposed to erasing the past or wholly preserving it. This thesis also considers how to intervene the neighborhood in an incremental way to serve the residents in the neighborhood rather than displacing them in favor of serving the global tourist economy. Therefore, this thesis project suggests an approach to address the overlooked vernacular colonial architecture. The design proposal shows how a modern intervention can be made that is compatible in scale but nonetheless modern in terms of materials and architectural design. The underlying order of the colonial urban pattern provides the basis for an architectural "kit of parts," allowing the intervention to merge incrementally into the neighborhood to provide small-scale spaces and programs to support the local people of the Gunsan community. The underlying order of the colonial period and the architectural colonial period is not imitated, but rather its fabric informs the proposed intervention, fitting appropriately while showing change and representing the present-day in contrast to the past.

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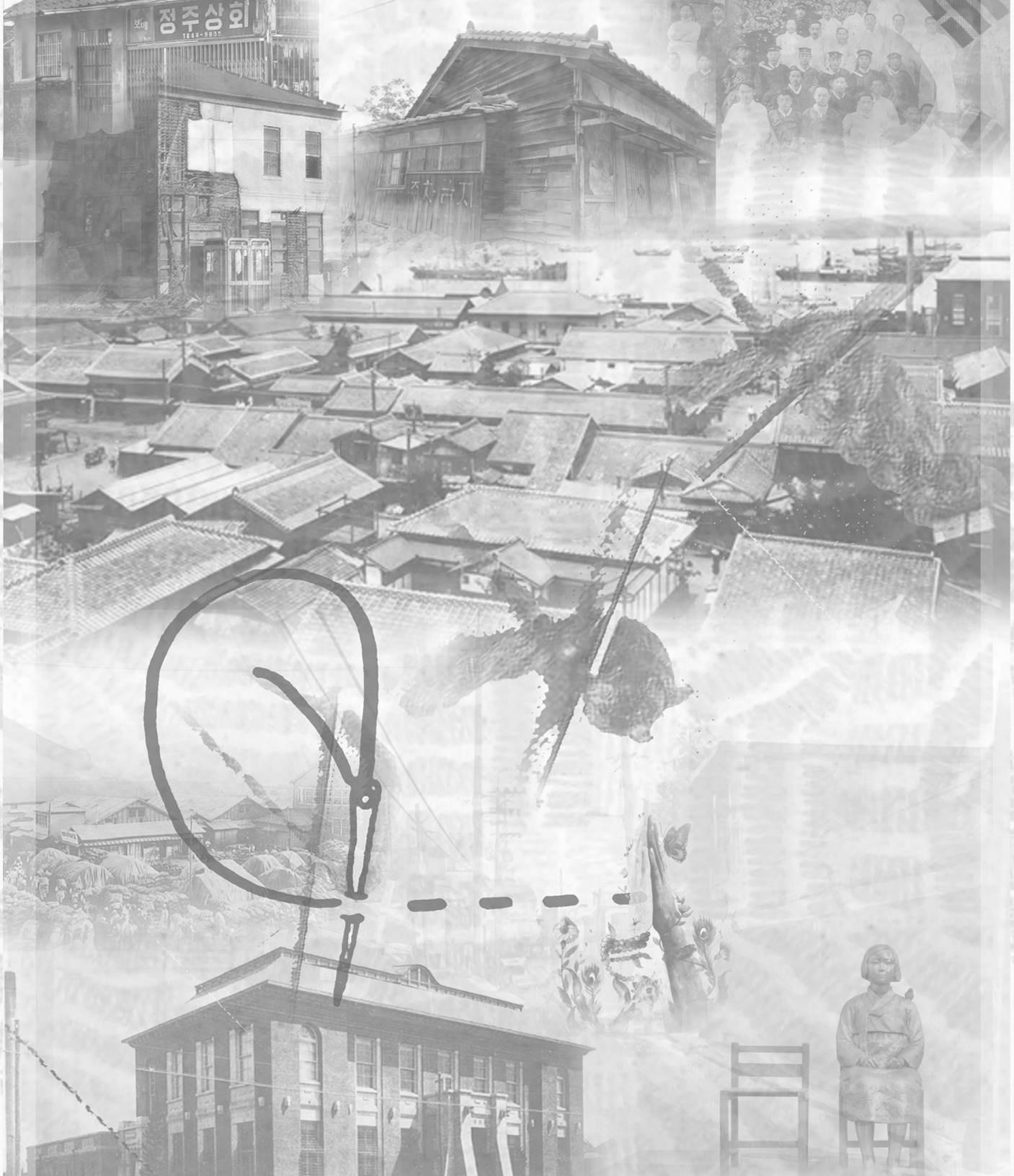
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U R B A N T A P E S T R Y

Spatial interventions with colonial architecture

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* all images in this page are created by the author unless otherwise noted

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ACKNOWLEDGMENTS

First, I would like to express my sincere gratitude to my two co-chair advisors, Professor Rick Mohler and Professor Susan Jones, for their guidance and support throughout the design project. I would also like to give thanks to Professor Louisa Iarocci, my advisor in the "Thesis-Prep" course, who helped to put me on the right track with her generosity and passion. Lastly, but most importantly, I wish to state my sincere appreciation of Professor Jeffrey Karl Ochsner, who, through his grateful dedication, enthusiasm, and academic value, has helped me learn a lot of important things as a researcher.

I am also grateful to my life mentors, Anne and Jody Chafee, for all their support since my arrival in the United States. You are the best people that I have met here. I would also like to give a personal mention to Jiyoung, Rachel, Lama, Brad, and Michael. I am really happy to have you as great friends here. Also, I thanks Heejin and Hyemin in Korea for the collection of site photos. My gratitude also extends to my precious family, friends, and Professor Sungwoo Choi, who gave their support and rapport from Korea, while I also acknowledge the wisdom of VIA Architecture for helping me to balance study and work. Lastly, I wish to thank SHB. This is all from you, all thanks to you, and all for you.

(Romans 8:28)

J.Y.K



Figure 0. Aerial View of Seoul, South Korea

PREFACE

"What is history? It is a record for state of emotional activity that is debate between ego and nonego develops into time and extends to space in human society. (……) Therefore, history is the record of struggle between ego and nonego."

Shin, Chae-ho "Joseon Sanggosa" (Ancient history of Joseon) 1948; 조선상고사(朝鮮上古史)[1]

I was born and grew up in South Korea. I have always been fascinated by the built environment and aware of the impact of architecture and spaces on my experience. Only now, after coming to the United States, I have gained a new perspective through experiencing a totally different culture, history, and lifestyle. Only from afar have I been able to reconsider the architecture and the cities where I grew up.

To begin with, I would like to share my personal story and the motivation behind this thesis. After completing my undergraduate degree in architecture in Korea, I had the opportunity to come to the United States to pursue a Master's degree here. Having completed the program, I wanted to write a thesis that would allow me to reflect upon what I learned here, as well as to place my previous experience in a context that would allow me to understand how the knowledge I gained here could apply to my home country. In doing this, the quote on the previous page, from the Korean independence activist and historian, Chae-ho Shin, represents my inspiration and the struggles I faced in the process of this research.

When Americans ask me what Korea is like, they usually mean its capital city of Seoul (Figure 0), which is the most well-known city in the country. However, Korea is a complex nation with many diverse regions and cities, each with its own unique identity, culture, and history. Thus, in this thesis, I seek out these other faces of Korea from a new perspective. My interest in architecture goes beyond my home country to consider the way the built environment shapes a society's identity and history. This investigation into the urban landscape of one city, Gunsan, South Korea, is a way to understand my own identity as well.

My motivation, in this thesis, has also been to acknowledge the complex and difficult struggles Korea continues to endure. There continues to be an ideological conflict in Korea, both in a national and international context between South and North Korea as well as there are still tensions with Japan, both politically and diplomatically, in terms of past historical affairs. As time does not always heal the wounds of the past, addressing the evidence of past struggles continues to be an issue in Korea. So, to catalyze a peaceful world and settle a few old conflicts, my primary research questions were “What else can we do?” and “What is the role of architecture that is produced due to conflict?”

So, the key issues for me in pursuing the thesis are threefold. First, to apply the techniques I have learned here to understand the built fabric in urban Korea, which thus determined the study area. And second, to consider how to make Korea a place that serves the people who live there, not just a tourist economy. Third, to find a way to bring modern architecture and design into a traditional environment in a sensitive way to deal with preservation issues. Accordingly, the goal of this thesis is to provide a resource on the architecture of conflict in English written by a native Korean currently living in the Western world. In this way, I aim to reveal and tell the world stories about issues that really matter.



Figure 1.1

Enemy House in Gunsan. Hope for Korea's Surviving Colonial Architecture building in Gunsan.

Chapter 1. **INTRODUCTION**

"The more you know about the past, the better prepared you are for the future."

Theodore Roosevelt [2]



Figure 1.2

Japan's ultimate purpose of conquest Korea was access to Manchuria using Korea as a bridge.

Background

When a war ends, many people are displaced. Some choose to leave the sites of conflict, while others remain. However, the impact of conflict in urban settings leaves a permanent mark on the architectural remnants left behind.

After liberation from Japan in 1945, South Korea became the site of struggle that led from Korean War in 1950, that brought about the division into South and North caused by ideological confrontation that has lasted until the present day. South Korea became a presidential republic and has developed economically, culturally, and socially. However, there historically remains an ongoing diplomatic rift with Japan. The evidence of the country's past hardships remains, including from the Japanese colonial period, raising the question of how to deal with the architectural heritage from this conflicted past (Figure 1.3).

This thesis examines one particular city, Gunsan, which has the largest collection of colonial Japanese structures from the period of Japanese occupation (1910-1945), woven into its urban fabric. During the Japanese occupation period, the urban fabric of Gunsan was vastly transformed. The Japanese colonial master plan imposed the gridded pattern that has become a typical shape of a colonial city. Today, the grid pattern of Gunsan remains, now with new urban layers stacked on top of the



Figure 1.3

Art Collage of Gunsan and their story: historical complexity with tangible and intanglible remnants of colonialism

old historical ones. Nevertheless, for a long time, the historical fabric of the city has been overlooked due to the emotionally complex history that has shaped its development. This includes both monumental landmark buildings and vernacular settings. Over the last 70 years, these emblems of a difficult past have posed complex questions in terms of future use in Gunsan as well as other primary colonial cities in Korea.

In 1999, City of Gunsan developed an interest in modern historic and cultural environments at the time of the 100th anniversary the opening of the city port. Enacting the system of National Register Policy would not only helped gain institutional support but also would be an opportunity to recognize an idea of preservation of history in Gunsan.[3] Since then, the City of Gunsan has planned the old downtown in various ways with the aim of regeneration of the old historic districts, rehabilitation of disused places, and restoration of historically significant buildings.[4] Accordingly, those historic resources have raised questions whether the colonial architecture represents a past that is too painful to be remembered or serves as an invaluable relic of a past that must not be forgotten.

Recently, the restoration of these historic structures has firmly established an identity of Gunsan associated with the remembrance of the modern history of Korea. With the city's regeneration project of old downtown, this colonial quarter has been revived as a popular tourist attraction for younger generations and families who seek to gain a lesson from learning a tragic history which can be regarded as a kind of "Dark Tourism."

Architectural space and reclaimed place have power of healing negative history, culture, and emotion of people.
The architecture remains as the evidence, through space and new story, wounds will become heal slowly.

Ja Yeong Koo

Methodology

The methodological approach of this design thesis is constructed on an interpretation of “colonialism” in the built environment that understands architecture as evidence and narrative of history. Drawing on complexity of Korean history, background research provides brief historical facts and influences in the built environment in Gunsan. Then, the current state of the urban fabric and architecture in the colonial quarter, and the city of Gunsan are considered to provide the basis for a design proposal addressing the neglected colonial vernacular architecture.

To reinforce a theoretical viewpoint, this thesis draws on theories of historic preservation and new interventions in historic contexts. The thesis also considers a few relevant texts written in Korean provided by recent scholars and professional perspectives in the field addressing questions of the urban plans of the City of Gunsan at the present time. Additionally, the chapter presents a few local up-to-date examples of a different approach as well as an example from another colonial city, Incheon, South Korea to establish a more practical outlook for the design project.

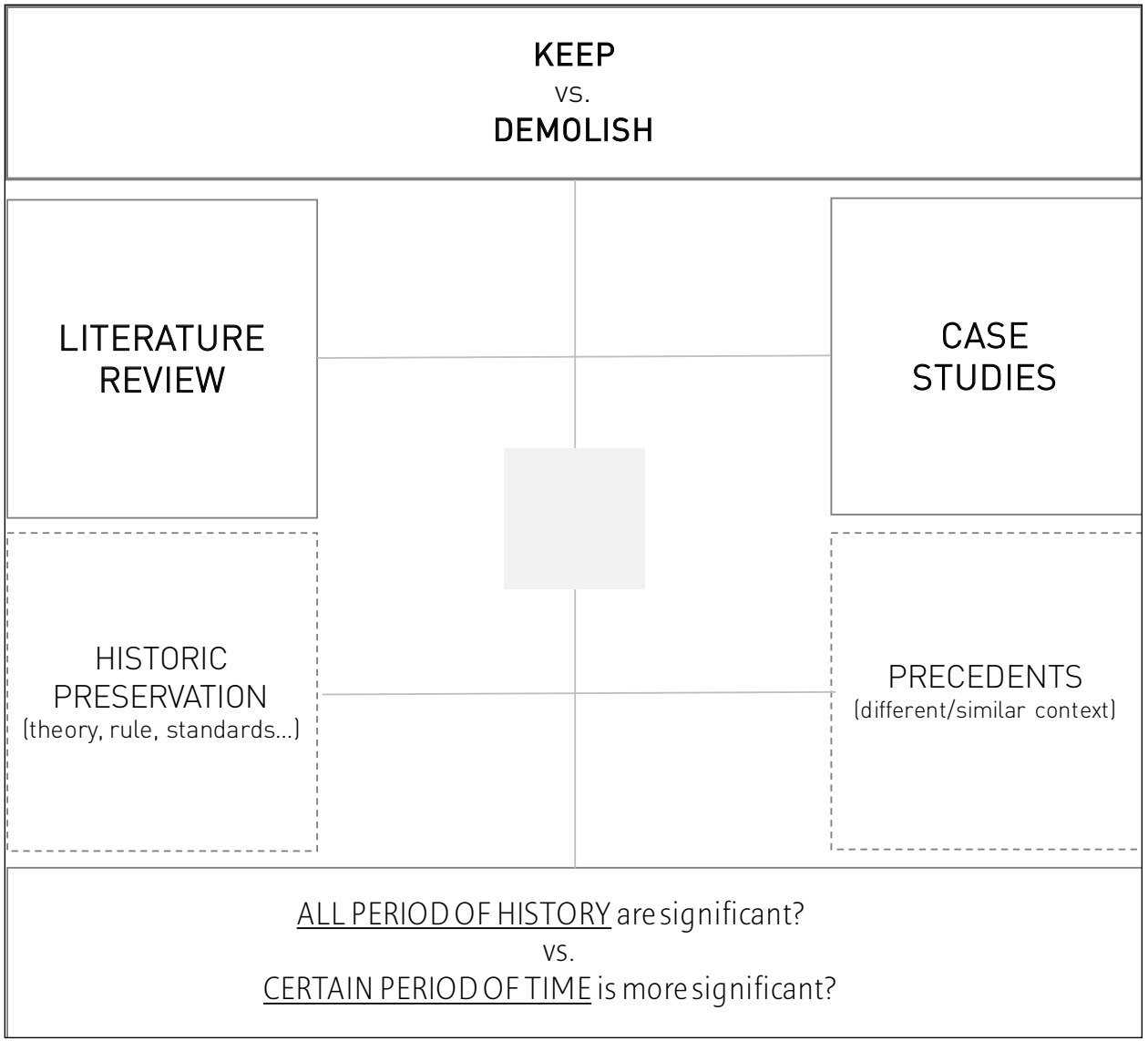


Figure 1.4

Thesis Framework: Historic Preservation Issue and Colonial Architecture in built enviroment of Korea

Given the general view of colonial architecture emerging in Korea as valuable for its educational and experiential elements as a shape of cultural tourism, this thesis identifies an issue in the current City of Gunsan plan that focuses primarily on the tourist economy. This thesis emphasizes the significance of the role and participation of local community in order for city to have sustainable approach. Accordingly, this thesis explores the value of colonial architecture and rethinks potential interventions through a design project, suggesting some alternatives in the one block in the colonial quarter of the old downtown area. This approach proposes an incremental pattern of intervention in the city.

At the end, the thesis concludes that an architectural approach to the colonial architecture of Gunsan must confront its controversial past through a strategy of weaving and stitching, rather than erasing or fully preserving. It claims that the design must deal with both urban and architectural scales, considering existing use and possible opportunity from needs. Through investigation of public comments, current events in the public, and local community use, the idea for place-making will be achieved with participation of local residents emphasized for its significance for the future sustainability of the city.

"...preservation is not the enemy of modernity but actually one of its inventions."

Rem Koolhaas [5]

Literature Review and Precedent Study

This section addresses some of the relevant precedent research and historical records in relation to three primary themes. First, to frame the approach to historic preservation and new intervention, some theoretical definitions and key technical terms are explored. Second, since the urban fabric of Gunsan is the most significant part of the project, this section reviews latest Korean scholarship and professional research materials addressing the city and urban scale as well as assessing current policy. Third, a few architectural examples show how current local people in Gunsan and elsewhere in Korea have used the colonial resources, addressing their needs through interventions to revitalize old downtown areas.

One of the primary themes of this thesis considers the role of historic preservation, conservation and reuse in related to architecture with a complex past. Some of the important key words in the preservation field are "authenticity" and "significance."In terms of the concept of "significance", preservation theory considers this in two ways. First, the idea is that there is an identifiable period of historical significance that makes a building worthy of preservation. A contrasting idea is that all historical periods can be significant.[6] In the case of the old district of Gunsan, restoration to date has been supported by the

first idea of significance. Thus, some restoration projects of the City place primary weight on the colonial period, the early 1900s before 1945. This can be understandable for the purpose of remembering the historical tragedy of colonialism. However, the post-colonial era is often neglected although also shaped the City's identity, tracing the real life of people with some problems about survival such as poverty and lack of living places.

Apart from that, "authenticity" in historic preservation is also often measured according to the survival of physical characteristics of a site that reflect its origins. In the article, "Lincoln as Authentic Reproduction", Edward M. Bruner suggests an appropriate consideration for rehabilitation can be in terms of this kind of authenticity.[7] Considering the case of Gunsan, on-going restoration projects can be criticized because some new materials are hard to differentiate from old materials which mostly replaced in purpose of refurbishment. Materiality is the one of the most significant factors in representing the history of colonial architecture, so its replacement is indicative of a loss of authenticity.

A related issue in this thesis is whether new infill or new construction is differentiated or seemingly compatible with old fabric. Regarding this question, Steven W. Semes suggests a few options for how new construction can enhance historic architecture without simply copying traditional styles.[8] In contrast, in "Obey the Imperatives of Our Own Moment," de Teel Patterson Tiller favors strategies to make abstract reference to the historic architecture or to intentionally oppose it in "conspicuous contrast." Semes argues that compatibility should be given more weight than differentiation.[9] These approaches are considered in depth in the design stage of this thesis through the concept of palimpsest.

Drawing on the local academic perspective, Seog-Ki Song, a professor at Gunsan National University, critiques some aspects of the approach of the City. First, when the City focused for a couple of blocks for a regeneration project, the City took ownership for efficiency of its management. This provided less opportunity for local residents' participation and less support for the sustainability of the community. Professor Song also claims that through the initial process of the City's project erased the parcel patterns of the blocks and removed some post-colonial remnants of additions made by Koreans. There is also some a controversy points regarding mimicking the streetscape and architecture from 1930s. He concluded these issues were hidden by economic benefits that allowed the successful assessment of the project by the City, but they still need to taken seriously with more in depth discussion.[10]

Additionally, in a comprehensive analysis of city scale, Eun-Jung Yang (in her master's thesis), also proposed that a better direction for the conservation plan would be to work with the local people and community in the city. She said the plan should be deeply associated with local community for it ultimately to be sustainable in contrast to Gunsan City leading the development of the plan and implementing the actions of the regeneration plan.[11]

Accordingly, based on these key sources, this thesis proposes a design approach to an appropriate intervention considering the needs and role of the local community. Although the city has benefited from tourism with regional and historic culture, it needs to consider the local residents first to offer an appropriate program and space, keeping the valuable architectural components in order to strengthen the identity of the city in a sustainable and continuous way. Many of the City's restoration projects are single monumental buildings. More attention needs to be paid to the local residents and their activities.

Lists of Examples

1 Incheon Art Platform, Incheon, South Korea

2 Yidang Art House, Gunsan, South Korea

3 Art & Culture Space "Yeoinsuk", Gunsan, South Korea

Examples 1.

Incheon Art Platform, Incheon, South Korea

The Incheon Art Platform complex is location in Incheon, a major port in South Korea. This city has also experienced colonial occupation in a similar way to the city of Gunsan (Figure 1.5 and 1.6). This art platform has been designed at a block scale that reflects the larger aims of urban regeneration. Because the city has the largest international airport in Korea, it provides huge advantages for promoting tourism. This complex contains residential studios for artists, galleries, a library, exhibition space, and an auditorium for the public. In particular, this art center supports artists in residence programs in pursing creative work.[12]

The overall design shows how new construction in the historical fabric can weave into the old settings both in terms of use and materials. The scale of blocks which is one of the significant components of its fabric seems to be preserved well with an appropriate design approach of the new construction. However, to make consistency of the material, especially brick masonry, it is hard to distinguish the original existing architectural components from old storage buildings. This place has been very oriented toward the tourism, even spreading into surrounded areas that are only for visitors and artists. The project should be considered for the people who live in that area.



Figure 1.5
Aerial View of Incheon Art Platform © Incheon Art Platform



Figure 1.6
Street View of Incheon Art Platform: Consistency of Exterior Material, expecially brick masonry



Figure 1.7
Interior View of Yidang Art House: Remaining and revealing the existing old structure and materials

Examples 2.

Yidang Art House, Gunsan, South Korea

Yidang Art House is one of examples of adaptive (re)use in the colonial quarter of old downtown in Gunsan. In 2015, Yidang Hyun-sook Song, who is an artist in Jella Province over 40 years, created a nonprofit organization for fine art and culture. Serving the purpose of helping artists and increasing public recognition and comprehension about the cultural arts, this Art House was created. The Art House is used to be a public bath, "Yeongwhajang" for 40 years. After 2008, it was ruined and became a vacant building. Since 2015, local residents and artists tried to transform it into an art gallery and hotel for visitors. The Art House also is planned as a community space for local people in order to improve the regional brand of Gunsan.[13]

To analyze architectural design, the Art House reveals the old concrete structures and materials to show its shape in the past as a public bath, keeping some unique interior remnants (Figure 1.7). This indicates old building use and how it adapted to new use. Even though this is post-colonial architecture, it shows how the space can provide an opportunity to have a symbiosis between local people and visitors woven by cultural objects.



Figure 1.8
Street Elevation of Art and Culture Space "YEOINSUK" - Before and After of Adaptive (Re)use

Examples 3.

Art & Culture Space "Yeoinsuk", Gunsan, South Korea

Art and Culture Space "Yeonsuk" is a good example of creating a community participation in an urban regeneration project. The building was originally built in 1960 and operated as "Sangbong Yeoinsuk", one of inns in this area. This place was abandoned until 2010. Then, it was recreated as a art platform by a collaboration of local residents and artists who are in the its residency program. The meaning of "Yeoinsuk" in Korean is "a inn", but this newborn place was intended to be a cultural platform "to realize an objective through collective effort."[14] The site is catalyzing participation of the local people, boosting the old downtown area (Figure 1.8). Even though it has major interior changes to adapt to the new function of the building, it is meaningful to have substantive local participation.



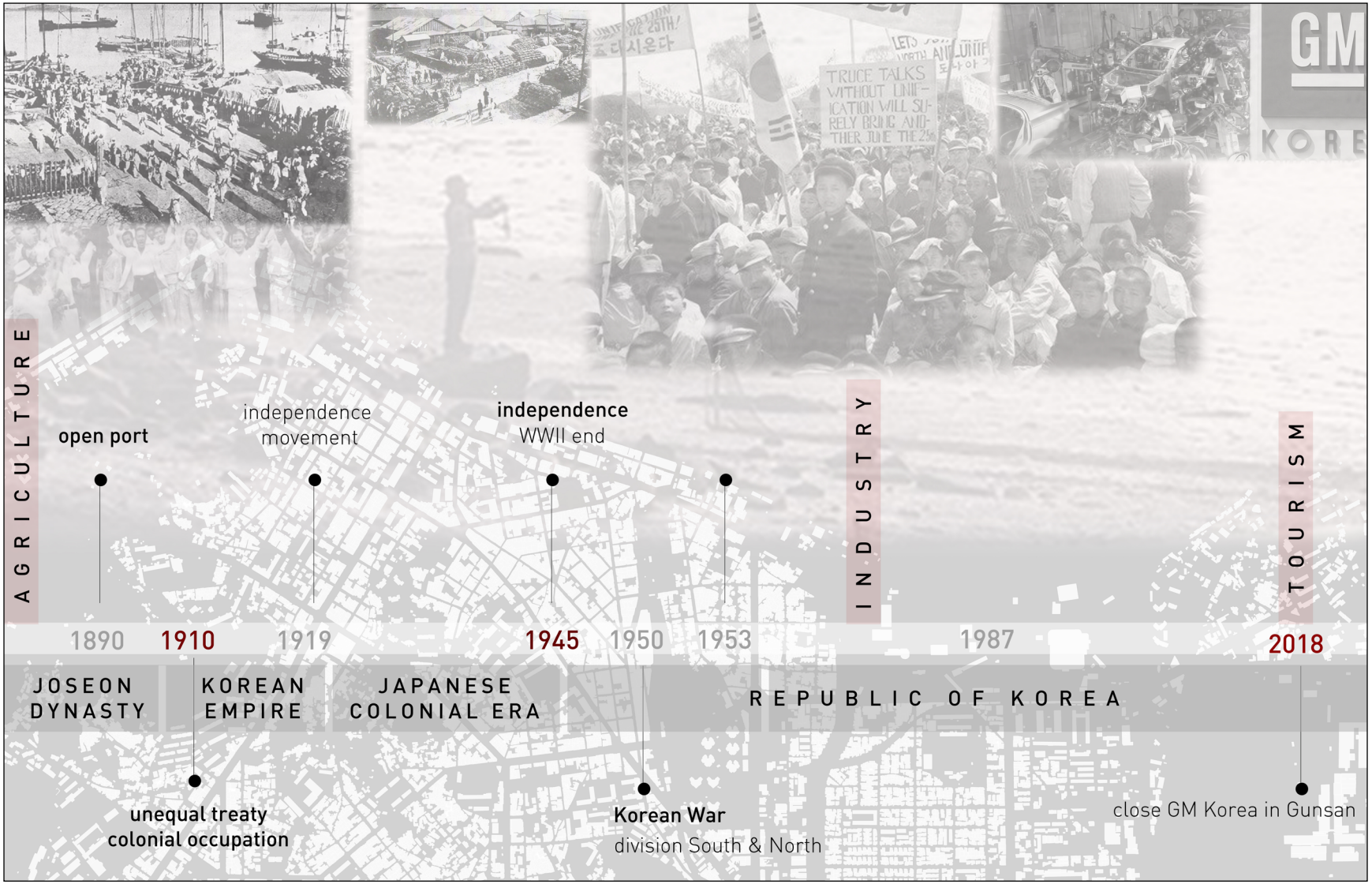
Figure 2.1
Gunsan Beach toward Yellow Sea (West Sea), Background of novel "Turbid River" of Gunsan

Chapter 2. **HISTORICAL GUNSAN**

The River Geum-Gang! (...) The water turns turbid. (...)
Having meandered all the way from far-off mountains, this river has at last run its course
when it dumps all its broken dreams and whatnot into the Yellow Sea (West Sea)
along with its turbid waters; and on the hills along the south bank where the river ends, a city emerges.
This port city is called Gunsan, and our story unfolds here.

Chae, Man-sik. "Turbid River". 1937[15]

Figure 2.2
Illustration of History Map with Timeline of milestone



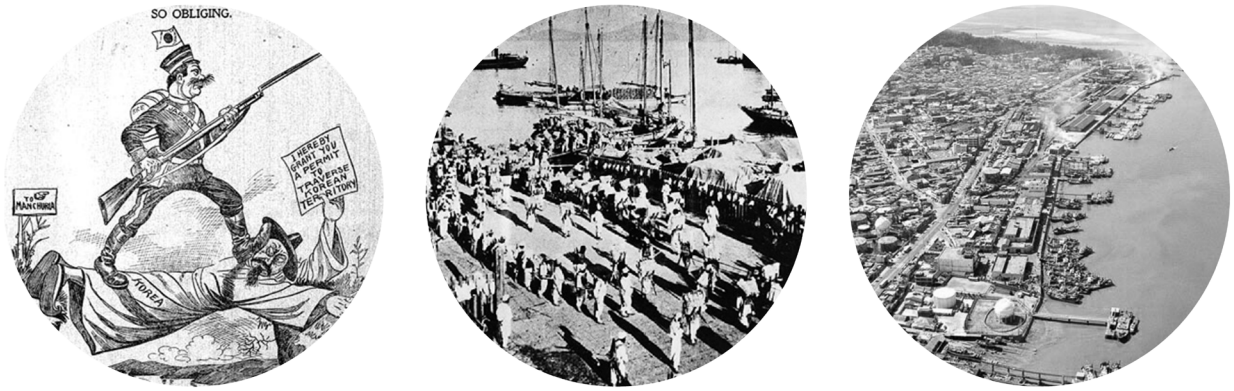


Figure 2.3 Key Feature of the City of Gunsan

To understand the milestone history of Gunsan and Korea, Figure 2.2 shows how South Korea and Gunsan have changed. The city of Gunsan has been one of the most important port in Korea since the Joseon Dynasty which lasted for about five centuries as the Kingdom from 1392 to 1897. The port of Gunsan was officially opened on May 1st, 1899 by the Great Korean Empire.[16]

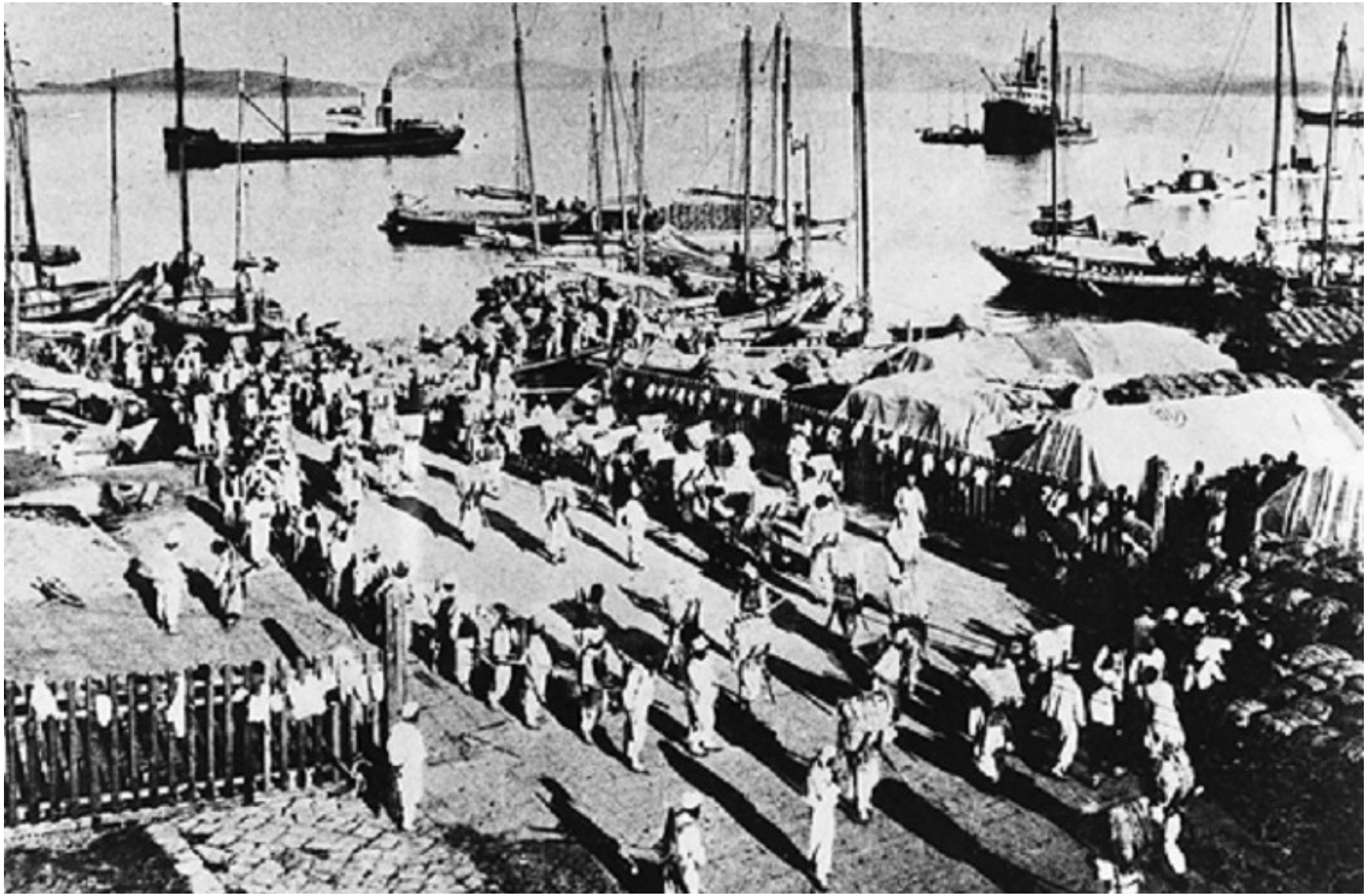


Figure 2.4
Historical Pictures in the Japnese Occupation Period of Time - Rich Exploitation through Gunsan Port

In the early 1900s the city was officially opened to foreign settlement for trade. The "Foreign Residential Village" was formed to allow visitors from all around the world to stay and live in the city but it was basically controlled by Japanese people.[17] Most importantly, because Gunsan lies at the heart of South Korea's richest rice-growing area, it was targeted as the rice basket of the Japanese Empire in the 1920s.[18] Under the control, Japanese made major changes to the urban fabric (Figure 2.6 and 2.7). The master-planned area still survives with the grid pattern of the urban fabric from the colonial era. In 1905, the Protectorate (unequal) Treaty between Korea and Japan was the driver to completely transform the city structure. The signing of a series of Treaties caused Korea to lose its sovereignty as the Japanese took control over the country. The Kingdom was then replaced by the Great Korean Empire which caused changes leading to emperor, Royal Family Lee and starting point of influence by Japan. In 1908, very first paved roads between Jeonju and Gunsan were constructed in Korea allowing expanded colonial power to inland.

Joseon Empire was conquered by Japanese from 1910 to 1945. Japan held colonial occupation of the country for around 40 years. But the Provisional Government of the Republic of Korea continued to stage demonstrations for independence in a lot of cities of the world. In the 1920s, Gunsan was the first and largest of these protests outside of Seoul. In 1945, Korea finally

Figure 2.5

Historic Map of Gunsan, City Scale
© National Archives of Korea.



gained independence from Japan. As a result of the Korean War (1950-1953), it was divided into South and North which has lasted until today. During the War with North Korea, much damage and destruction was inflicted on the urban fabric of most cities in the country including Gunsan.

During the Japanese occupation period, the city expanded toward the South and East (Figure 2.11), prompting development of transformation residential area.[19] At that time, Korea, especially Gunsan was initially an agricultural economy and through industrial era in late 1900s. After suffering several political events against the military dictatorship, the current Republic of Korea was established as democratic government in the 1990s. Gunsan then became one of the reginal tourist attraction because of those historic resources.

Modern buildings from the Japanese colonial era and other cultural heritage items in Gunsan are relatively well preserved compared to other cities because it was left out of the economic development and industrialization that came after the liberation of Korea. Thus, this city has remnants of colonial period survived on architectural fabric today, but individual remnants have alterations, transformation in diverse ways.[20] So, questions are how has economy developed, what is happening to the leftover from earlier period.



Figure 2.6
Street View of Gunsan in early 1900s

There are the historic map to compare each historic urban fabric. Figure 2.7 shows the typical fabric of Joseon Dynasty in late 19c century and Figure 2.8 is the colonial master plan of the city (Appendix B). This area was designed by Japanese for providing their own residential area. At that time, Japanese and Joseon people were distinctively separate. Consequently, Gunsan had a twofold urban structure, where the residential areas of the Japanese and Joseon people were distinctively separate. The Japanese lived in the northwest of the city, which was divided into grids, while Joseon people lived in groups in the southeast area, where small streets were formed irregularly.[21]

In the 1970s, the city of Gunsan was industrialized with high-tech manufacturing that has continued to the present time.[22] The city has tended to be overlooked for its architectural and cultural history even though it is one of the most important historical resources of Japanese colonial architecture on the Korea peninsula. During the commemoration of the centenary year of the opening of the port in 1999, the city began to consider revitalization of the old downtown area. However, at that time, the plan was very superficial and closely related to the China Town Planning for getting diplomatically and politically trade benefits with China.[23] After then, The Project for the Modern Cultural Belt and Historic Landmark District of the City of Gunsan (Figure 3.2) was proposed to revitalize the area for cultural tourism.

These are a couple of historic maps to compare the idea of historic urban fabric in the following page. The Figure 2.7 shows



Figure 2.7
Late 19c - Joseon Dynasty Typical Urban Fabric in Gunsan: Adapted topography and landscape

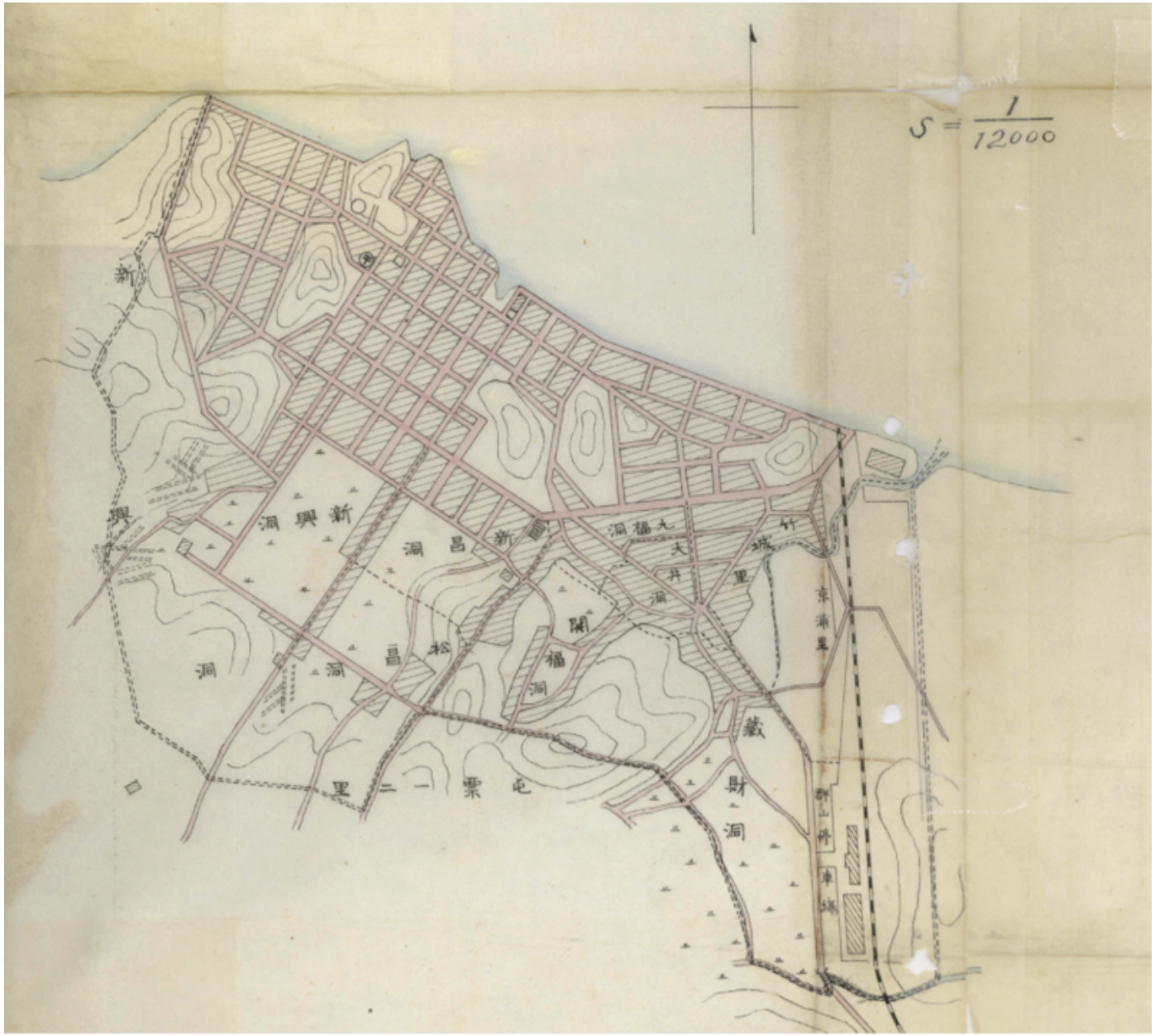


Figure 2.8

1911 - Japanese Colonial Period Urban Fabric of Project Site: Grid pattern for foreign residential area



Figure 2.9
Aerial View of Site Area in 1945, photo taken by American Military



Figure 2.10
Aerial View of Site Area in 2010

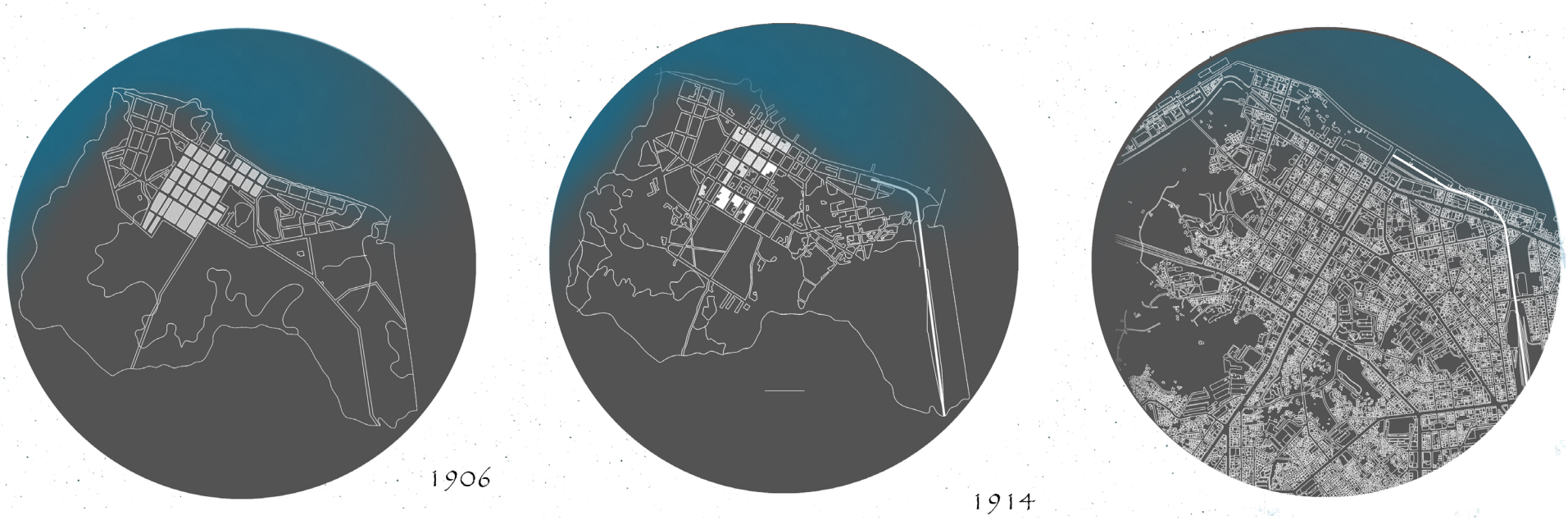


Figure 2.11
Diagram of History about City Expansion

the typical fabric of Joseon Dynasty in late 19c century. To give you understand the transformed city image. The Figure 2.8 is the colonial master plan of the city. This area was designed by Japanese for providing their own residential area. At that time, Japanese and Joseon people were distinctively separate. Consequently, Gunsan had a twofold urban structure, where the residential areas of the Japanese and Joseon people were distinctively separate. The Japanese lived in the northwest of the city, which was divided into grids, while Joseon people lived in groups in the southeast area, where small streets were formed irregularly.

After then, as shown in Figure 2.11, the City of Gunsan was expanded toward South and East, being seperated from Japanese residential area, local Korean people settled down in the out of grided patter area in which more natural urban fabric and outside of the core.[24]

Today, with these efforts to restore the historical fabric, Gunsan has been transformed into a unique tourist attraction with its collection of Japanese architecture. However, the focus on tourism has tended to cause development that is based solely on economic value. Accordingly, gentrification is an issue at present and that must be address as the city moves toward the future.



Figure 2.12
Aerial view of site area along water front toward West Sea

Analysis

The city of Gunsan is relatively small in population and land size compared to Seoul, the capital of South Korea. The population of the city is 275,520 people in October 2017 which is steadily decreasing due to centralization in Seoul and the aging society of Korea. The area of the city is 680.76 kilometer (262.84 square mile) which includes the reclamation of land (285.25 square kilometer.)[25] The city is located in the west side of Korean penninsula, and a part of the North Jeolla Province (Figure 2.13). The city faces Yellow Sea (West Sea) toward China so that it has been always a port.

The waterfront area of the city is also under the ongoing development and refurbishment plan from the city, potentially integrating "Modern Cultural Belt", a city's master plan for urban regenration project. The research area is analyzed in four different categories as shown in Figure 2.14. Beyond the site area, the city is consists of larger agricultural land as well as the industrial area, made by reclamation lands along the sea. Commercial and resiential area are located in the site area following the waterfront and old downtown districts.

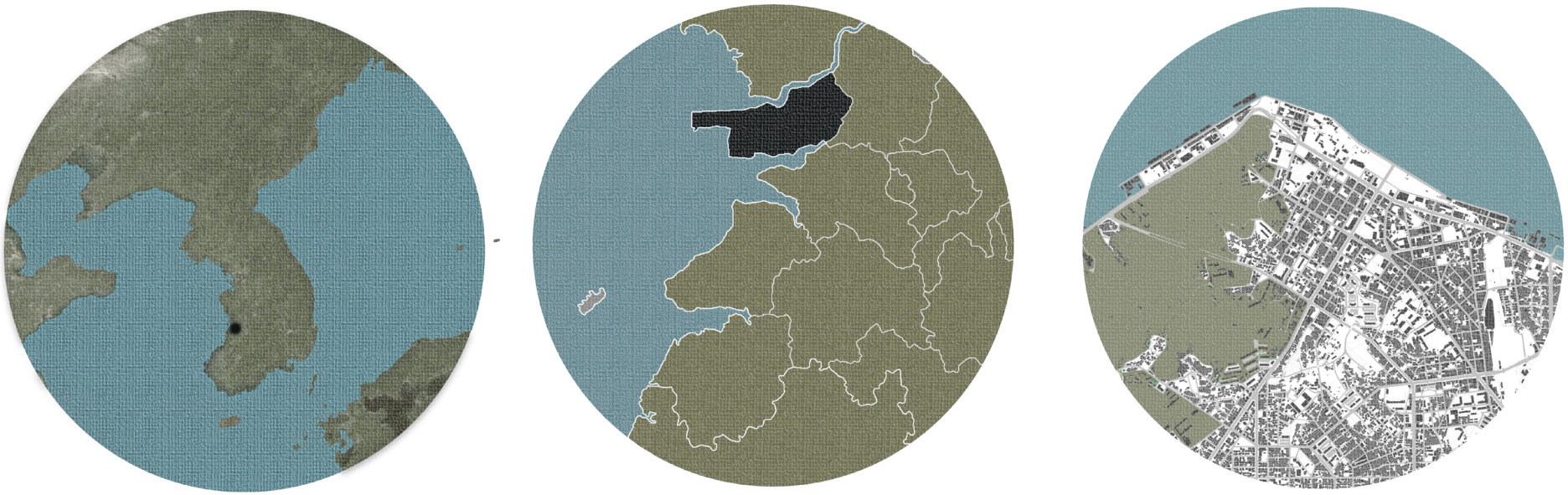


Figure 2.13
Illustration of geographical information in a gradual scale (from left to right: Korean Pennisula - City of Gunsan in Joella Province - Old downtown of Gunsan

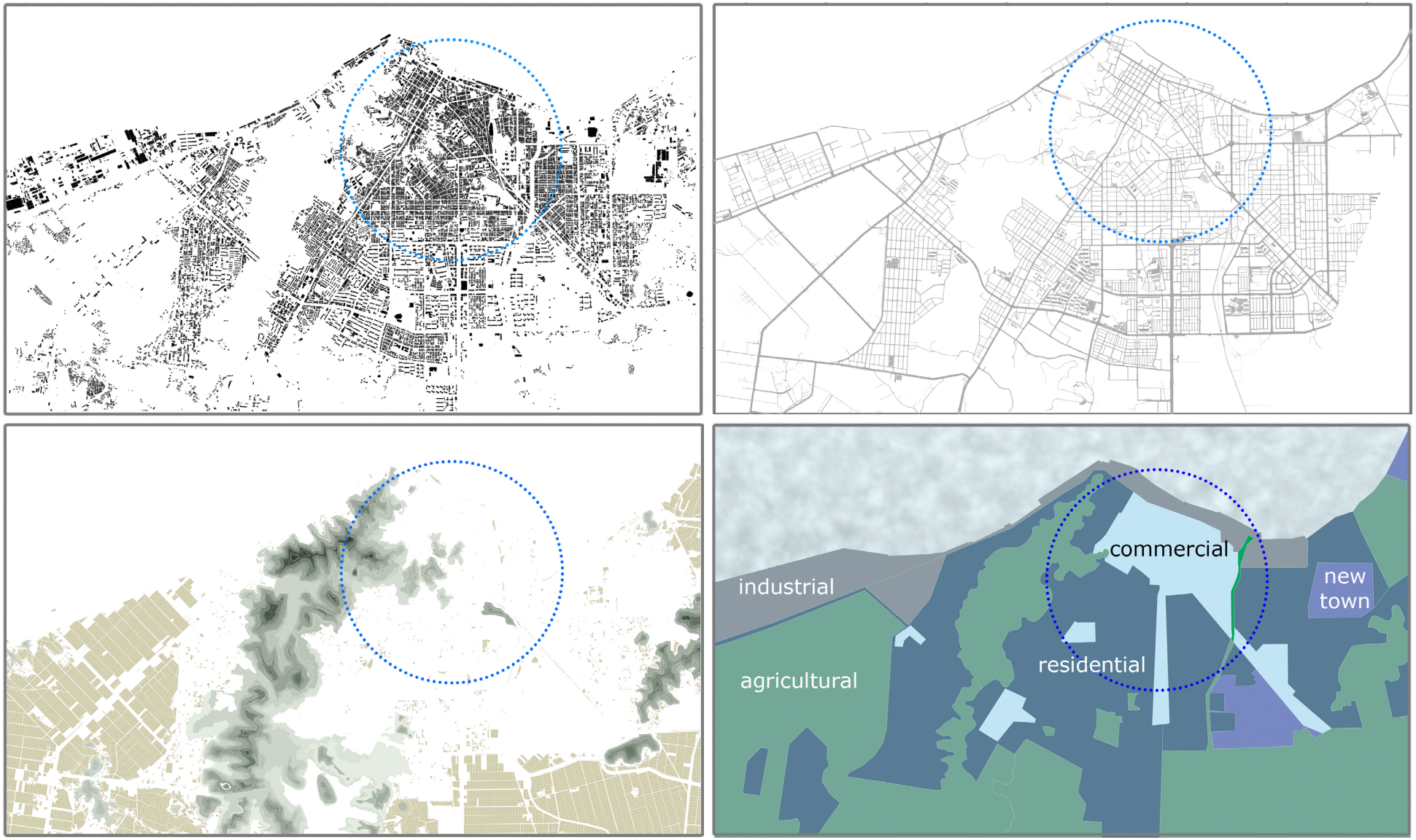


Figure 2.14
Diagram for urban analysis: Figure-Ground Map(road and building) - Green Space - Zoning



Figure 3.1
Rethinking historical layers in buildings - Gunsan

Chapter 3. **RETHINKING**

"Preservation is always suspended between life and death."

Mark Wigley[26]



Figure 3.2

Project "Modern cultural Belt" master plan from the City of Gunsan.

Issue

Generally, colonial cities in Korea expanded from port areas toward the inland because it was easy to carry supplies and trade efficiently. The grid pattern of the urban fabric of colonial cities like Gunsan, was originally built for efficiency and to symbolize the power of colonizers, but currently now survives as an integral part of the historical neighborhood. After liberation from Japan, Koreans suffered through the Korean War, poverty, lack of housing and dictatorship. So, housing types and residential standard has been transformed within the earlier patterns and fabric. When the Japanese left, people altered the vacant buildings and housing to serve their immediate needs, so the remnants were transformed and altered. More recently some larger scale buildings have been inserted. Thus, in 2009, the City undertook the planning of the “Historic Landscape District” and “Modern Cultural Belt” of the old downtown area of Gunsan and it will be completed in 2019 (Figure 3.2).

Based on the current urban revitalization plan, the City of Gunsan is being developed primarily as a unique tourist attraction. The focus of the City's urban planning is to feature the Japanese colonial architecture to support the tourist economy, neglecting the post-colonial and post-modern Korean architecture. Currently, only some of buildings in the district have been regarded as historically significant for their functions or programs and thus have been planned for restoration. Examples of representative



Figure 3.3 The Former Gunsan Customs (Current: Customs Museum)



Figure 3.4 The Former Joseon Bank (Current: Modern architecture hall)



Figure 3.5 The Japanese 18th Bank, Gunsan Branch (Current: Modern Art Gallery)



Figure 3.6 Dongguksa Temple (Only Japanese Temple Style in Korea)

restoration projects are Japanese public buildings regarded as significant, such as the former Gunsan Custom Office and Bank of Joseon (Figure 3.4, 3.5, and 3.6). In this regard, the city government has recognized these monumental structures as assets for conservation and has tried to use this historic heritage as sources of urban regeneration. However, monumental landmark buildings are found in scattered locations in the old downtown area and the plan has overlooked the vernacular architecture that is more directly connected to the lifestyle of local people in the district from the colonial period to post-colonial era and the present.

Thus, current policy seems to focus on restoring a few monumental buildings, reflecting the Japanese era, but letting the rest of the fabric be altered by new development oriented tourism. The result will be a few isolated objects but their fabric and the character of district will be lost. This thesis considers how to preserve the district, and in what ways a new intervention that addresses the people who live here can be made. Arguably, despite its publicness, the underlying role of architecture is to care about the local users for its own function first. In other words, prior to giving consideration to visitors, the needs of local residents and their community should receive attention in spatial and architectural design.



Figure 3.7 Abandoned Vernarcular Housing



Figure 3.8 Vacant Retail Shop (37, Guyeong 3-gil)



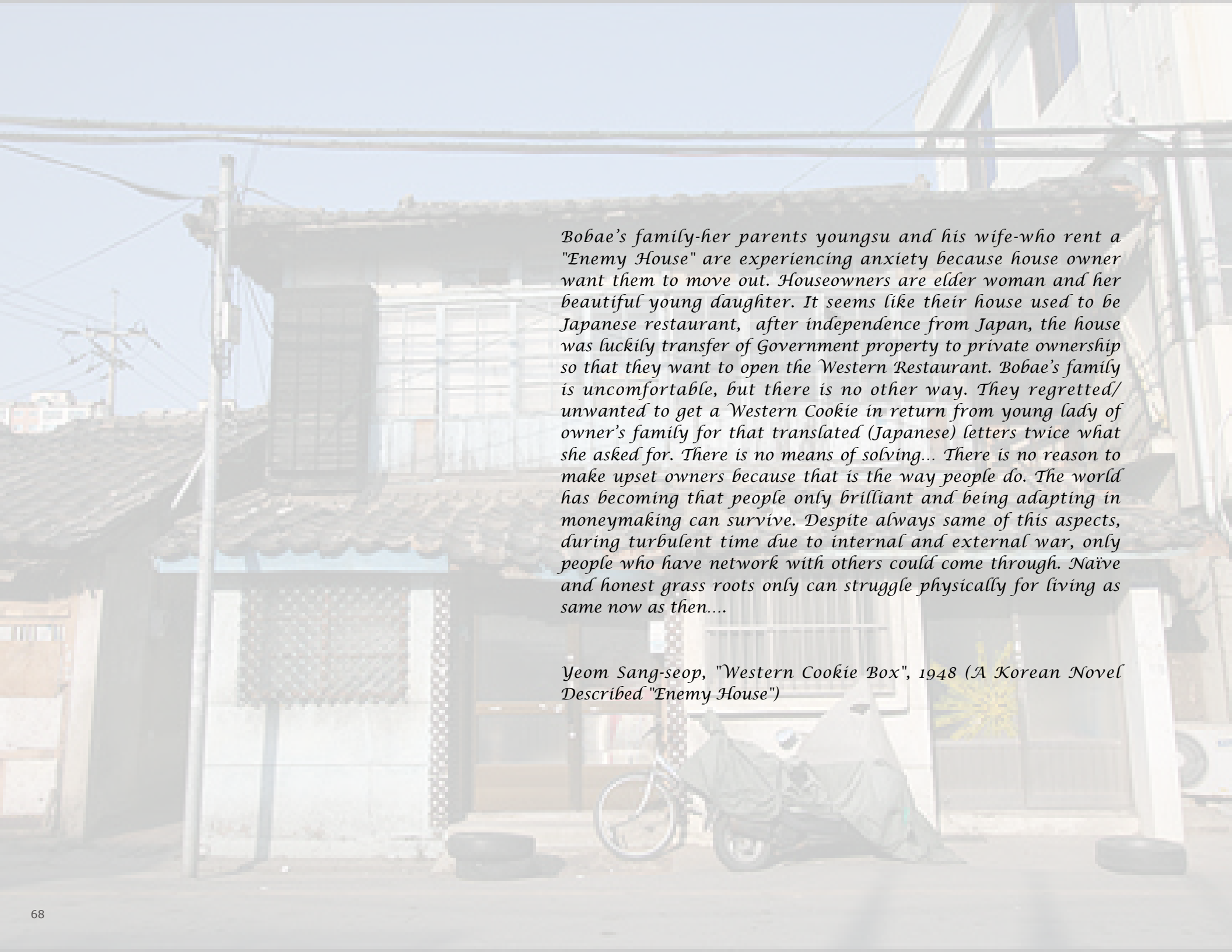
Figure 3.9 Vacant Vernarcular Housing (54, Guyeong 3-gil)



Figure 3.10 Unmanaged Retail Shop (45, Guyeong 3-gil)

Currently in Korea, vernacular housing from the Japanese period are called “enemy house.” The City has restored very few of this type of building; the loss of integrity was the key reason for the decision by the City. There are many abandoned and unmanaged examples of vernacular architecture. These have been adapted to respond to residents' lifestyles, but also reflect the phases or layers of time. Although these structures have historical values and should be considered for rehabilitation, the City has not considered how to integrate new projects with these historic resources and create better environments. Therefore, this thesis focuses on the hybrid architectural type of the “enemy house” and its related buildings and sites that exist in a neglected state throughout the colonial quarter of Gunsan.

As shown in Figure 4.3, some of the new construction is of significantly different in scale. In contrast, this thesis focuses on the small scale fabric and the vernacular fabric that is lived in by ordinary people. A key question is how one can preserve the as a memory of the past and also keep the core of the city for the Korean people as well as its secondary purpose to care for visitors.



Bobae's family-her parents youngsu and his wife-who rent a "Enemy House" are experiencing anxiety because house owner want them to move out. Houseowners are elder woman and her beautiful young daughter. It seems like their house used to be Japanese restaurant, after independence from Japan, the house was luckily transfer of Government property to private ownership so that they want to open the Western Restaurant. Bobae's family is uncomfortable, but there is no other way. They regretted/ unwanted to get a Western Cookie in return from young lady of owner's family for that translated (Japanese) letters twice what she asked for. There is no means of solving... There is no reason to make upset owners because that is the way people do. The world has becoming that people only brilliant and being adapting in moneymaking can survive. Despite always same of this aspects, during turbulent time due to internal and external war, only people who have network with others could come through. Naïve and honest grass roots only can struggle physically for living as same now as then....

Yeom Sang-seop, "Western Cookie Box", 1948 (A Korean Novel Described "Enemy House")

Colonial Vernacular Architecture : Enemy House

The colonial vernacular house is called “Enemy House” in Korea which is an Japanese-style building that was built in colonial era. After the independence of the country, these residential buildings that used to be owned by the Japanese became the property of Korean Government. Due to the severe poverty and continuous war with North Korea at that time, despite the emotionally negative impact, Korean people who settled down in the foreign residential village had to live in the houses of the enemy for survival. Because the area at that time suffered from a scarcity of houses, people were not able to care about the buildings’ history or previous owners. The enemy house is typically defined later by its colonial architectural style from the Japanese occupation period. However, this thesis redefines the architectural meaning of enemy houses to include any residential buildings that used to be owned by the Japanese. Many examples of derelict vernacular housing abandoned in the historic district in Gunsan. Due to their ordinary character, current buildings are often used as local retail shops. These buildings are commercial oriented buildings, uneducated uses, and went by the wayside and neglected. However, this thesis argues that these vernacular housing also have historical value, which needs to be considered for rehabilitation, making them part of legacy of colonial history.

Argument

Architectural space has the power to heal negative history, culture, and directly impacting the emotion of people. The impact may result from the volume of space, sunshine and daylight through space, materials, smells, or even the flow of the wind that can stimulate nostalgia. The built fabric remains as the evidence, but given a new story, wounds can slowly heal. In this regard, the proposed design in this thesis presents a spatial solution that responds to the urban and architectural scale of the city. Simultaneously, it will also redefine the meaning of legacy of colonial architecture in the city.

First, from the urban perspective, the current planned Historic District in gunsan needs to be considered in terms of block scale rehabilitation and revitalization. In order to address the disconnection of the tourist route to the fragmented landmark buildings from the rest of the district, public space should be provided along with tourist infrastructure such as a visitor center and managing the local provision of commercial space by local residents and owners. Specifically, the proposed intervention will support tourist attractions such as outdoor space, gardens, public restrooms, and visitor information center. Due to the relatively small size of the parcels of the block, small infill interventions will be appropriately created in current outdoor spaces. The identification of the hidden architectural resources of vernacular housing will reveal the historical values of the buildings.

In terms of program, the role of architectural space in the design is to create the place for symbiosis between local people and tourists. To strengthen identity of city and support cultural tourism, accommodation spaces such as a guesthouse or temporary residential space will be provided. At the same time other programs including an educational program and spaces addressing local people's needs are included.

In conclusion, this thesis argues for an architectural approach to the colonial legacy in the architecture of Gunsan, South Korea. It argues for an approach to confront this controversial past through a strategy of weaving and stitching, not to erase the past and not to preserve it. It deals with both urban and architectural scale and serves both locals and visitors in a way to educate and provide cultural space for catalyzing activity in the city.

Based on the previous analysis, the argument of thesis is, first, integrate ideas about the history remnants from the colonial period in city fabric. Second, recognizing modular order, develop "kit of parts" so the intervention merges into neighborhood and serves the local people, opening a possibility to intervene incrementally to serve the residents. Third, intervention can be compatible in scale, but of modern materials and design. This concludes that architecture of colonial period is not imitated; rather, its fabric informs the new interventions.

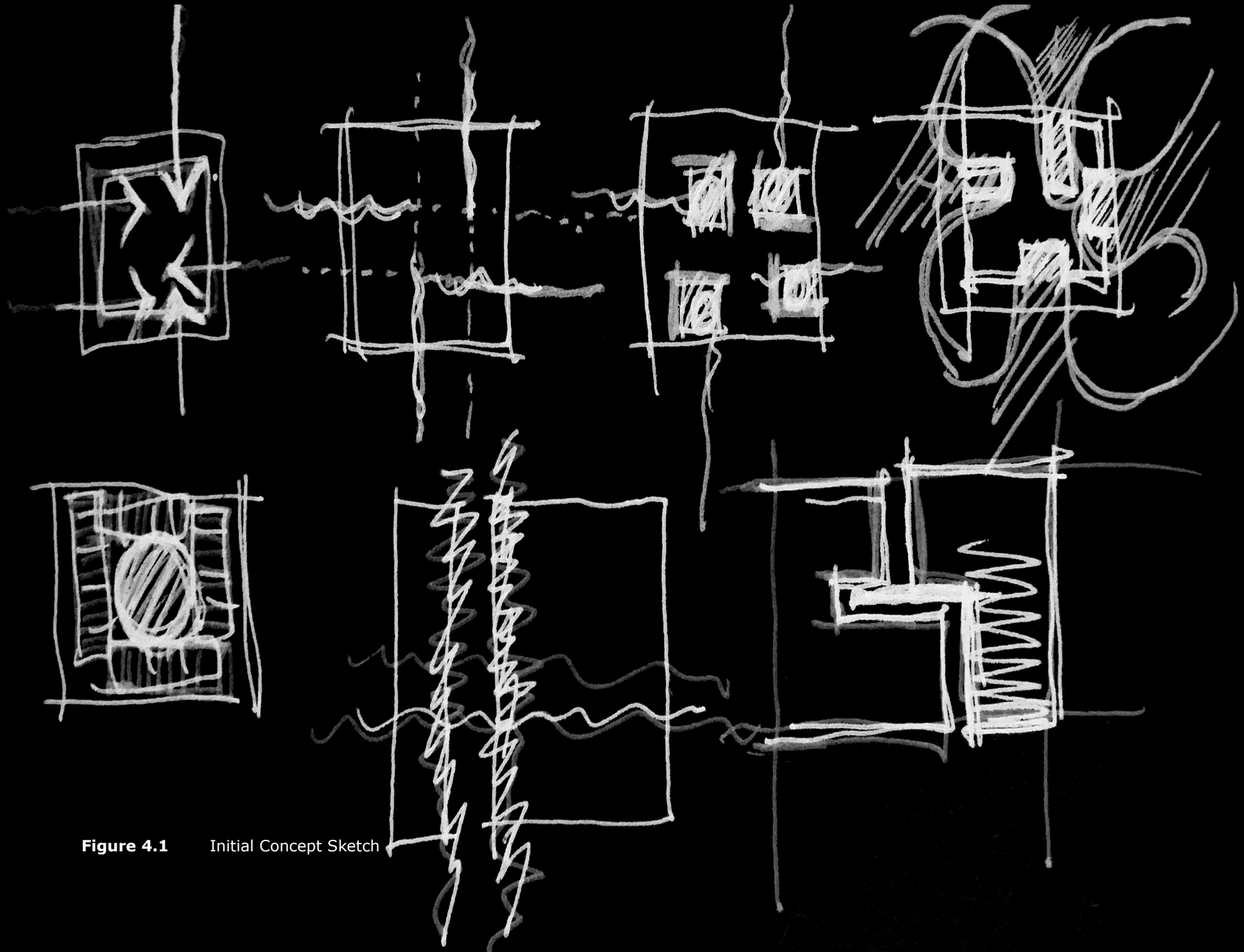


Figure 4.1 Initial Concept Sketch

Chapter 4. DESIGN

"We all need a past - that's where our sense of identity comes from."

Penelope Lively



Figure 4.2

Satellite Map of
Project Site

Site

The urban context of the site is consists of three parts. The first part is the area the city calls the "Modern Cultural Belt" along the waterfront area in the North part of the site. Within this area, there are many monumental buildings designated as landmarks. A newly constructed building, the Modern History Museum, is the core space in this district located along the path of Historic Landscape District toward the south.

The second area are the middle blocks in the quarter. Numerous vernacular buildings from colonial era remain unmanaged and relatively bigger scale buildings are inserted in this section. A few isolated buildings have been rehabilitated and adaptively reused such as the Yidang Art House (Figure 1.7) and some local retail shops. This area is composed of small-scale parcels and lots with walkable streets. Then, as a the last component of the site area, across the central located road, Jungang-ro ("ro" is a similar meaning to "avenue" in Korean), another grid of patterned blocks is located in the third area, which has more diverse conditions, combining the bigger inserted buildings and small colonial vernacular buildings.

Some of the post-colonial structures also followed this fundamental order to fill the space in the block. After then, assumedly, once some larger scale buildings were constructed, the area started to lose the character of the small parcels of the block. Accordingly, if only the monumental buildings are considered valuable, the result will be a few isolated objects but the fabric and the character of the district will be lost.



Figure 4.3
Aerial View of Project Research Area

Based on the previous analysis of the site context, this design thesis presents some alternatives, focusing on one block. The site block is selected because it combines buildings with various conditions. To be specific, the site contains a couple of bigger scale buildings built in 1990s as well as both well-maintained and vacant retail shops, originally built in colonial period. Other than that, most buildings in the site block have a similar scale to each other from the single to double story buildings.

The site has unique features such as narrow alleys with unpredictable paths. In investigating the surrounding areas of the site, there are some significant differences of scale. Also, there are also several bigger buildings in the adjacent block toward the east and south. In contrast, the west side of block has relatively smaller buildings as well as small parcels and lots in the adjacent block.

The site selection for the design project was to demonstrate an alternative so that its influence would be able to incrementally spread within entire colonial quarter. Adjacent blocks of the site are also diverse conditions from different architectural styles and structures, which possibly could impact the design of the site.

Current building uses in the site area is mostly private residential with some retail stores on the edge of the block. Other than that, in the adjacent block towards the east, a community service center and kindergarten are located.

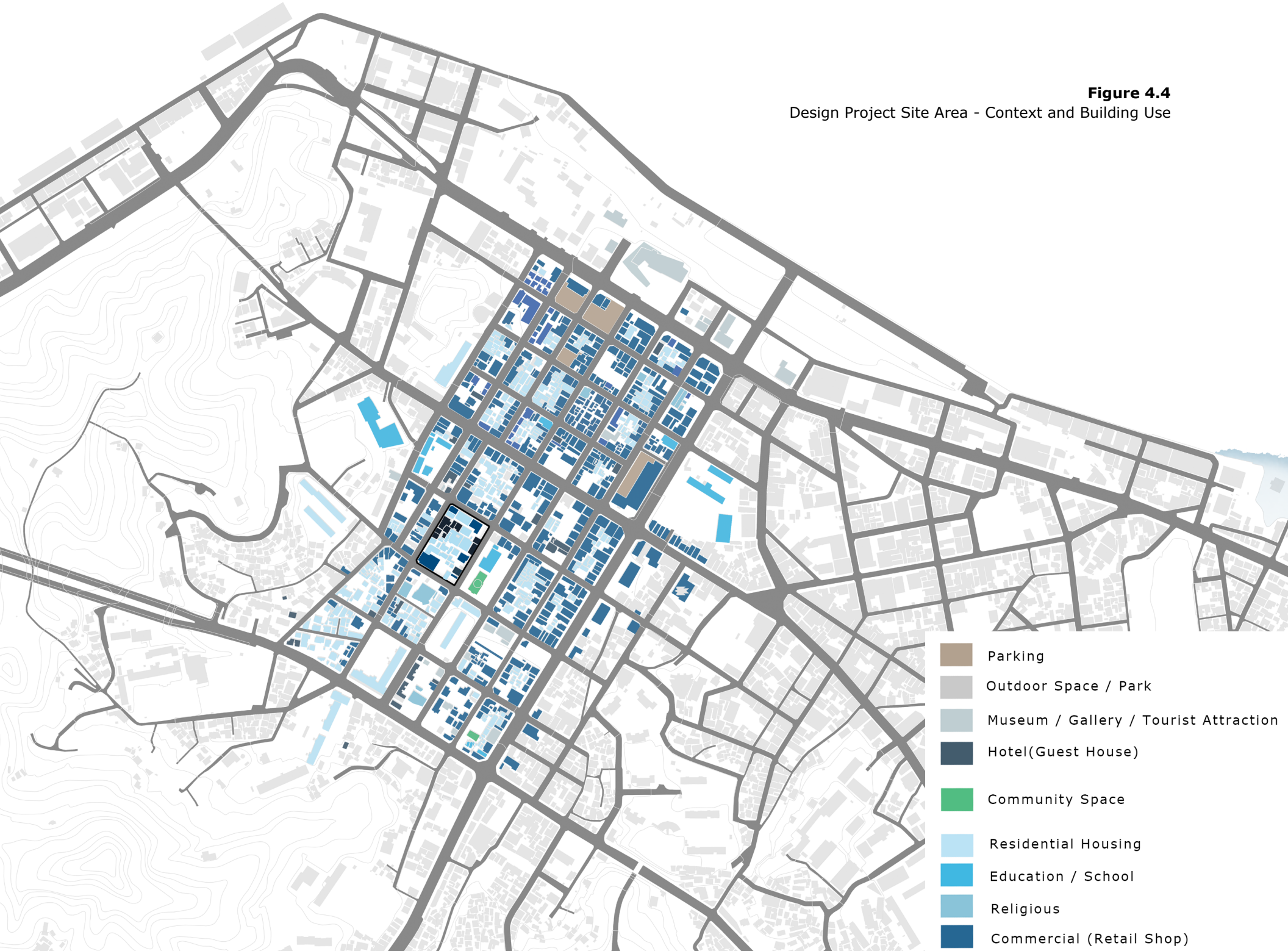


Figure 4.4
Design Project Site Area - Context and Building Use

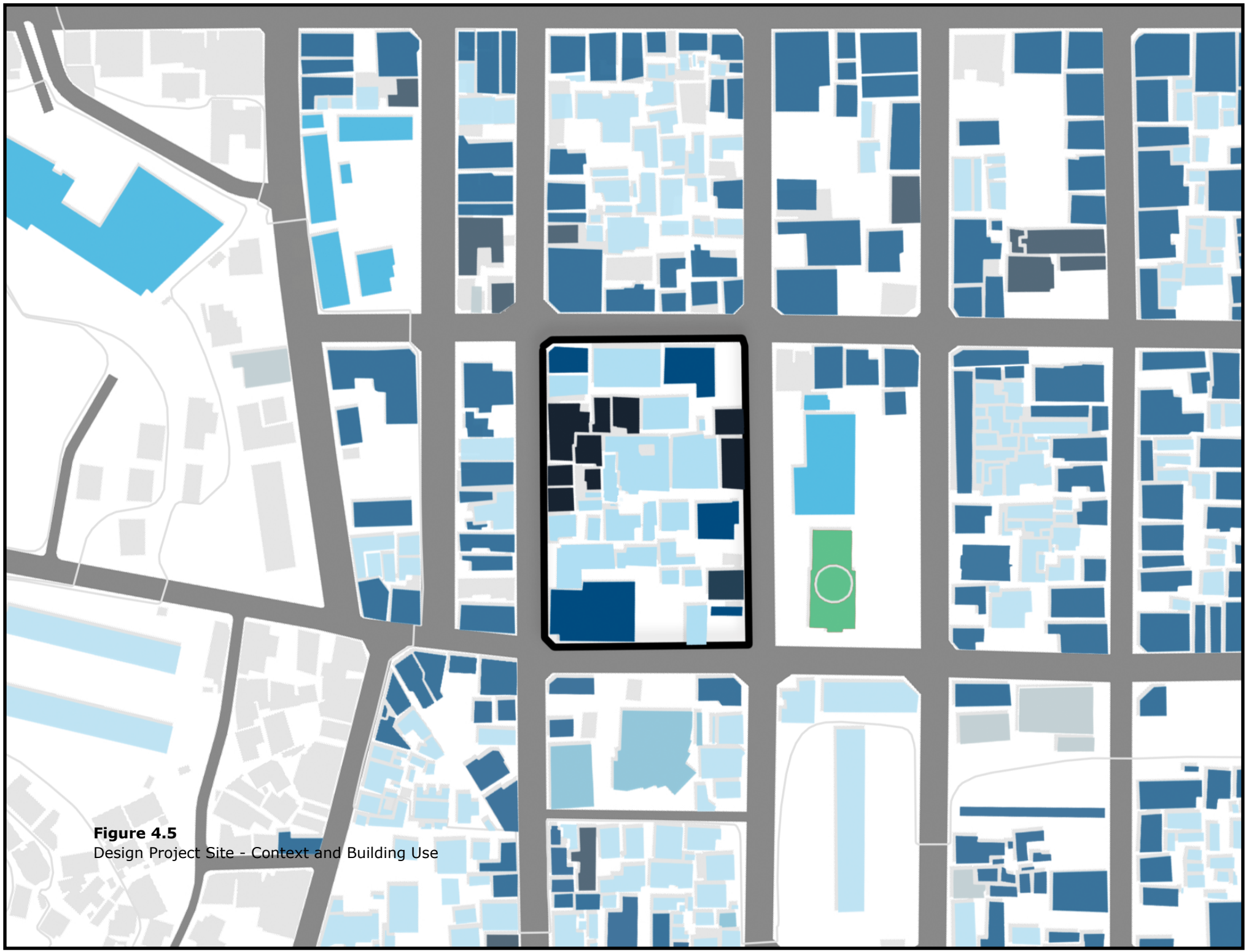


Figure 4.5
Design Project Site - Context and Building Use



Figure 4.6
Design Project Site Area

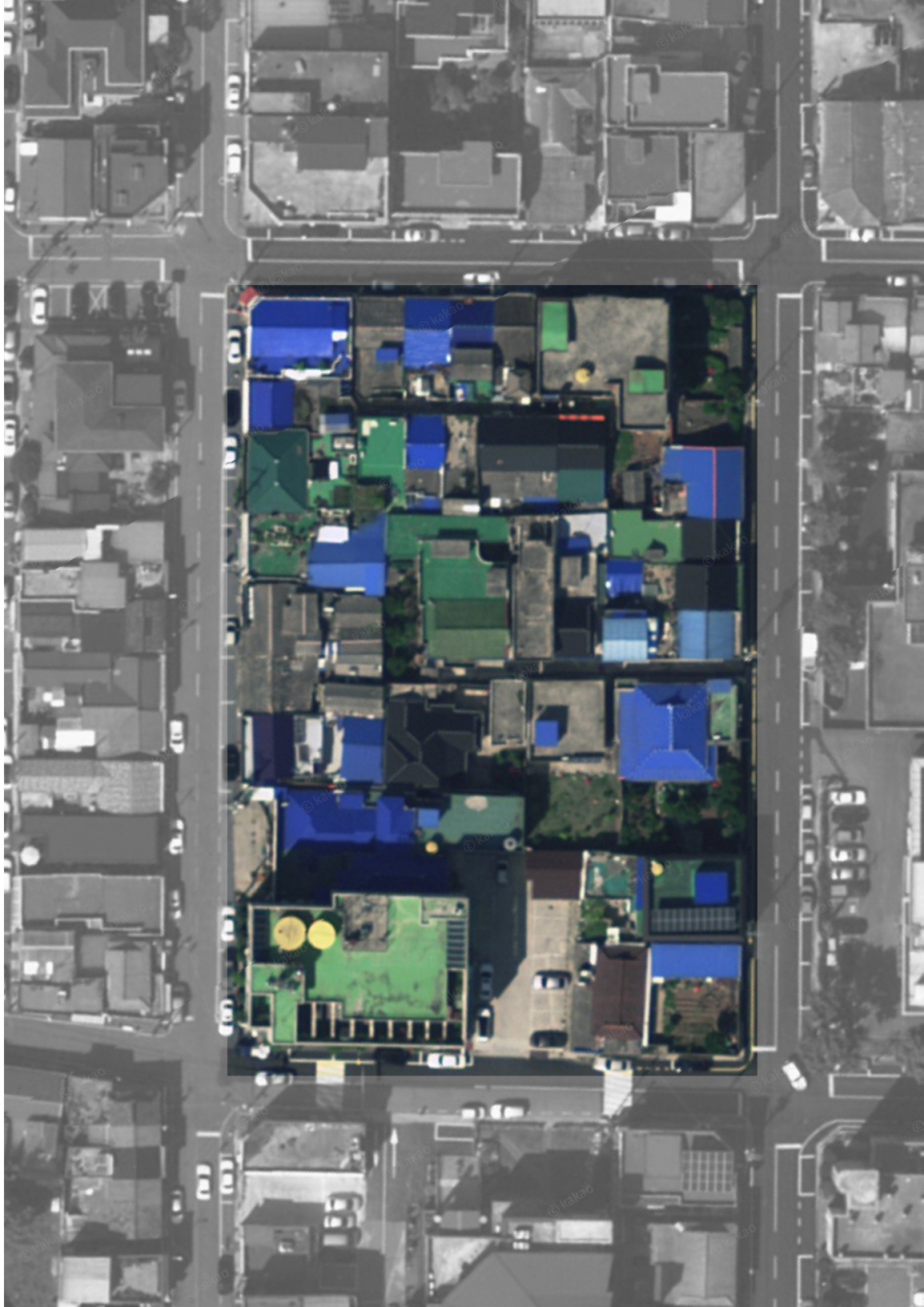


Figure 4.7

Satellite Map of Project Site Block



Figure 4.8 Site Context - Existing Alley

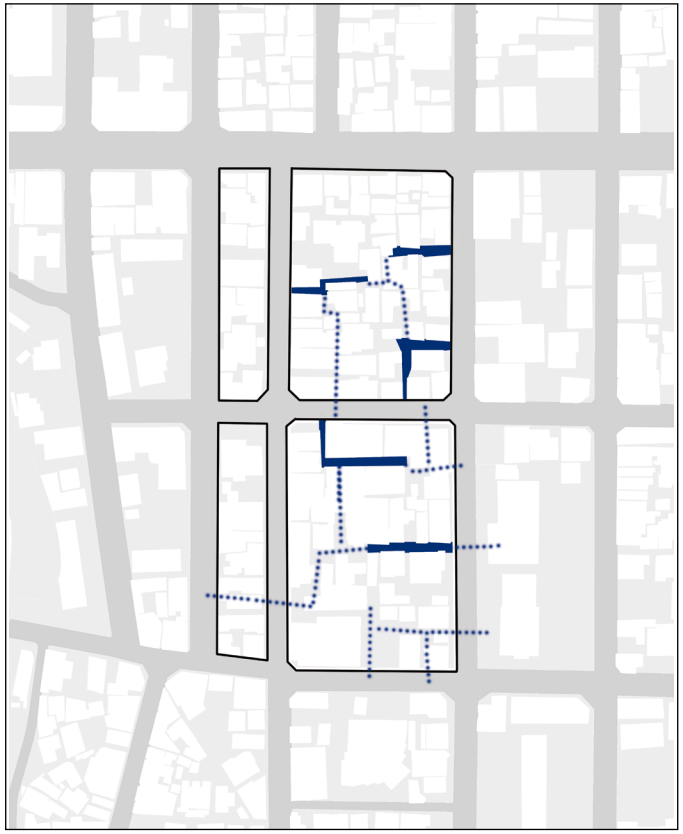


Figure 4.9 Possible Connection

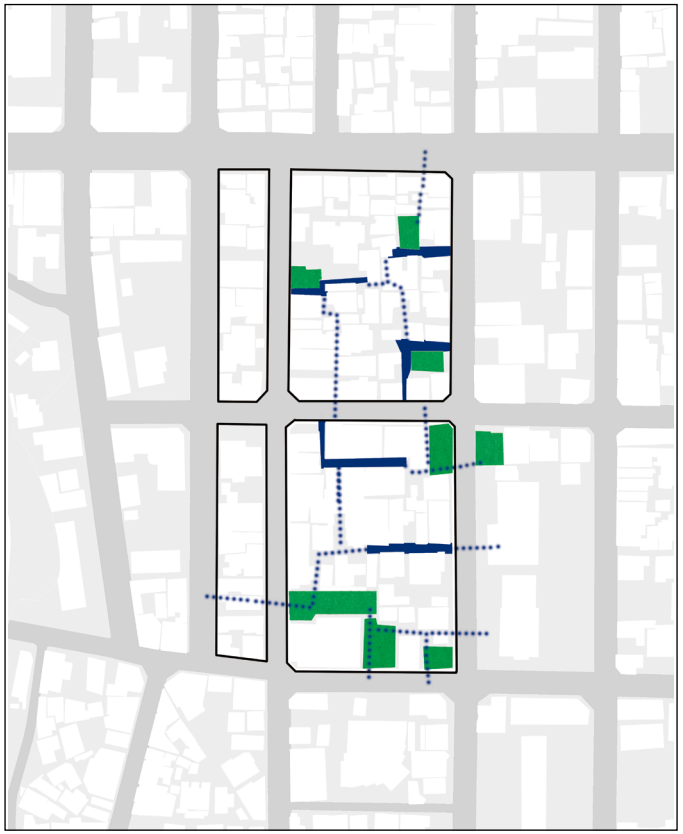


Figure 4.10 Potential Open Space

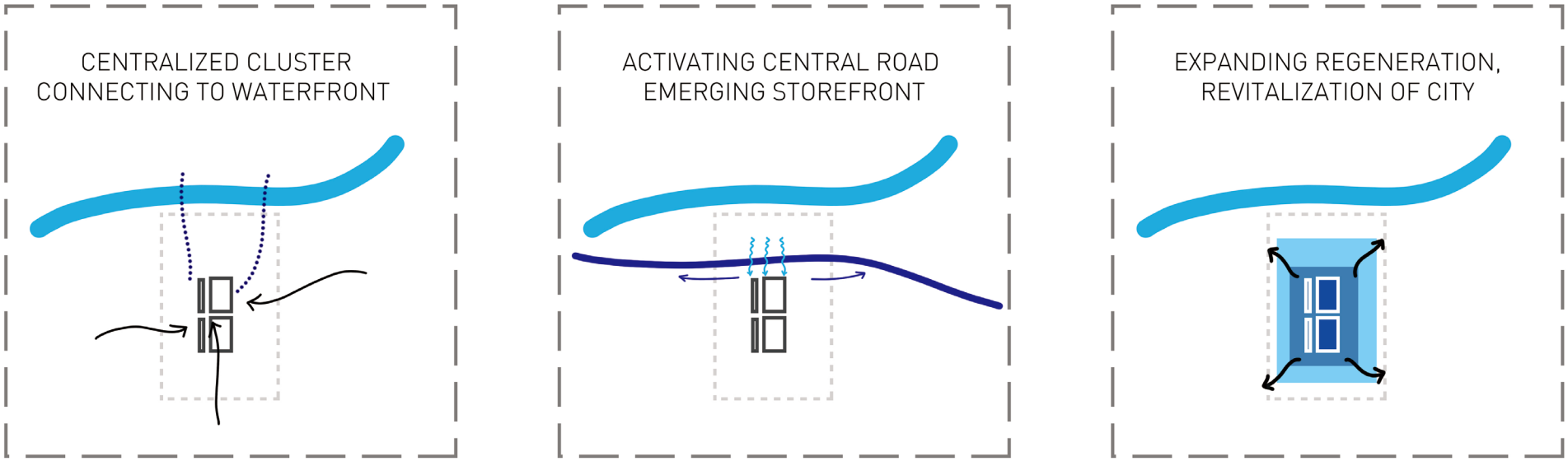
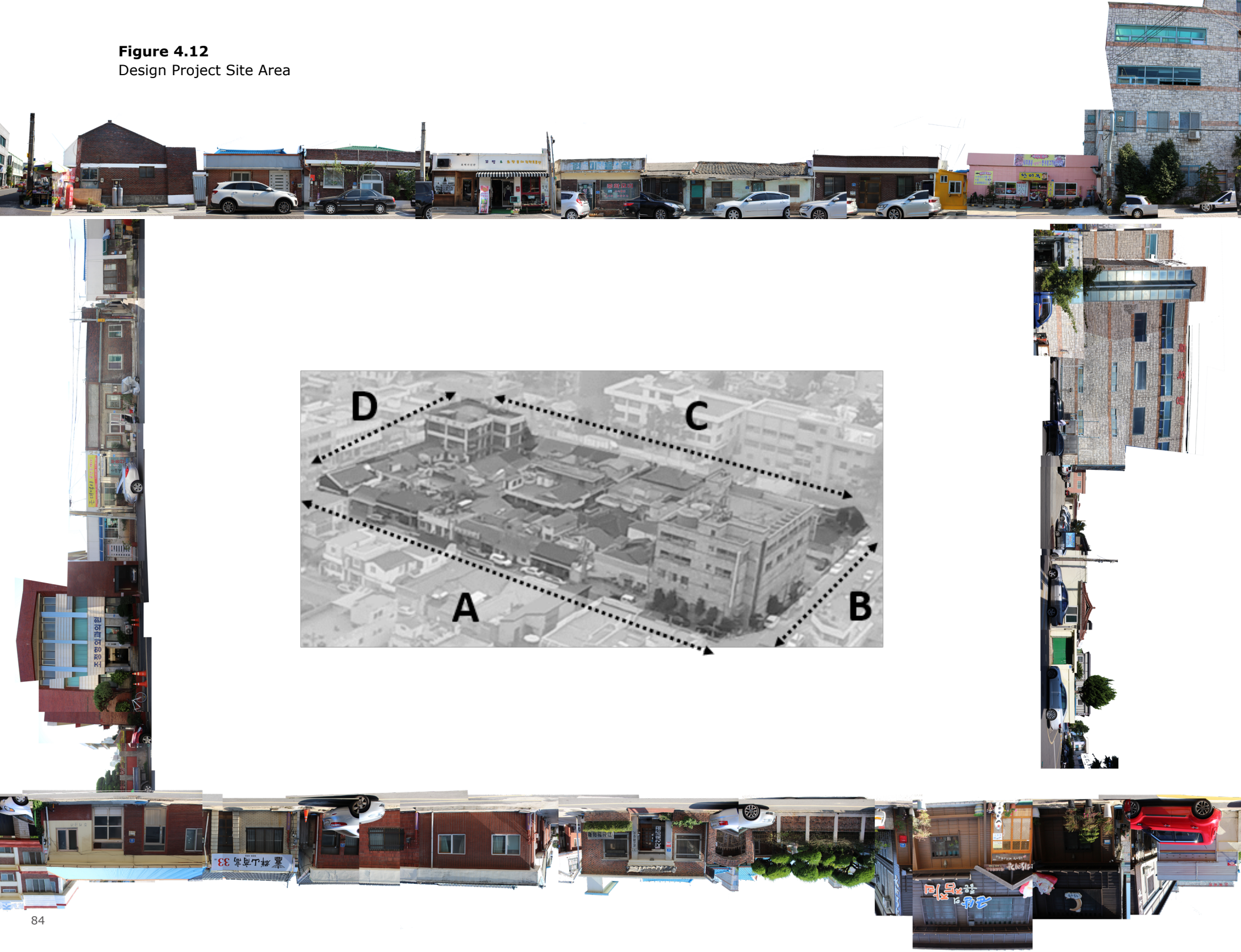


Figure 4.11 Analysis for Site Selection

Figure 4.12
Design Project Site Area



site block elevation

One of the methods of analyzing the features of the site block is to understand the elevation and facade. Referring to Figure 4.12 and 4.13, Elevation A in the Guyeong 3-gil is the main facade of the site block. It has a very consistent scale as well as similar forms of structures. Even though there are a few inserted bigger buildings, at least its spatial forms and materials are obviously differentiated from the old one. Compared to the other side of elevation, buildings' facade D has relatively different fabric because of its radical change from the 4-story buildings to an empty parking lot. As Figure 11 shows the expectation of the site block design for the future is to expand to the adjacent blocks incrementally, positively attempting to design intervention in order to prevent the loss of the colonial fabric.

Apart from that, Elevation C and D have a small alley leading to the the inside of the block, which is one of the special components of the colonial block. It has very unique features that are relatively private sectors so that adjusting the width of the alley will attract to attract people to get inside of the block.



Figure 4.13 Design Project Site Area




한미옥


지산한의원
群山商高 33

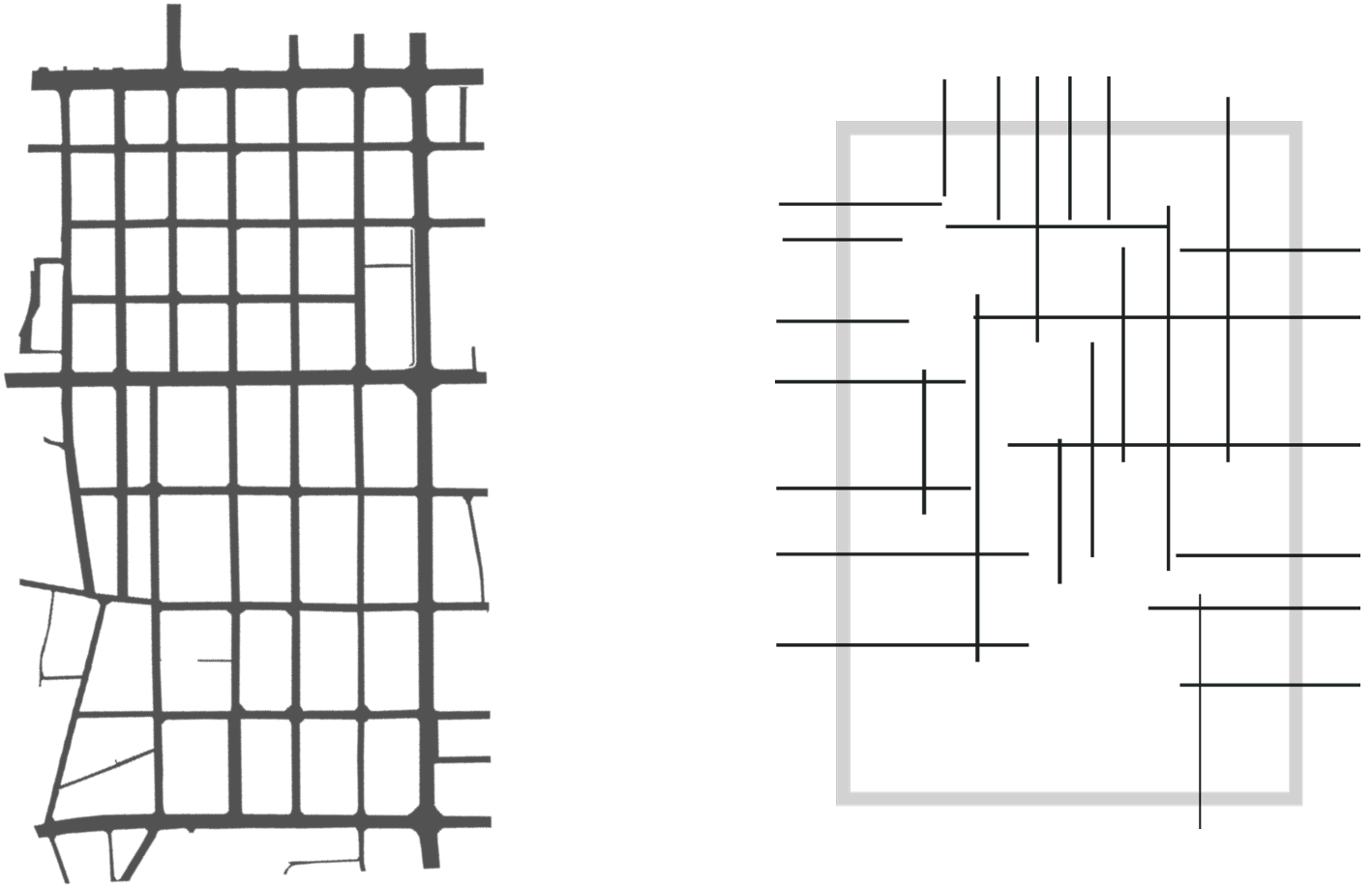
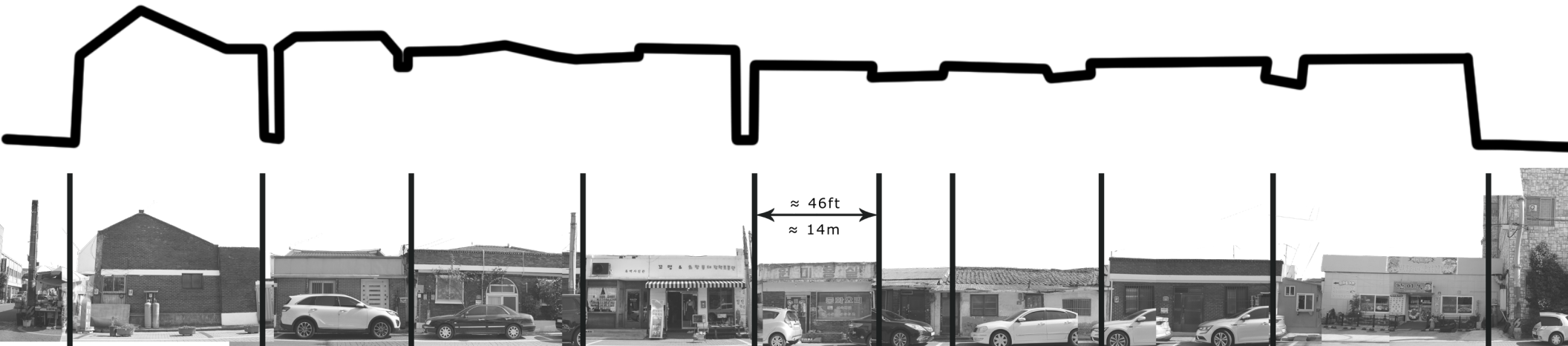


Figure 4.14
Diagram - Colonial order and Fabric
(left) urban grid street pattern in the site area, (right) small parcel/lot within a site block

Colonial Order and Fabric

Again, the grid patterned streets in the site area are the primary feature from the colonial city. This site block area has another underlying order from the colonial era which has potential to consider in the design phase. The main elevation of the block presents the scale of the parcels and and individual lots (Figure 3.11). This indicates that some of post-colonial structures also followed this fundamental order to fill the space in the block. Again, the colonial order is visible not just in gridded streets but also its small parcels of blocks which are around 50 ft wide with narrow alleys. After the construction of some larger scale buidlings, the area started to lose the character of small parcel of the block.

Figure 4.15 Site Block Elevation



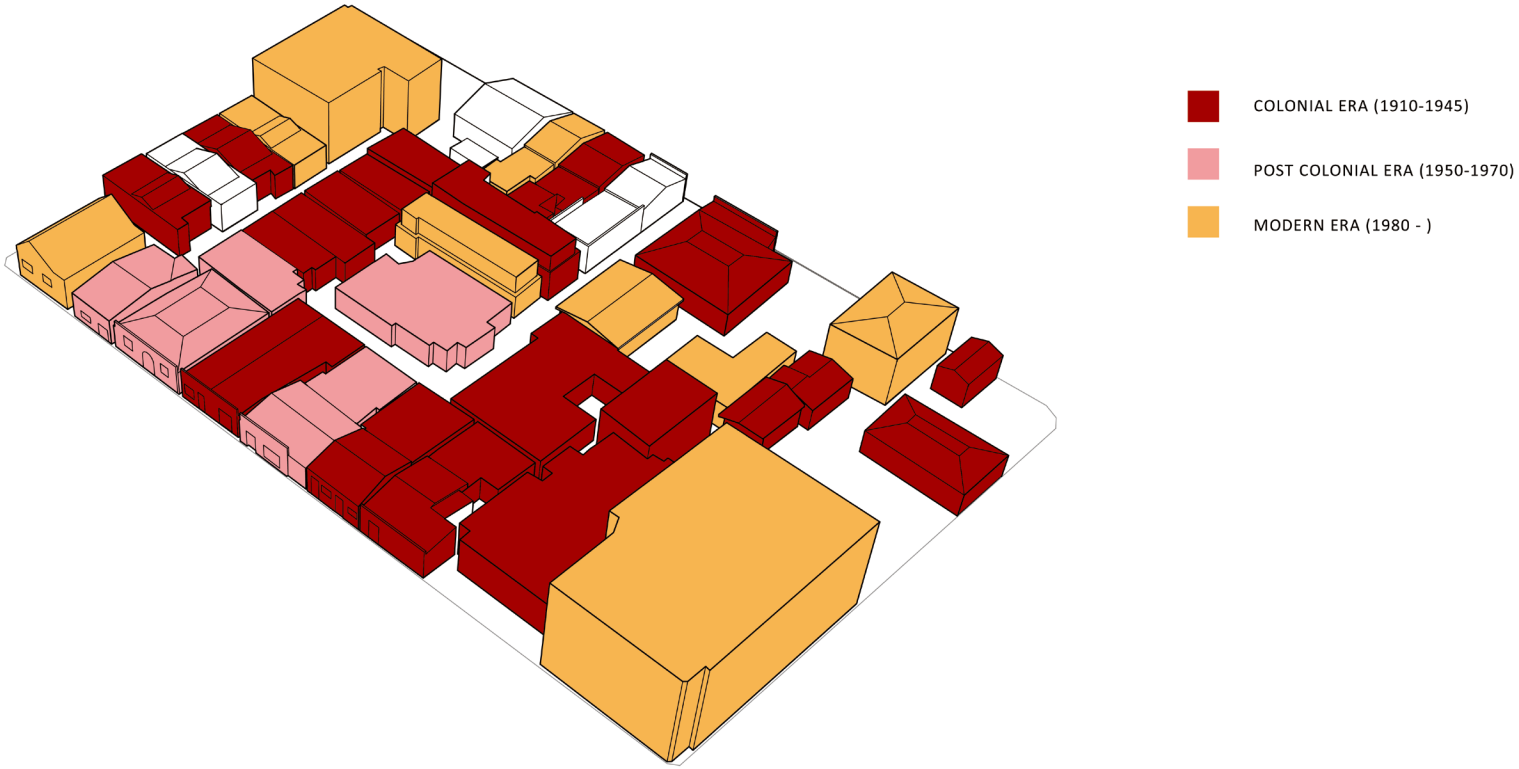


Figure 4.16 Diagram - Year of Original Construction of Existing Buildings in the Site Block

construction period

Figure 4.16 shows the dates of the original construction of the buildings in the site block.[27] Even though buildings are built in the colonial era, the site has been transformed and altered in a high degree. So, it is hard to see what the original material and space was. The point is, even though other buildings are later they still followed the same pattern so that the colonial order with small scale has survived. Apart from that, as Figure 4.15 shows the block elevation including the openings of the facade also had been planned in a similar pattern and scale with the post-colonial-built form.

A couple of factors has been influential on the loss of the colonial fabric, ending the pattern of small parcel in the block. One of these is bigger scale infill. Another factor is that several small lots had been combined into one parcel. Thus, this indicates that when new infill or modification is planned, considering scale of buildings and parcel is a critical factor to keep this unique historic pattern.

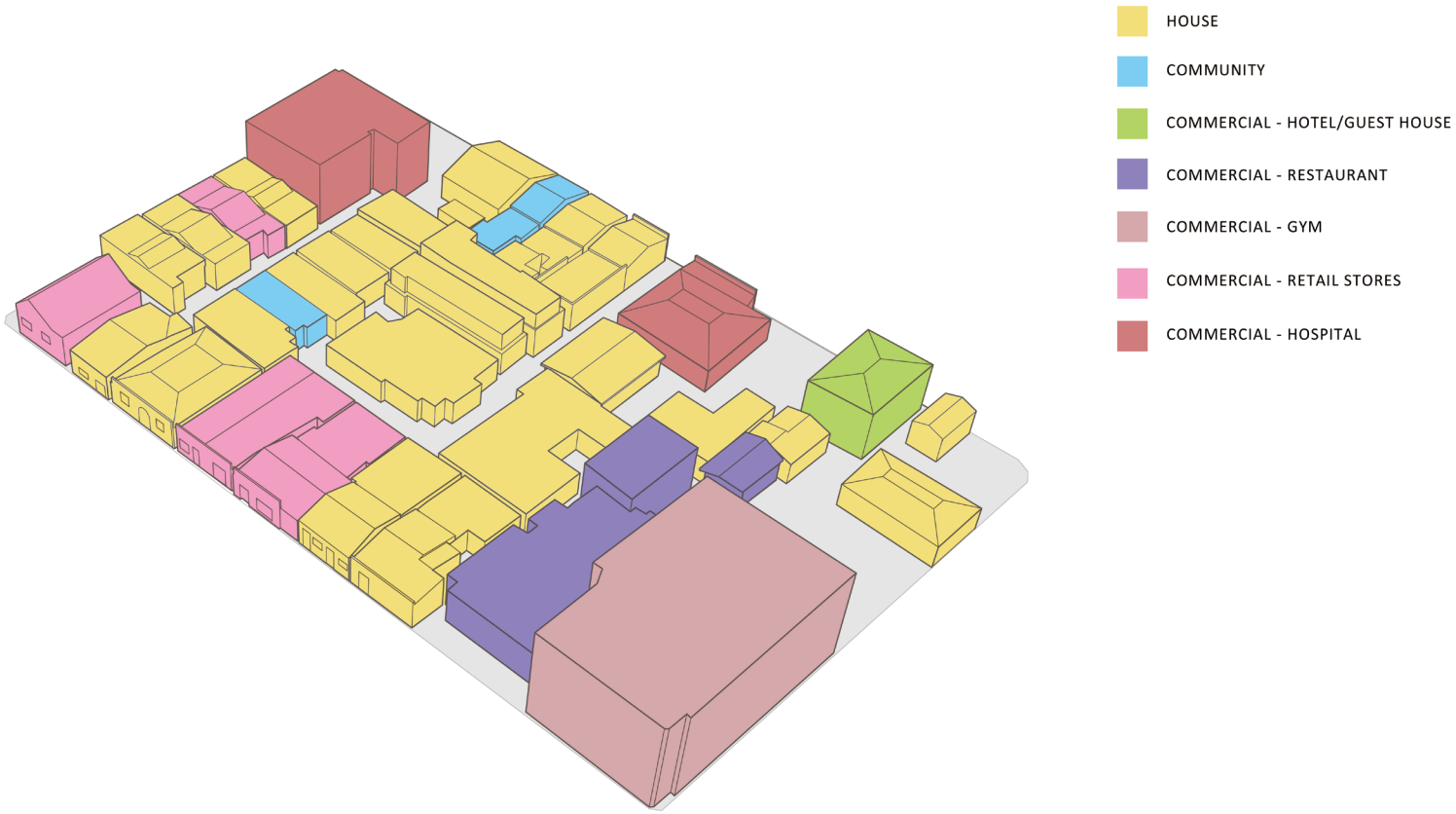


Figure 4.17 Diagram - Program of Existing Buildings in the Site Block

Program

The primary objective of the project in this thesis is to neither demolish nor completely preserve the existing fabric of the colonial architecture of the historic districts. The goal is to create a place for education about the history of the city that brings together locals and visitors. More importantly, it needs to emphasize care of local residents and community because the engines of growth and infrastructure arise from the local community.

As shown in Figure 4.18 through 4.21, current use of public space includes streets, open spaces, gathering places, and event places. This reflects people's actual needs of space and what the spatial opportunities are. To support this idea, and to identify the local residents' opinions, Figure 4.24 provides some public comments that can be applied to design projects.

Based on the investigation of public interviews from several local articles and journals, local people and the Gunsan community seem to agree with tourism economy planned by the City. This is mainly because the city in a transitional period from industrial area into a representative modern tourism city.



Figure 4.18 Local events: gatherings, seating - how to use public in this research area and who is the user?



Figure 4.19 Local events - how to use public in this research area and who is the user?



Figure 4.20 Local events:art performance - how to use public in this research area and who is the user?



Figure 4.21 Local events:education, lecture, seating - how to use public in this research area and who is the user?



Figure 4.22 Local events:education, lecture, seating - how to use public in this research area and who is the user?



Figure 4.23 Local Needs: community gardern in the vacant land

- Public comments

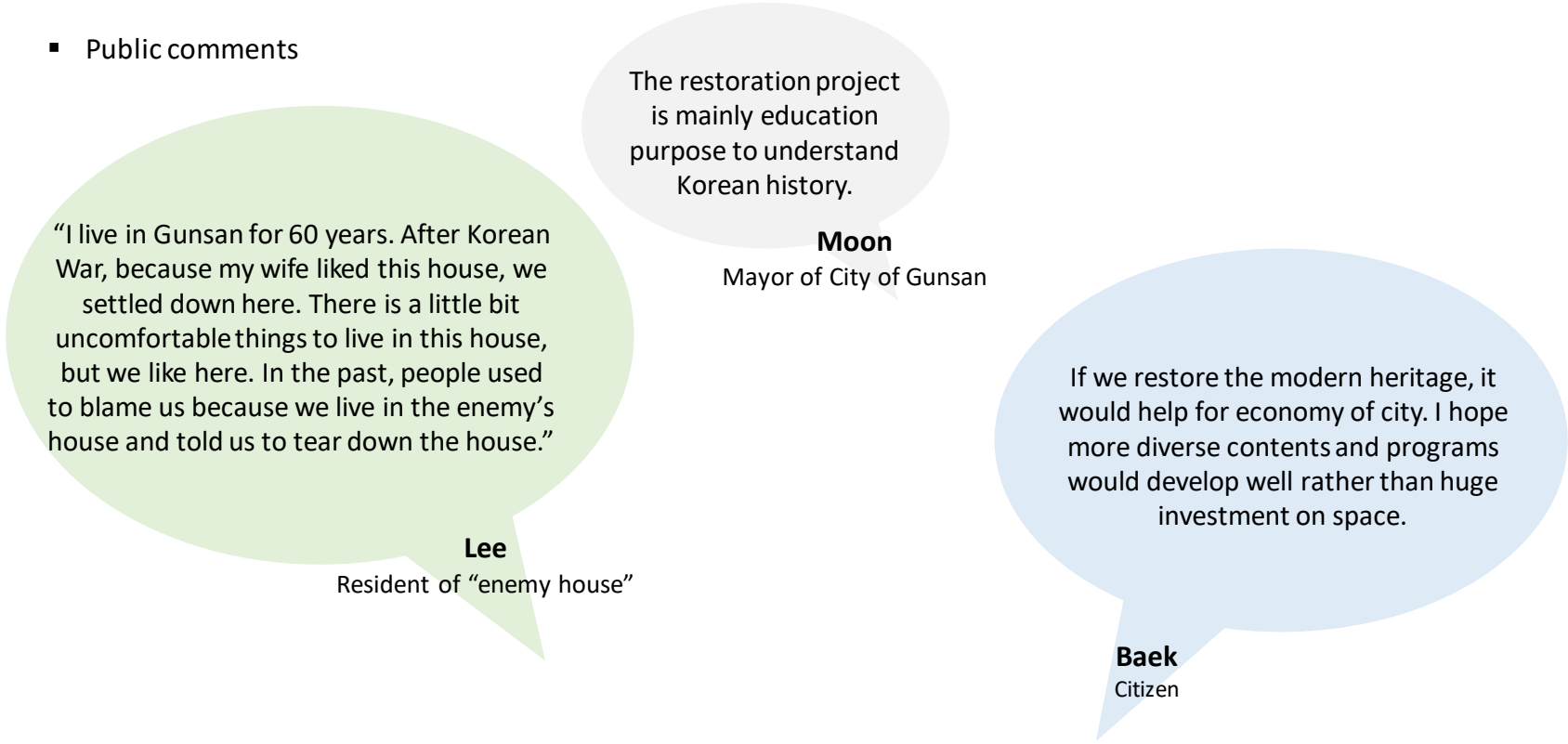


Figure 4.24 Public Comments about Site Area [28]

Figure 4.24 contains some public comments from people who live in Gunsan and in the site area. This indicates what local people think about the historic architectural remnants and what they need. One of the interesting comments was that from those who have lived in Gunsan for 60 years. Most people agreed that it needs better places for education, economy and tourism. In particular, some people want to have more diverse spaces for social and cultural program. Based on the local residents' opinions, the area needs better space for living than they have now.



Figure 4.25 Conceptual Collage: Urban Tapestry - stitching, weaving, and palimpsest

design concept

URBAN TAPESTRY

Stitching Weaving Palimpsest

As stated in the title, the central design concept of this thesis is "Urban Tapestry" which consists of three strategies. First approach of the intervention is stitching, creating sequence of pathways to make the circulation through a block. And weaving for place making is the second thought, interlocking the diverse building programs. The third strategy is (re)defining palimpsest to integrate the old and new materials in the building design.

In terms of materials and construction, the design strategy is to look at the use of common materials, concrete and steel, in a modular way. So, the different small-scale interventions can be made with a relatively standardized kit of parts. So, the different small-scale interventions can be made with a relatively standardized kit of parts. This will be discussed in the following chapter on material.

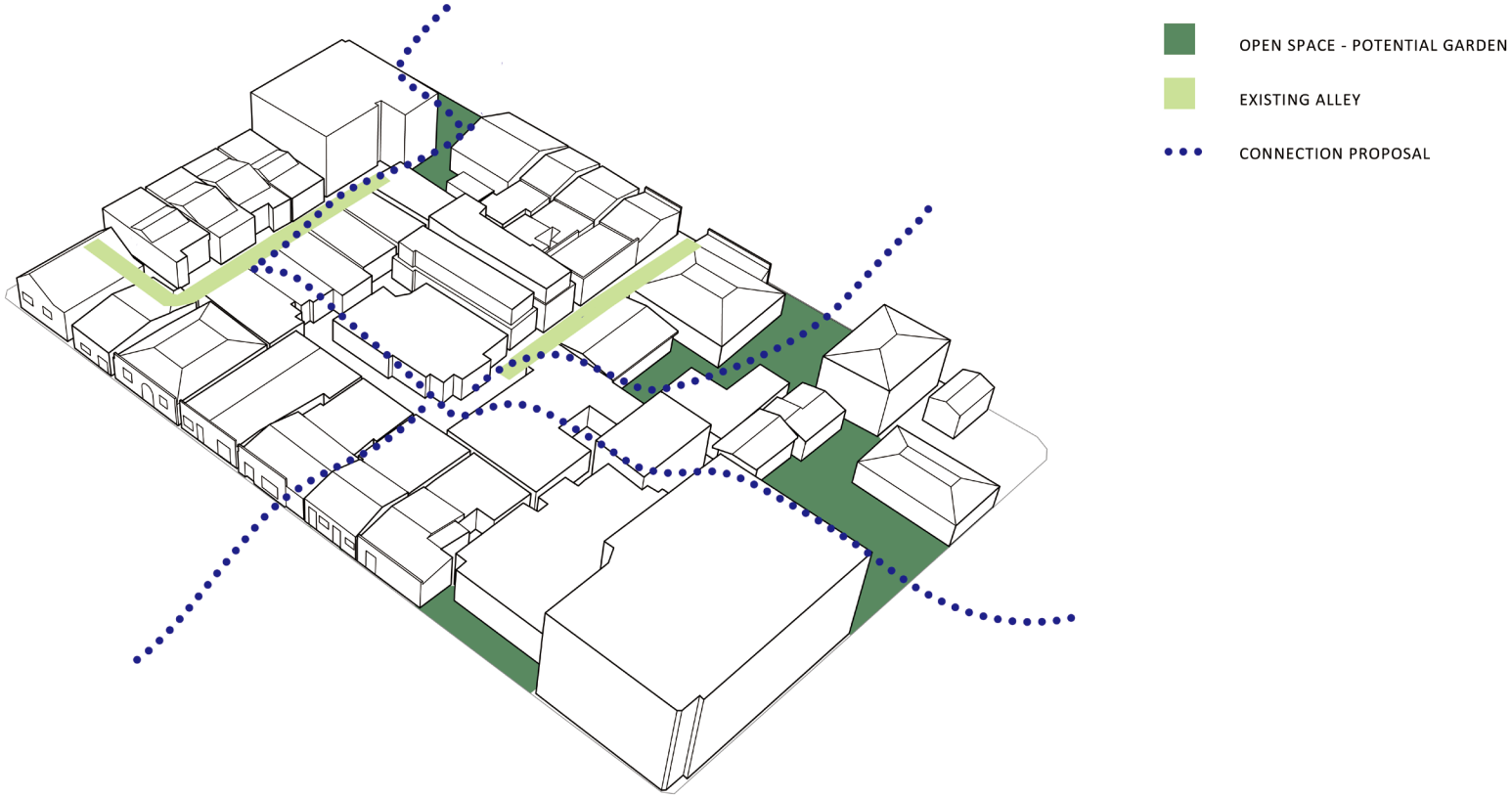


Figure 4.26 Interconnecting Alley - Stitching Concept

stitching

One of the key spatial components on the site is the existing small alley. Culturally, the meaning of alley in the Korean built environment is slightly different, creating an unpredictable journey through the small streets. So, the diagram shown in Figure shows the opportunities for mid-block connections in the current open space.

The concept of "stitching" is inspired by the Korean small alley with walkable streets. The Korean built environment tends to put a value of empirical perspectives about spatial recognition. So the small alley can provide a unique pedestrian experience with diverse opportunities to face the small parcel of space. This is also because of its unpredictable sequence of space in contrast to the typical grid pattern of the street. Thus, the design proposal takes this idea into the spatial design to offer diverse experience within the site block from semi-outdoor and indoor space, adjusting the spatial boundary carefully. This idea is also associated with the sequence of the path from the street through interior space into the core of the block, eventually reaching out to the community garden and outdoor space. The design is more open to various paths from different directions to connect to the public space as well.

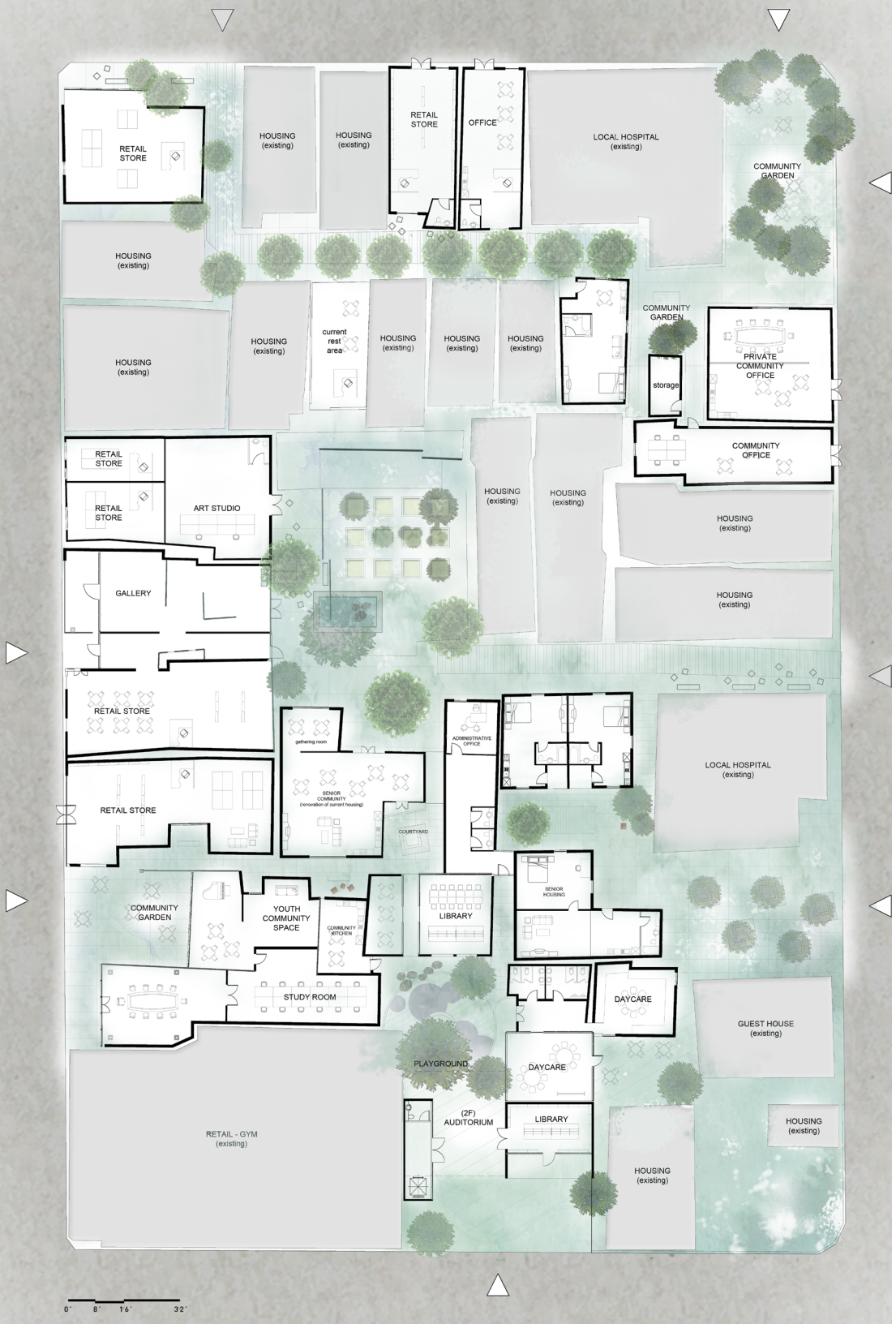


Figure 4.27
Site Plan Diagram

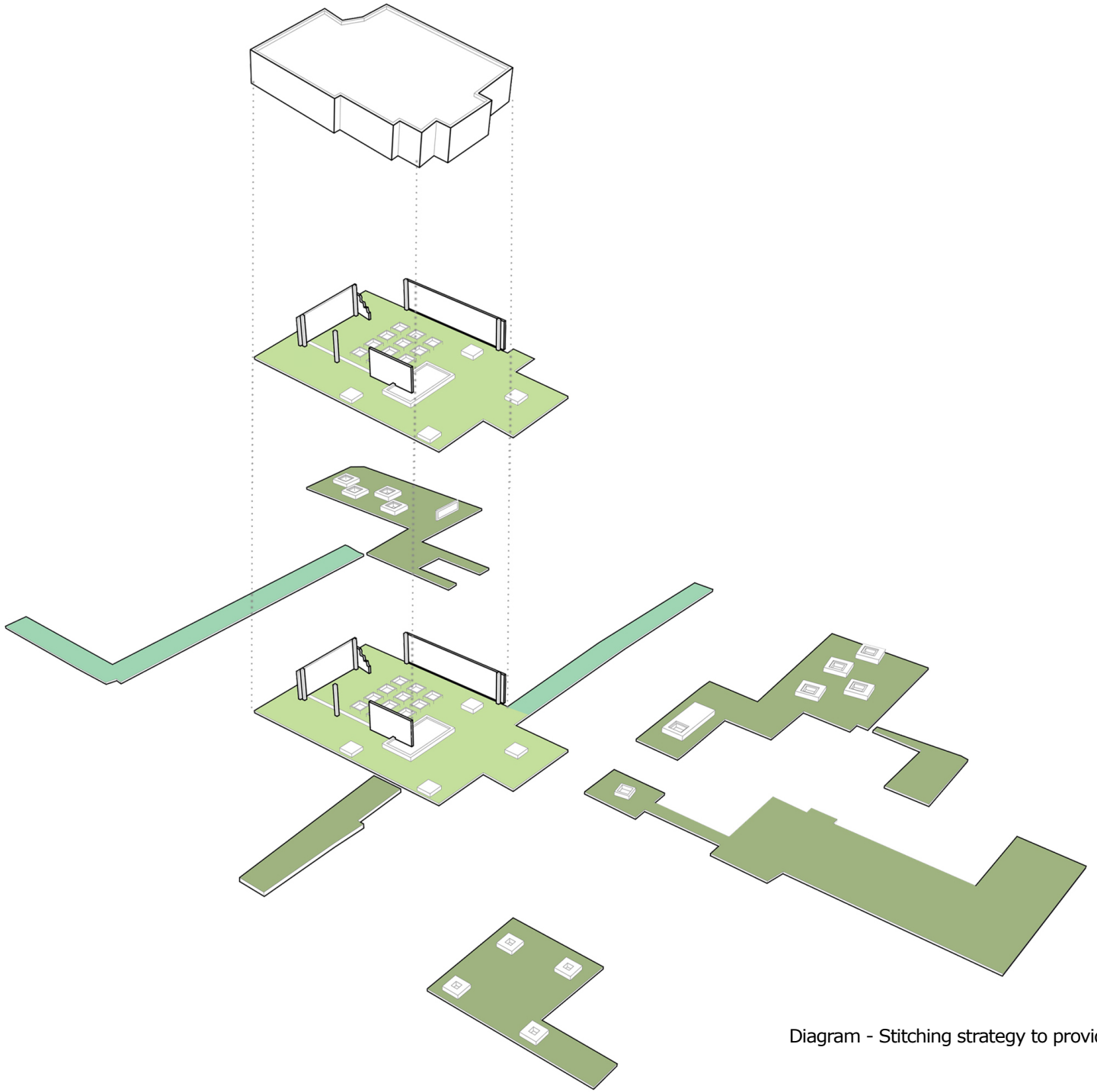


Figure 4.28
Diagram - Stitching strategy to provide open and green space



Figure 4.29 Small Alley in the site block - A



Figure 4.30 Small Alley in the site block - B



Figure 4.31 Small Alley in the site block - C



Figure 4.32 Site Block Street - A



Figure 4.33 Site Block Street - Adjacent Block (East)



Figure 4.34 Site Block Street - B



Figure 4.35 Site Block Street - A

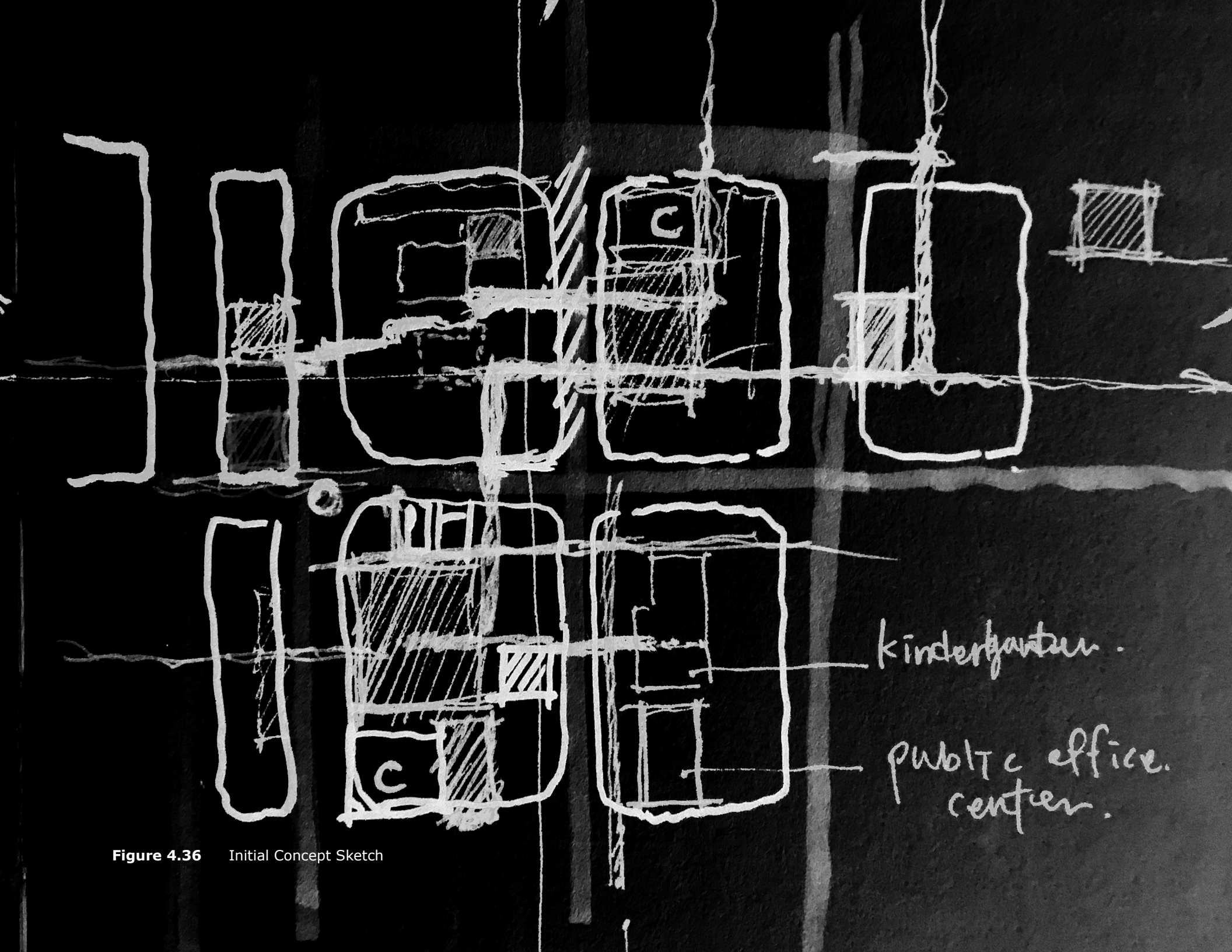
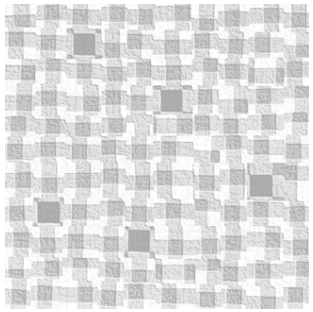


Figure 4.36 Initial Concept Sketch



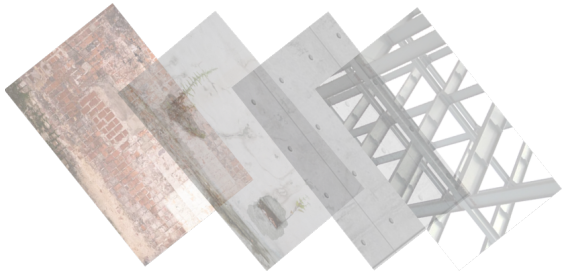
weaving

Along with the idea of stitching in the previous pages, weaving is the second concept and strategy of making space. As mentioned before, identifying potential open space or outdoor space, creating the path through the public space is an important feature in the Korean built environment. With the community garden in the center of the block, some spaces like the rest area, community space, and library are overlapping and weaving to connect to each other. Through this strategy, spaces are created for people to gather together and have public events. This would be revitalize this area as well as promote the participation of local community to make a better environment.

The character of space is appropriately planned, considering the privacy of current housing and community gatherings as well as the safety of daycare and educational space. Facing the street, more public and semi-public program such as retail stores and exhibition space are provided. The space in between the core of the block and the street are available for more private spaces.



Figure 4.37 Palimpsest of Materials - current materials of old buildings in the site and design proposal



palimpsest

As the project aims to demonstrate the hidden value of vernacular architectures in the colonial quarter, the meaning of "palimpsest" implies the key value of the site. This idea can apply to materiality of the site because some materials either added or altered still have visible vestige of old conditions. So, the design approach seeks to show those layers as much as possible that represents what has been erased, retained in the building fabric.

The original definition of "Palimpsest" is a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing, that still bears visible traces of its earlier form.[29] When applied to architecture, spaces can begin to define palimpsest by superimposed layers of the normative, erasure, and invented. The space can be something reused or altered but still bearing visible traces of its earlier form.[30]

Jeffrey A. Kroessler introduced the meaning of “Palimpsest preservation”, suggesting the importance of keeping the successive layers of urban form alive rather than simply effacing and rebuilding. No city without a tangible, tactile history, without the capacity for citizens and visitors to reach into the past while experiencing the present. Kroessler also argues that preservation is essential for the health of the city, and the nation. Plus, maintaining a dialogue between past and present is essential for a citizen’s sense of identity.[31]

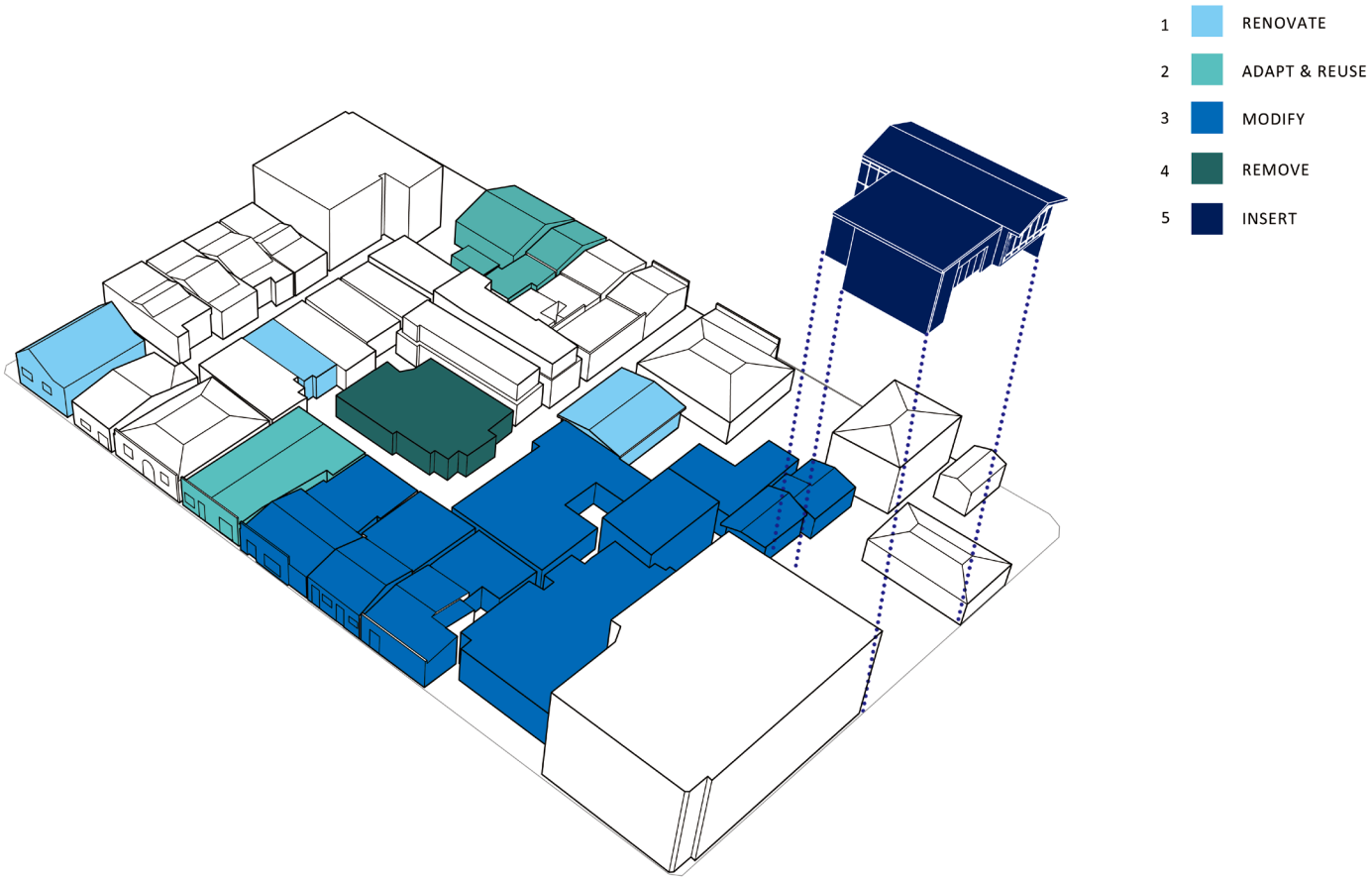


Figure 4.38 Diagram - Five Types of Intervention Action

Five Types of Intervention Action

Renovate **Adapt/Reuse** **Modify** **Remove** **Insert**

Five categories are used to guide the design intervention in the historic fabric on the site. Although the design typology is based on these technical terms or definition, the action of the actual intervention overlaps these five types. For instance, one of the primary strategies is a modification as a position of active intervention.

Another important thing is that those five types need to coordinate in the action of design to meet the ultimate goal of weaving and stitching as opposed to erasing the past or wholly preserving it. So, the position in the design intervention is not fully keep the all of the building components nor delete it. Thus, for example in order to provide better spaces for new functions inside the block, the project will use selective demolition but reuse some remaining pieces of the structure.

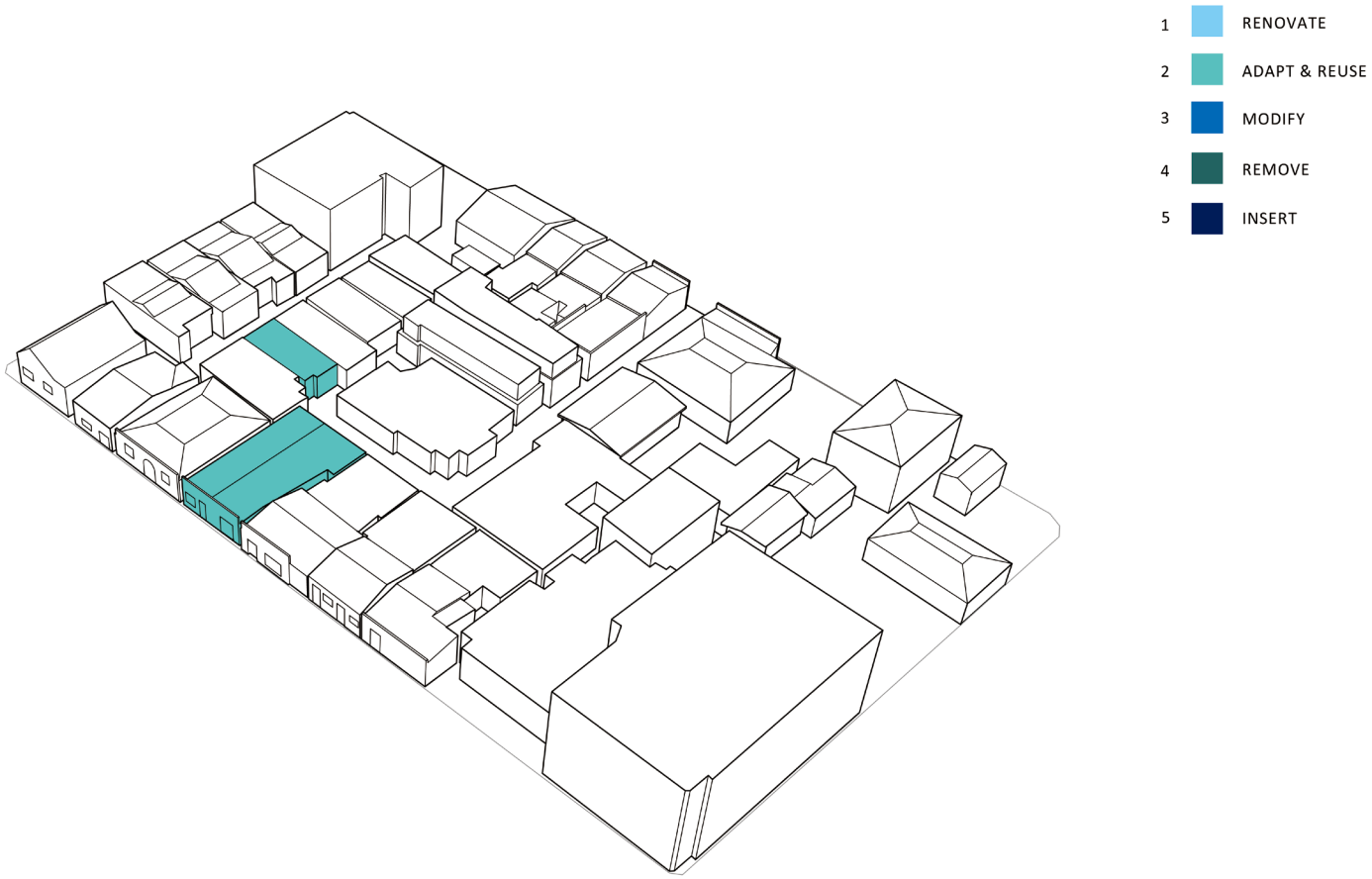


Figure 4.39 Diagram - Type 1. Renovate

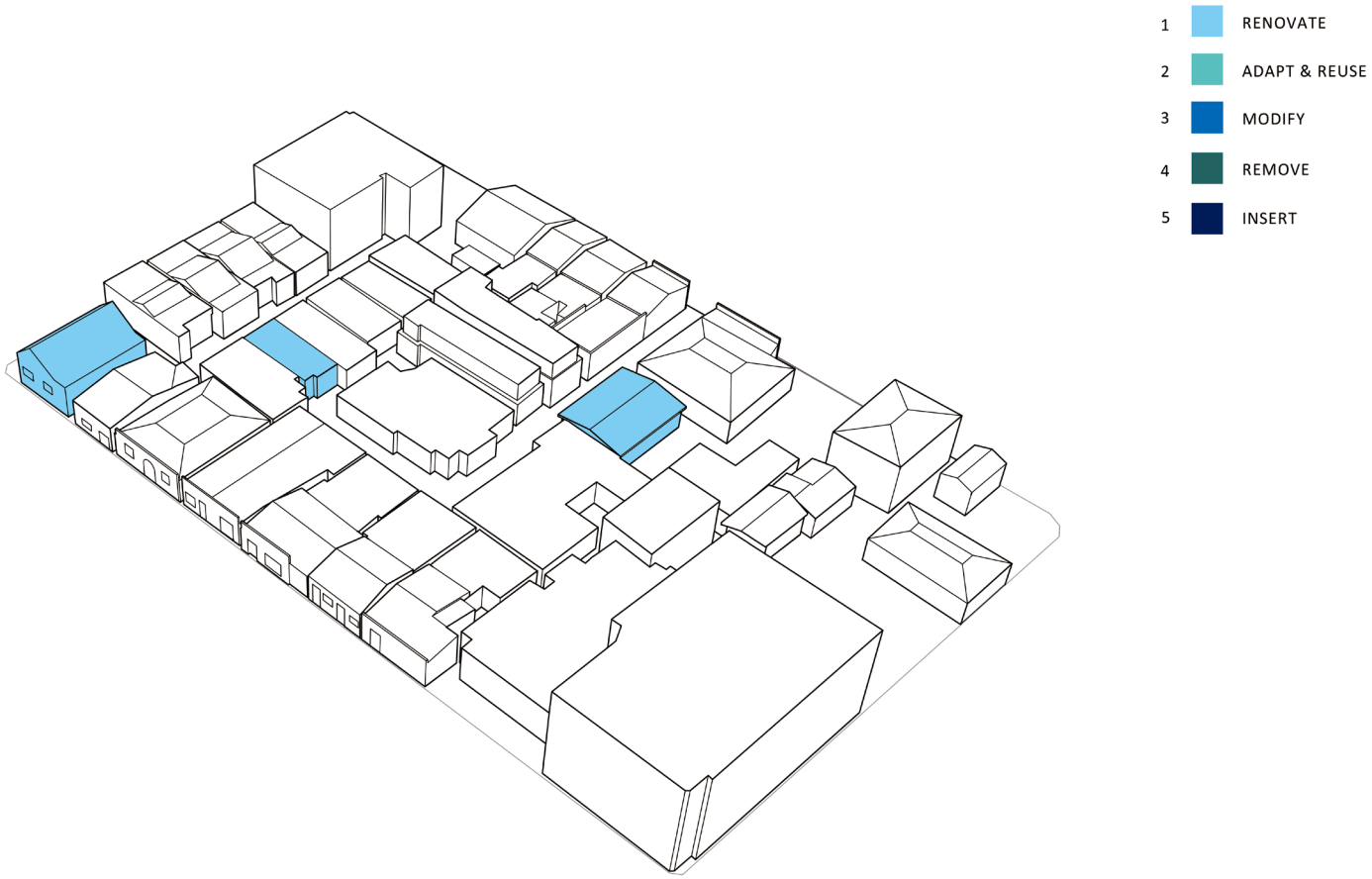


Figure 4.40 Diagram - Type 2. Adapt & Reuse

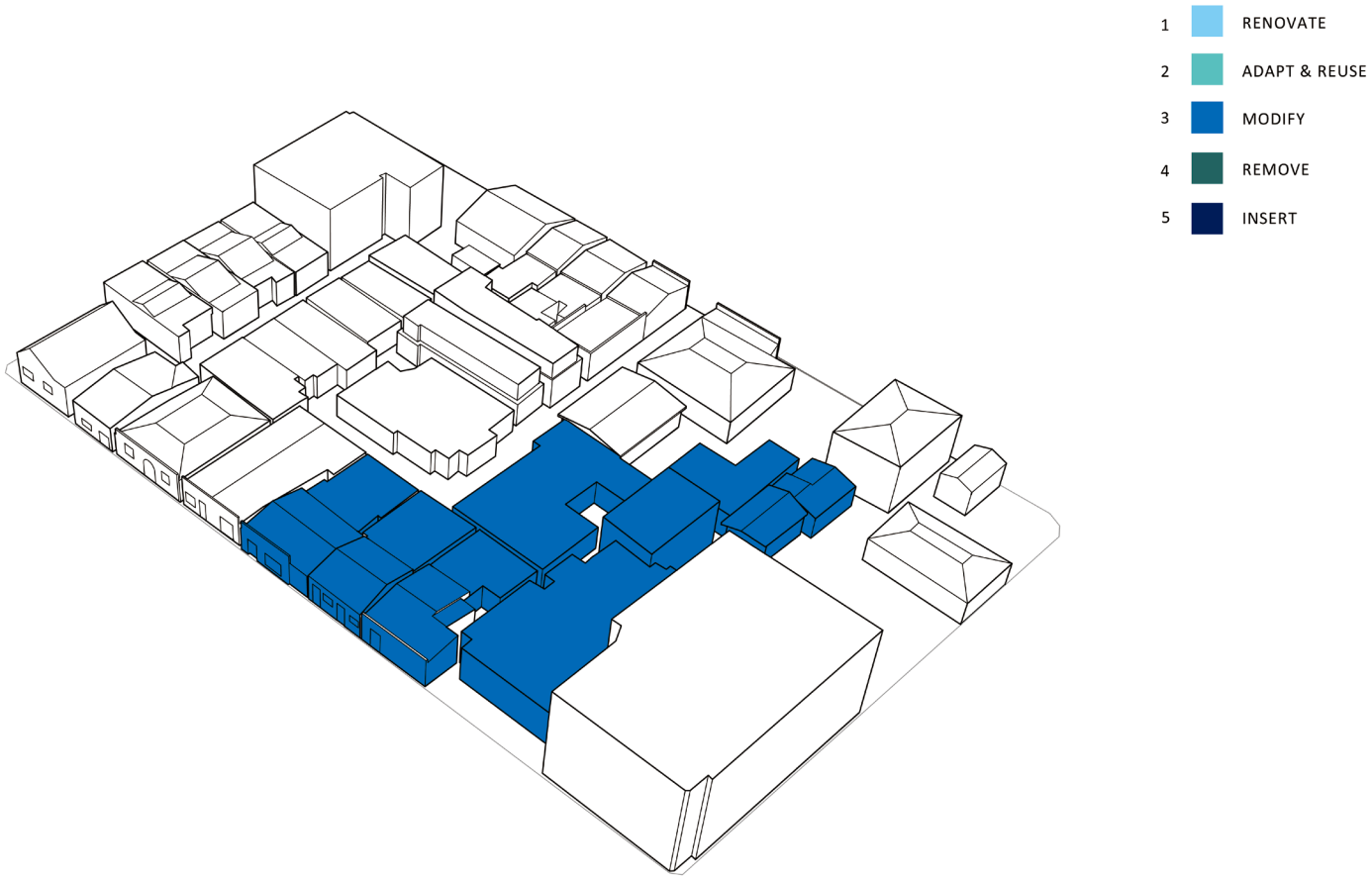


Figure 4.41 Diagram - Type 3. Modify

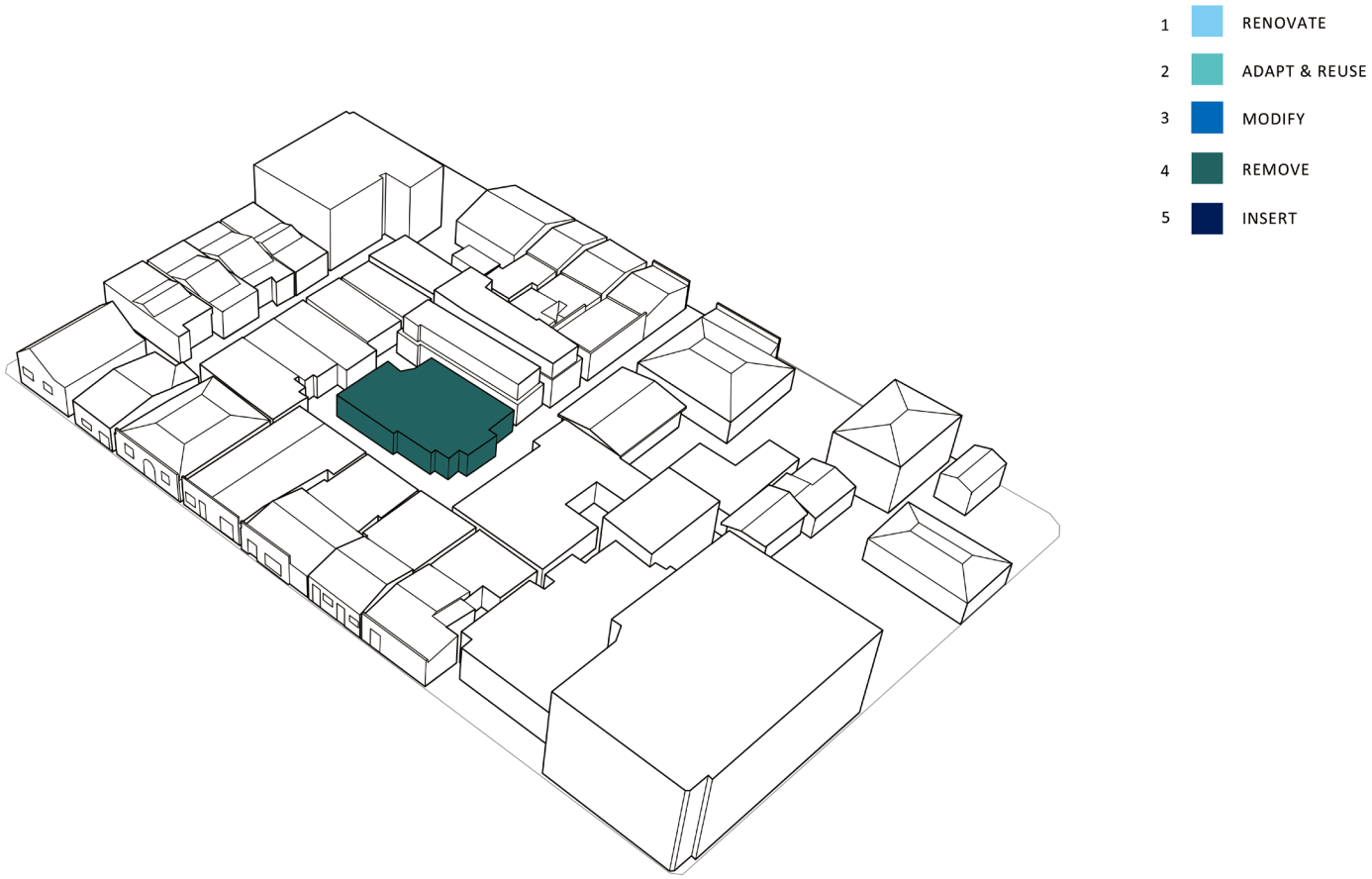


Figure 4.42 Diagram - Type 4. Remove

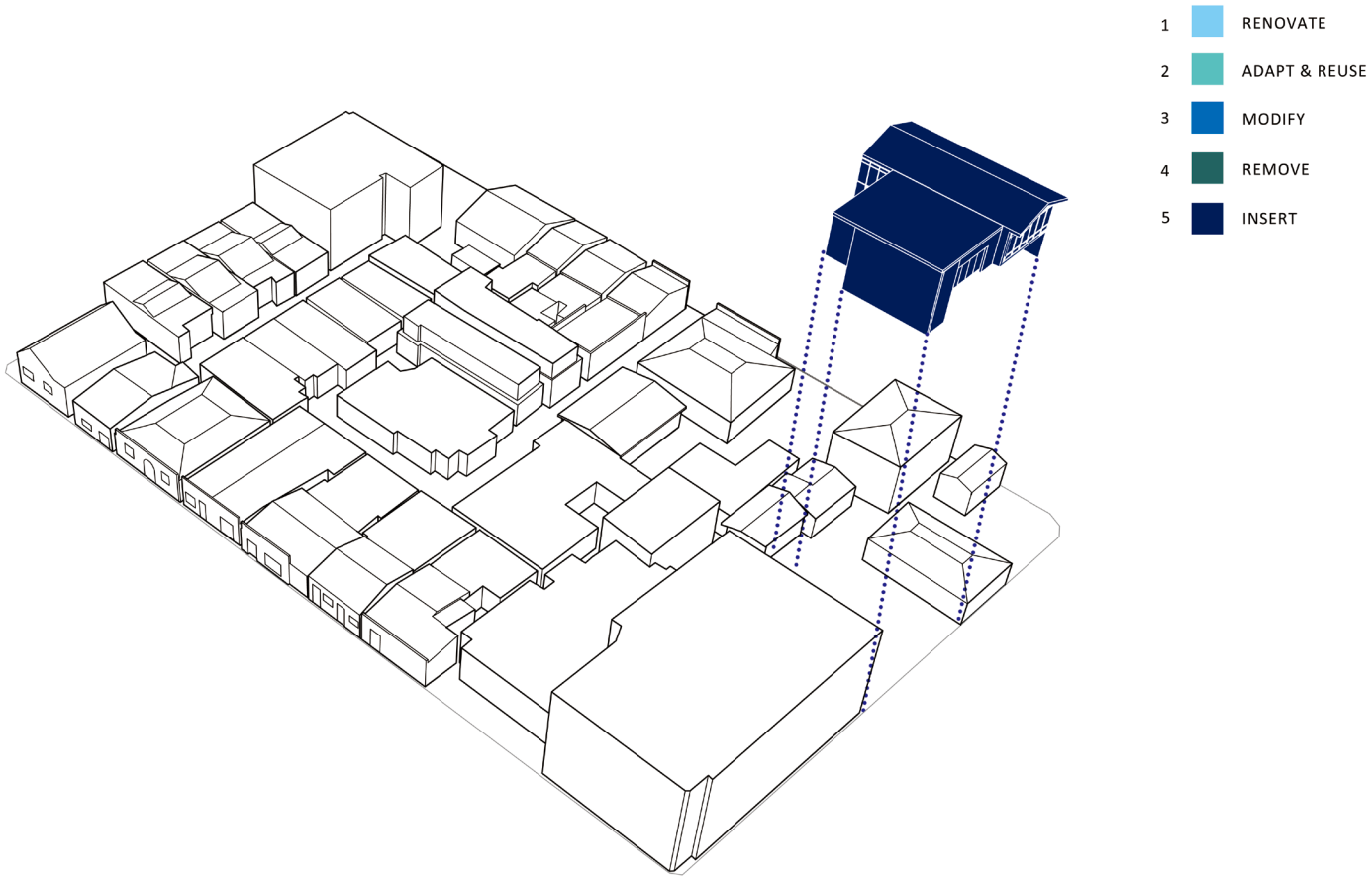


Figure 4.43 Diagram - Type 5. Insert

In the field of Historic Preservation, projects are often classified according to a series of types:

- Renovate: Questionable modernization of a historic building in which inappropriate alterations are made.
- Adapt/Reuse: The process of converting a building to a use other than that for which is was designed. Conversion is accomplished with varying alterations to the building.[32]
- Modify(Rehab): to make basic or fundamental changes in often to give a new orientation to or to serve a new end.[33]
The act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use, while preserving those portions or features of the property that are significant to its historical, architectural, and cultural values.
- Remove: to move by lifting, pushing aside, or taking away or off
- Insert(Infill): Descriptive of buildings that have been designed and built to replace missing structures or otherwise fill gaps in the streetscape. Preservationists are concerned that the design of infill architecture be compatible in such elements as height, proportion, and materials.[34]

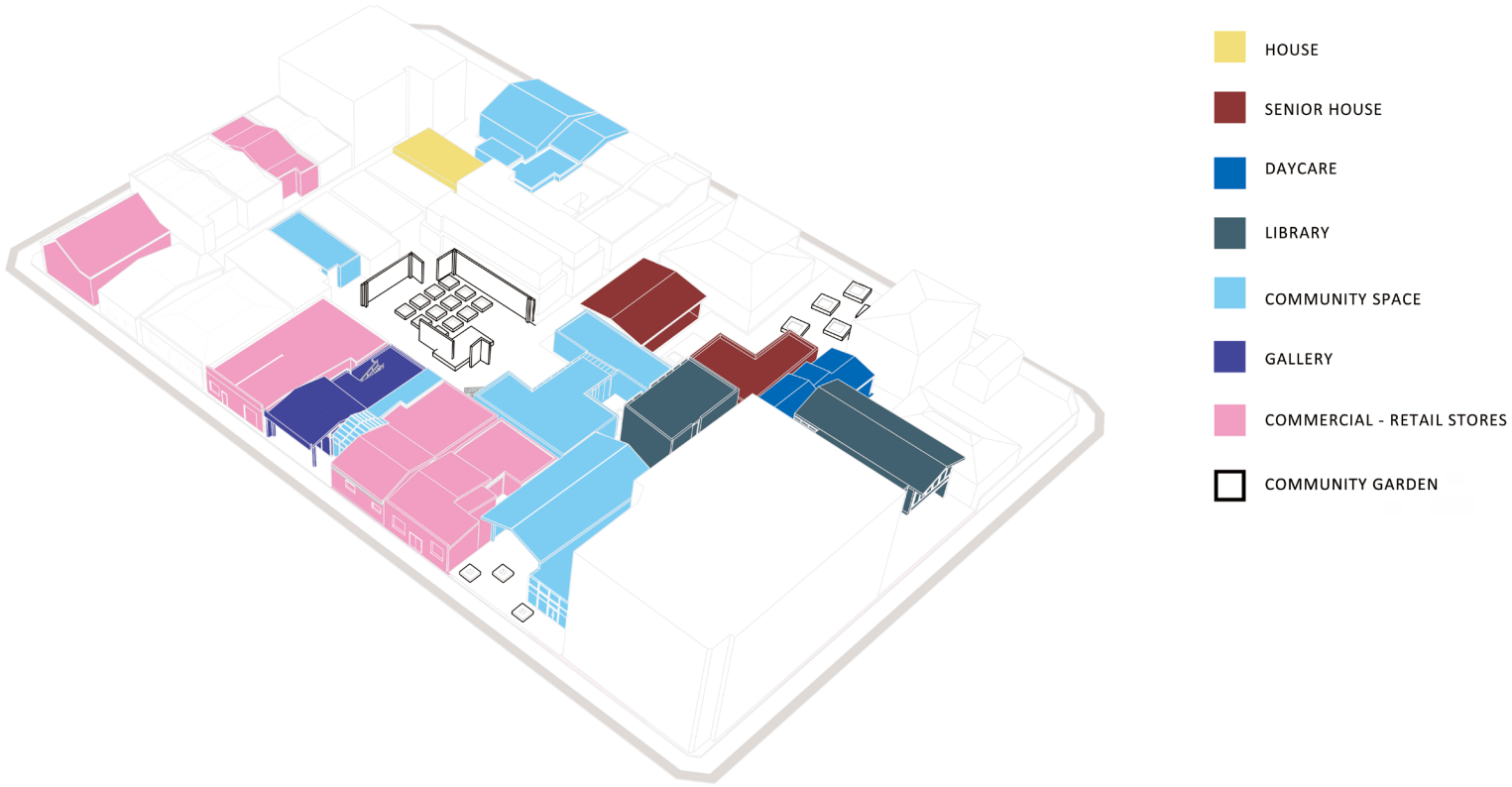
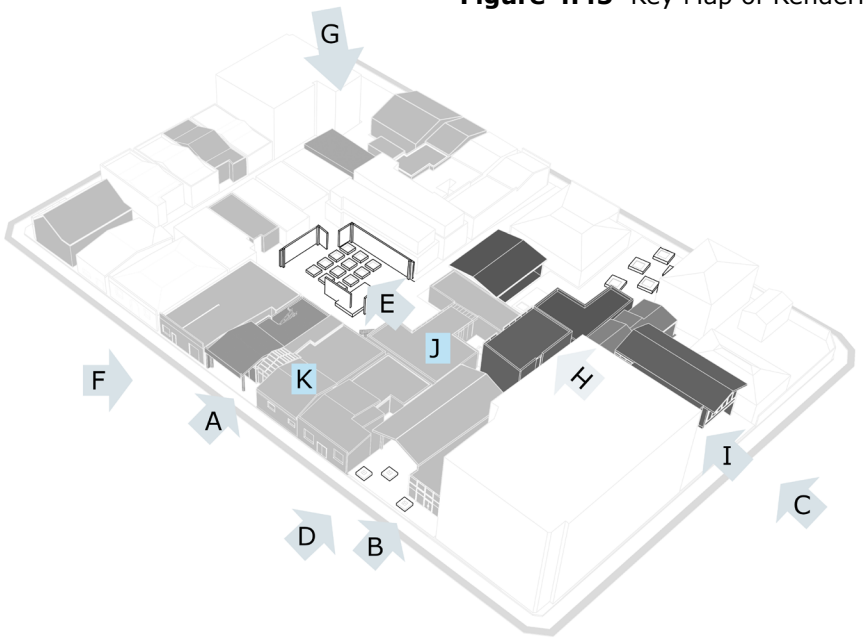


Figure 4.44 Diagram - Proposed Program

Figure 4.45 Key Map of Renderings



List of Space and Rendering

A Entry of the Site Block
B Entrance of Community Center
C Entrance of Library
D Front Yard of Community Center and Guyeong 3-gil Street
E Community Garden (center of the site block)
F One Gallery and Retail Shop
G Aerial View of Site Block
H Playground with Daycare and Library (under the Auditorium building)
I Library and Auditorium
J Interior Space of Senior Center
K Interior Space of Retail Shop

Figure 4.46 Aerial View of the Site Block - Community Garden



entry of the block and community center

One of the key spaces of this design project is a central community garden. This is inspired by the research that reveled the lack of open space in the site area but also readings from people's attempt to create their own community garden.

Figure 4.48 shows that how people can enter the primary space of block, moving around the next-door space of the gallery and retail shops. In particular, the design of this space begins with the appreciation of the remaining old traces of the site and buildings. Beyond the background story why some buildings are abandoned, the buildings' fabric needs to be concerned with representing its history and the past. Through this space, the design conveys through a series of journeys into the site block. The main pedestrian route is planned to consider different ways that people can interconnect each space, creating a number of experiences.

The viewpoints of the images were chosen to show different approaches in the intervention into old fabric.



Figure 4.47 Existing buildings in the site before design: vacant retail shops and housing



Figure 4.48 Proposed Design: Gallery and Retail shop with semi-indoor path



Figure 4.49 Existing buildings in the site before design: existing resturant but mostly altered from original colonial building



Figure 4.50 Proposed Design: Community center with front yard



Figure 4.51 Enlarged Plan - west part of the site block



Figure 4.52 Enlarged Plan - south part of the site block



Figure 4.53 Current site condition: existing parking lot



Figure 4.54 Proposed Design: Library and Auditorium

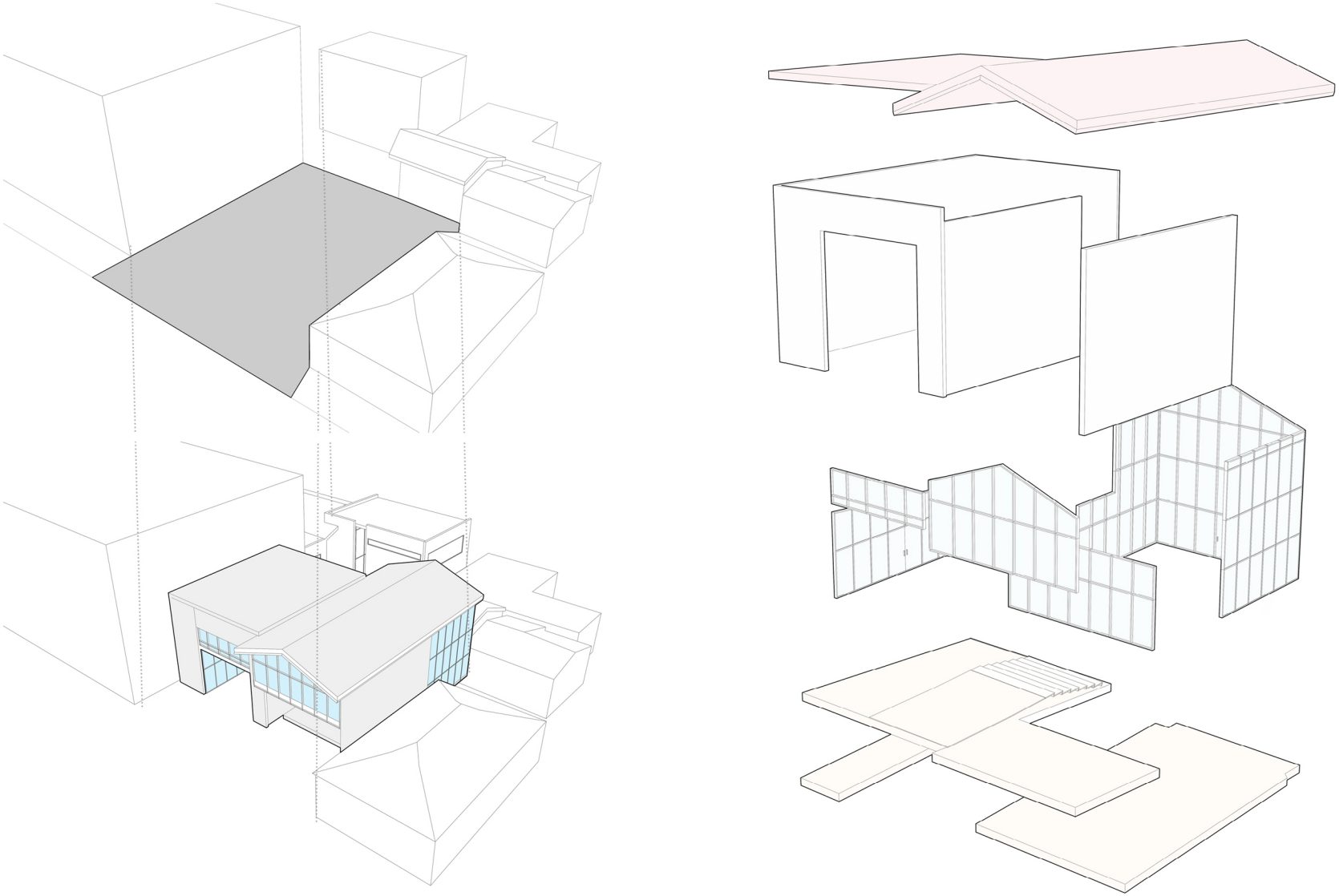


Figure 4.55 Diagram of New Inserted Library

new Infill and library

New construction within historic sites is always critical in the built environment compared to the more ordinary construction on empty lots. The site for a new construction is currently a parking lot, chosen to present an alternative view of what the new insertions should look like. As discussed in the Chapter 2, many design elements need to be considered seriously especially scale, material, and building forms in terms of their compatibility and distinction. Thus, this new library and auditorium building attempts to engage with the existing fabric in a contemporary design action that does not dominate the structure. Based on this current condition of the site, a two-story new library and floating auditorium are proposed in a similar scale to other buildings in the block. Apart from that, an open space for playground (Figure 4.60), will integrating with other public or semi-public spaces such as daycare and senior center.



Figure 4.56 [Rendering D] Entrance of community center



Figure 4.57 [Rendering E] Community Gardern



Figure 4.58 [Rendering F] One Gallery and Retail Shop



Figure 4.59 [Rendering G] Aerial View of Site Block



Figure 4.60 [Rendering H] Playground with Daycare and Library (under the Auditorium building)



Figure 4.61 [Rendering H] Library and Auditorium



Figure 4.62 [Rendering I] Interior Space of Senior Center



Figure 4.63 [Rendering J] Interior Space of Retail Shop



Figure 4.64 Aerial Night View of Site Block

Chapter 5. CONCLUSION

"We all need a past - that's where our sense of identity comes from."

Penelope Lively[35]

In conclusion, this thesis brings together ideas about the history of Korea and the remnants of that history from the colonial period evident in the fabric of city. It also considers how to intervene in the neighborhood in an incremental way to try to serve the residents in that neighborhood rather than displacing them to serve the global tourist economy.

Given the colonial period had a high degree of order in the gridded streets and scale of parcels, and even where the colonial buildings have been modified or even replaced, that distinct pattern still survives in parts of Korean city here in Gunsan. A goal of the design project in this thesis, based on the historical pattern its modular order, has been to develop an architectural "kit of parts" which allows the intervention to merge into the neighborhood to serve small scale programs that could be applied incrementally to support the local people and the Gunsan community. In doing so, this thesis demonstrates an attitude towards how a modern intervention can be made in a vernacular fabric that is compatible in scale, but nonetheless modern in terms of materials and architectural design.

Accordingly, the order of the architecture of the colonial period is not imitated; rather, its fabric informs the new insertion fitting appropriately while showing the change and representing the present day in contrast to the past.

This "urban tapestry" is not a perfect solution to improve and make better city of Gunsan. Rather, it is an opportunity to propose an alternative approach and an idea to complement current policy and activities in the site area in order to make an impact on the potential improvement of existing regulations or restrictions of the City. Above all, an ultimate goal is to definitely create a better built environment, addressing appropriate treatment both tangible layers and intangible resources.

On reflection, Gunsan is a modest city. It always has been a very valuable city in terms both its historical and architectural legacy. Recently, the numerous positive activities from scholars, professionals, artists, residents, and even visitors indicates growing appreciation for the value of the city of Gunsan. This thesis started from a hope to respond to the new attention and recognized value and to offer a new contribution, a positive gesture to help establish a real identity for the City.

Most importantly, a future development of the ideas of this thesis would need to not only extend the spatial ideas but also critically contemplate the architectural character, detail components such as signage, diverse material treatments, and unique features of each space as shown in some drawings in this thesis. Future analysis and dedication from all associated people would help to shape the future urban environment to reveal identity of the city. The layers of history and people's lives in Korea have been woven into a connected narrative in the built fabric. If better space is provided, with more active local collaboration, it will be possible to untie entangled knots of history and memory within local residents, artists, and professionals with support from the city and the government.

END NOTES

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Other Resources

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Architecture & Urban Research Institute	https://www.auri.re.kr/index.asp
City of Gunsan Official Website	http://www.gunsan.go.kr/index.gunsan
Gunsan Modern History Museum	http://museum.gunsan.go.kr/index.do
GUNSAN CITIZEN ART VILLAGE	http://www.gsartzone.kr/
Incheon Art Platform Official Website	http://www.inartplatform.kr/index.php
Minwon 24	http://www.minwon.go.kr/main#
National Archives of Korea	http://archives.go.kr/
YIDANG ART HOUSE Official Website	http://yidang.org/?page_id=3354

Architectural space and reclaimed place have power of healing negative history, culture, and emotion of people.
The architecture remains as the evidence, through space and new story, wounds will become heal slowly.

Ja Yeong Koo

APENDIX

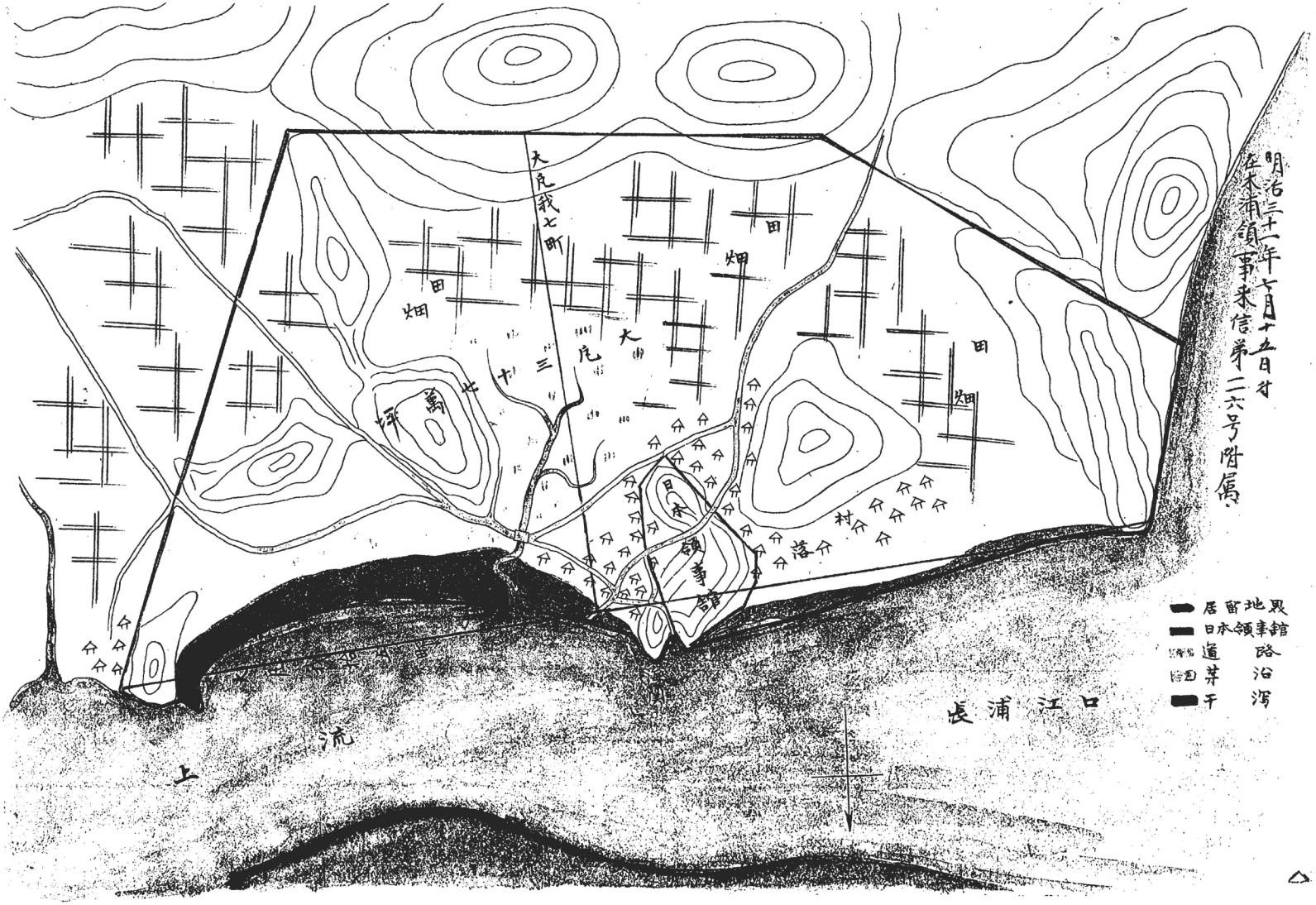
1 Design Project - Section

2 Art Collage - Old and New

3 ~ 8 Original Historic Maps Courtesy from Dongguksa Temple




성원식당
서비스



3-2763

0111

国立公文書館 アジア歴史
Japan Center for Asian Historical Records
http://www.jacar.go.jp/

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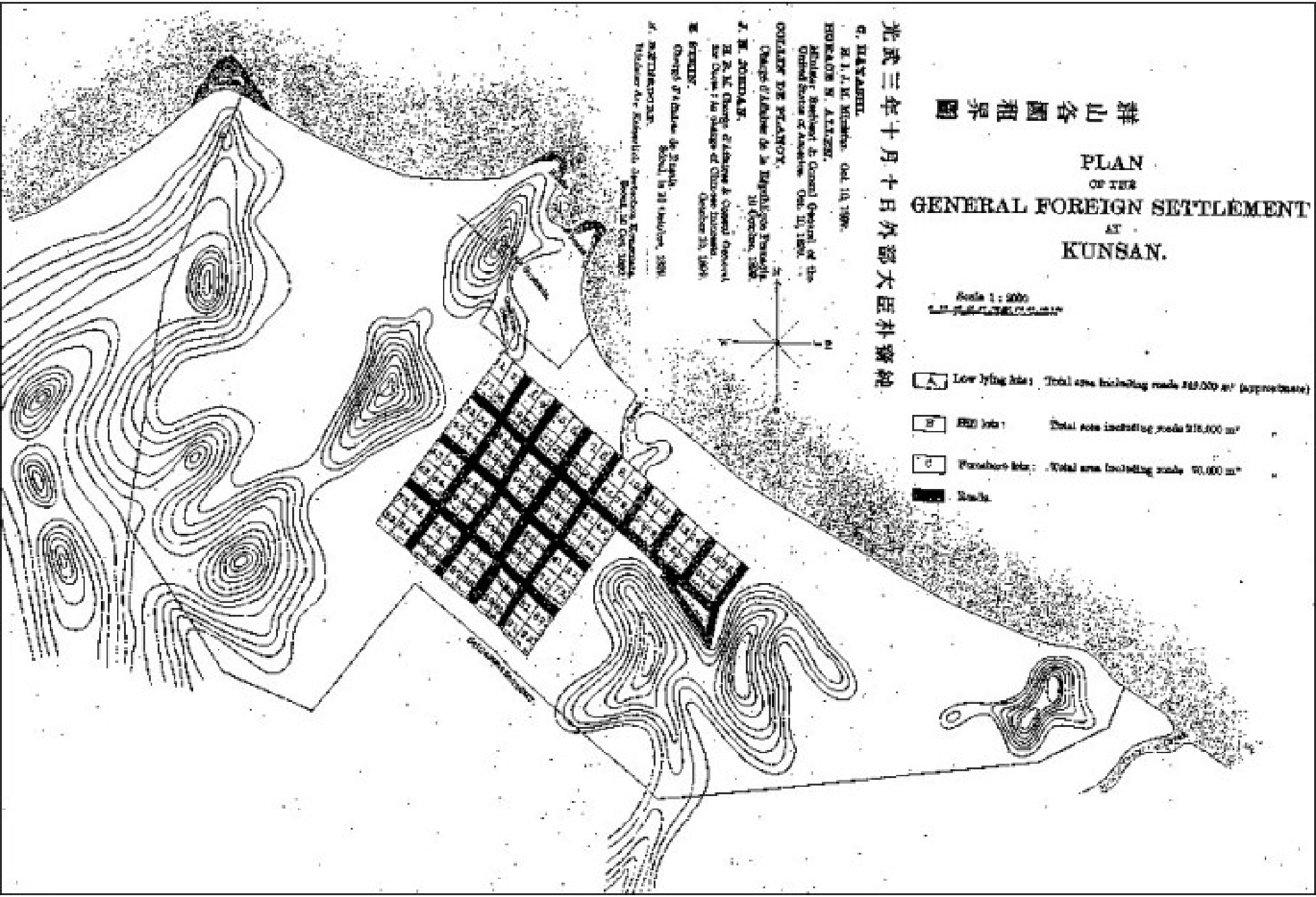
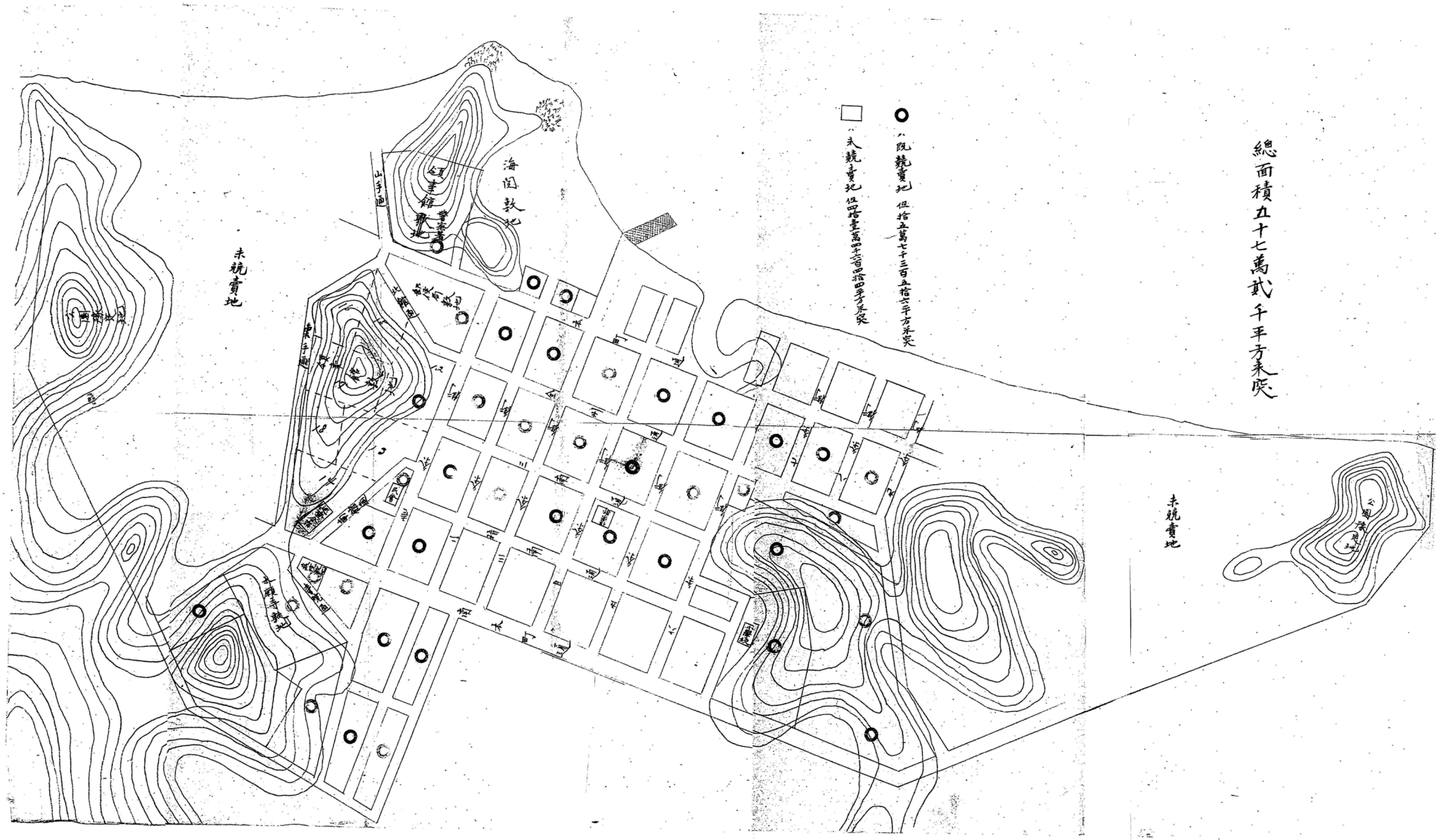


© Dongguksa Temple



3-2763
0185
国立公文書館 アジア歴史
Japan Center for Asian Historical Records
http://www.jacar.go.jp/

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群山各國居留地平面圖

（乙）

（明治四十四年三月三十一日現在）

縮尺四千分之一

PLAN

OF THE

GENERAL FOREIGN SETTLEMENT

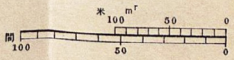
AT

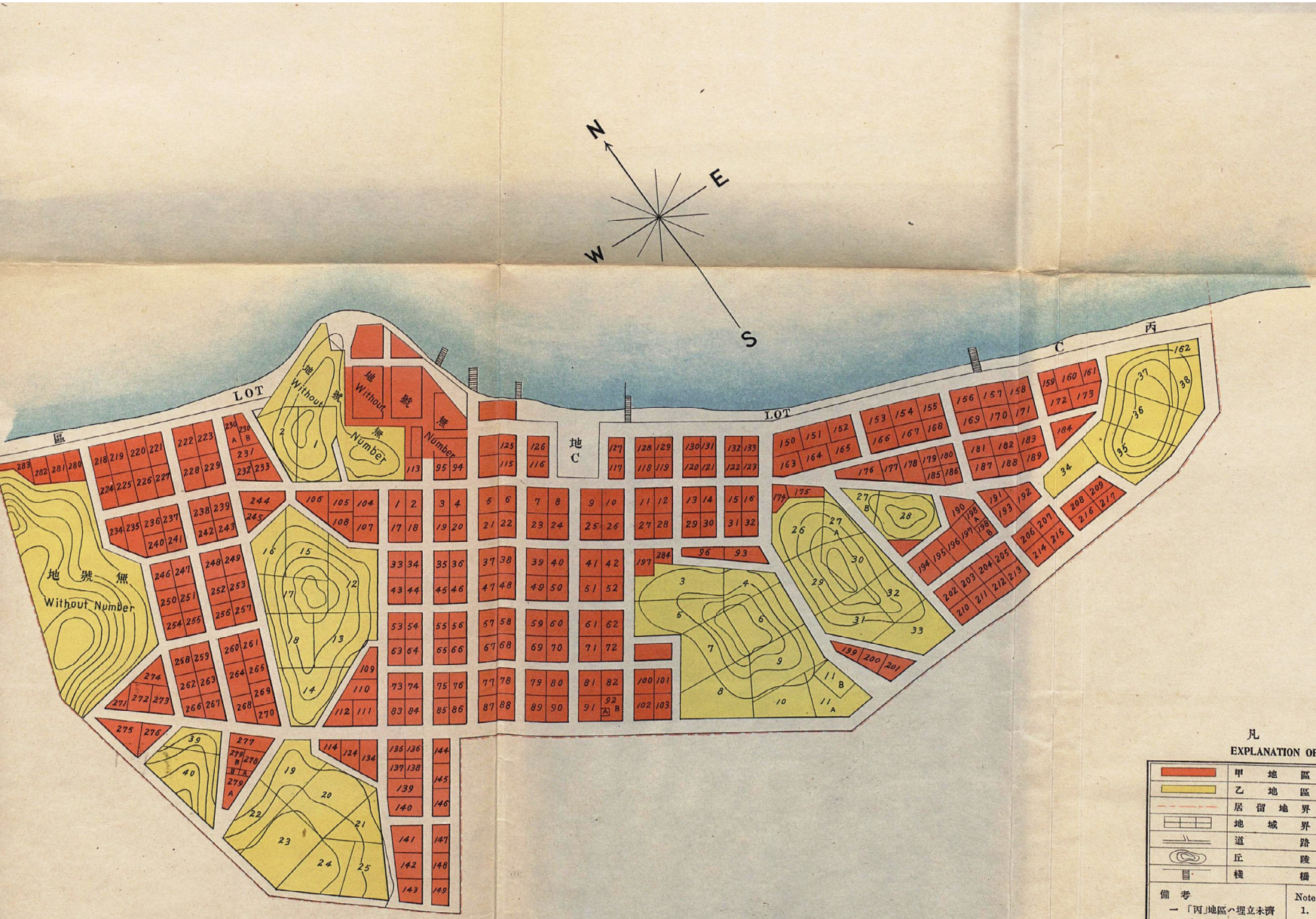
KUNSAN

(B)

(MARCH 31, 1911.)

Scale 1 : 4000





凡例

EXPLANATION OF SIGNS

	甲地區	Lots A
	乙地區	Lots B
	居留地界	Settlement Boundary
	地域界	Lot Boundary
	道路	Roads
	丘陵	Hills
	棧橋	Jetty

備考

一 「丙」地區ハ埋立未濟ナリ

二 無號ノ甲地區及乙地區ハ無稅地ナリ

三 亞剌比亞數字ハ地區番號ヲ示ス

Note :—

1. Lots C not yet reclaimed.
2. No rents charged for Lots A and B not numbered.
3. Arabic figures denote the numbers of lots.

© Dongguksa Temple

群山各國居留地平面圖

（甲）

（明治四十四年三月三十一日現在）

縮尺四千分之一

PLAN

OF THE

GENERAL FOREIGN SETTLEMENT

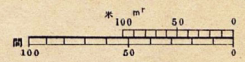
AT

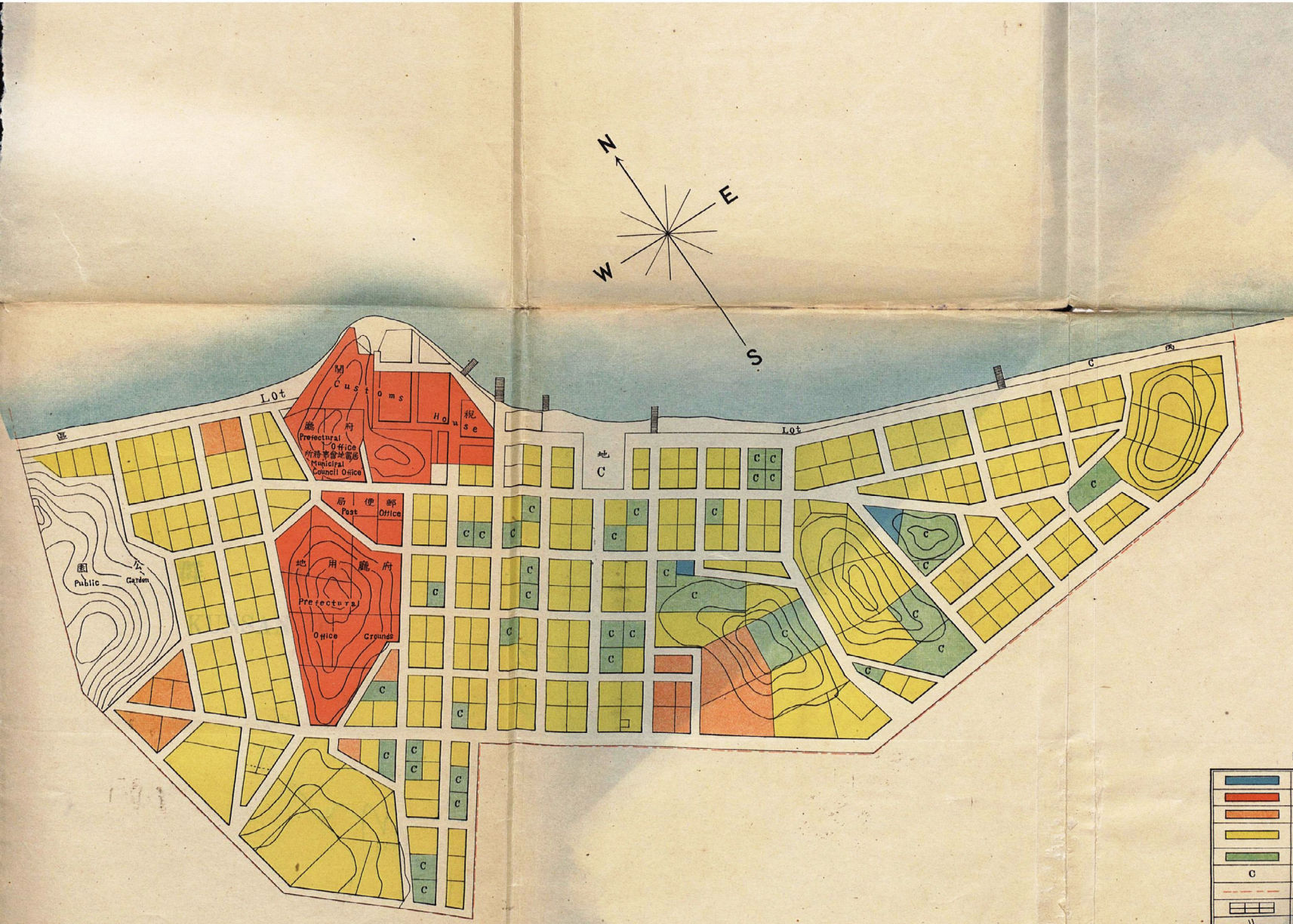
KUNSAN

(A)

(March 31, 1911.)

Scale 1 : 4000





凡　例

EXPLANATION OF SIGNS

	未競賣地	Lots to be leased
	日本官廳借地	" held by Japanese Government
	日本居留民團借地	" held by Japanese Public Corporation
	日本私人借地	" held by Japanese Private Persons and Corporations
	外國私人借地	" held by Foreign Private Persons
C	清國	Chinese
	居留地界	Settlement Boundary
	地域界	Lot Boundary
	道路	Roads
	丘陵	Hills
	棧橋	Jetty

備考

一「丙」地區ハ埋立未濟ナリ

二 白色ノ地區ハ無稅地ナリ

Note :—

1. Lots C not yet reclaimed.
2. No rents charged for Lots not coloured

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Site Photo Collection

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Ja Yeong Koo, Hee Jin Eom, Hye Min Kim

Wonderful Journey and Exploration with UW
Starts in September 2016, Ends in December 2018.

Thanks for all accompanied people with me.

J.Y.K