

## Reconsidering The Heritage Value -Challenging Authenticity And Integrity- Three Cases At The Time Of Urban Redevelopment In Seoul

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### ABSTRACT

This paper examines three historic houses in central Seoul that faced demolition during urban redevelopment. As rapid urbanization reshaped the city, some of these houses were relocated and designated as heritage sites, while others were demolished without regard for their historical value, even before cultural heritage designation. The three case studies are as follows: **1. Trilogy-1:** The Historic House of *Yi Seung-eop*, a master carpenter employed by Regent *Daewon-gun* (1820–1898, r. 1863–1873), highlights the use of anastylosis as a method to preserve heritage architecture. **2. Trilogy-2:** The Residence of *Han Gyu-seol* explores the relocation of heritage architecture, focusing on documentation, intervention, and adaptive reuse as preservation strategies. **3. Trilogy-3:** The study of *Shinmun-gwan* and *Joseon Gwangmun-hoe* addresses the reconstruction of historic architecture as both a critique of the past and a way to rediscover its cultural merits. The three main areas of focus in this study are: 1. Reviewing the history of these houses and the challenges they faced at the brink of demolition during urban redevelopment. 2. Exploring the processes involved in relocating, documenting, intervening, and adaptively reusing these structures. 3. Reconsidering heritage value by examining techniques such as anastylosis, dismantling, reassembling, and the intangible heritage of carpentry from the late Joseon Dynasty. The study also reflects on rebuilding to restore historical authenticity and integrity.

## 1. Introduction

The rapid urbanization of central Seoul in the 1960s and 1970s led to the relocation of some historic houses, which were designated as heritage properties, while others were demolished without consideration for their historical value, even before receiving such designation. This paper examines three cases of historic houses in the same neighborhood that were on the verge of demolition due to urban redevelopment.

To reassess the concepts of authenticity and integrity, as well as reconsider heritage value, it is first essential to understand what a *hanok* is and to review the heritage value and preservation system in Korea. This study then delves into these aspects through a trilogy of case studies.

The three case studies are as follows:

- 1) Trilogy-1: The Historic House of *Yi Seung-eop*, a master carpenter employed by Regent *Daewon-gun* (1820–1898, r. 1863–1873), which explores the use of anastylosis as a method for preserving heritage architecture.
- 2) Trilogy-2: The Residence of *Han Gyu-seol*, which addresses the relocation of heritage architecture, focusing on documentation, intervention, and adaptive reuse as methods of conservation.
- 3) Trilogy-3: The case of *Shinmun-gwan* and *Joseon Gwangmun-hoe*, which discusses the reconstruction of historic architecture, providing an opportunity to critique the past and rediscover its cultural significance. [1]

As a result, this study focuses on three main areas:

- 1) Reviewing the history of these houses and the challenges they faced during urban redevelopment.
- 2) Exploring the processes involved in relocating, intervening, and adaptively reusing heritage structures.
- 3) Re-evaluating the heritage value of these structures, with attention to documentation, anastylosis, dismantling and reassembling techniques, and the intangible heritage of carpentry from the late *Joseon* Dynasty. The study also reflects on the rebuilding of these historic structures to preserve their authenticity and integrity.

## 2. Methodology

There is need to consider if these houses, which are judged to have heritage value, should be conserved at least by relocating them, when they are in danger of being demolished on the verge of urban redevelopment. To do that, we have to first understand what a *hanok* is. We strive to preserve that value even when it is inevitably relocated to another place, although we know that the *hanok* has its own true core value and that it is best to preserve it as is. Three different *hanoks*, whose fates also changed as the city changed, happened to be in the same neighbourhood. Using these as examples, I would like to look back on authenticity and integrity and reconsider the heritage value.

### 2.1 Understanding *hanok* (Grammar of *hanok*) [2]

A *hanok* is the indigenous traditional house of Korea, and continues to be built today using natural materials such as earth, wood, and stone. These materials are sourced from the local environment, and the building techniques have been passed down through generations. *Hanok* structures rely on a strong column-and-beam framework with mortise and tenon joints, which not only ensures structural stability but also creates aesthetic beauty, particularly in the form of elegant eave lines.

The defining features of a *hanok* include:

- **Site location and environment:** The choice of site, local materials, and traditional building techniques are crucial components of a *hanok*, linking it closely to its natural and cultural environment.
- **Spatial composition:** A *hanok* is structured around key spatial elements, including courtyards, an enclosed wall, the warm heated floor room (*Ondol-bang*), the cool wooden floor hall (*Daechyeong* or *Maru*), and the raised floor (*Nu*). These spaces are carefully arranged to create a harmonious relationship between indoor and outdoor areas (see Fig. 2).

- **Environmental responsiveness:** The design of a *hanok* reflects an understanding of natural ventilation and climate control. In summer, cool breezes circulate through the wooden floor hall (*Daecheong*), cooling the air in the backyard and releasing the heat from the front yard. In winter, the heated floor (*Ondol-bang*) circulates warm and cool air efficiently, creating a comfortable indoor environment.
- **Inherent authenticity:** The authenticity of a *hanok* lies in its use of traditional materials, techniques, and structures, as well as the concepts that guide its design.

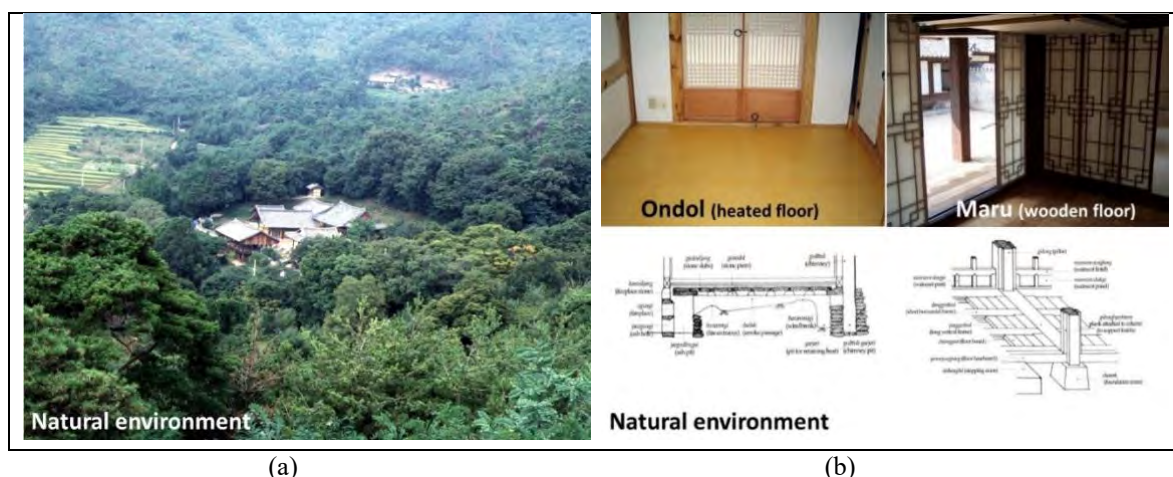
In terms of architectural composition, the facade of a *hanok* consists of three main elements:

- 1) A raised platform.
- 2) Columns, doors, windows, and walls.
- 3) The roof, which rests on the wooden structure.

To support this statement, we will first examine the basic natural and social environments of Korea.

**Natural Environment:** Approximately 70% of Korea's land is mountainous, though the terrain is generally low, characteristic of an aged landscape. These geographical features influenced the development of villages and homes, which were typically situated with mountains at the back and rivers at the front. The mountains provided natural protection from the wind and served as a source of firewood, while the rivers supplied drinking water and irrigation for agriculture.

Korea's climate is temperate, with distinct seasonal variations. In summer, the south-easterly winds bring humid, hot weather, while in winter, the dominant north-westerly winds create long, cold, and dry conditions. This duality in climate contributed to the development of two contrasting floor structures in traditional Korean houses: the heated floor room (*Ondol-bang*) for winter, and the cool, elevated wooden-floor hall (*Daecheong*) for summer. (Fig. 1)



**Fig. 1.** Understanding *hanok* (a) Natural environment (b) two contrasting floor structures of heated floor room and wooden-floor hall in a house appeared.

**Social and Cultural Environment:** Over the course of Korean history, various philosophies—including the Yin-Yang and Five Elements School, *Pungsu* (*Feng Shui* in Chinese), Buddhism, Confucianism, and Taoism—have left a lasting influence on the evolution of housing.

Confucianism, in particular, played a significant role in shaping both family and social life in Korea. Its principles established a patriarchal family system, which led to the formation of tribal villages based on blood relations. Within these family systems, ancestor worship and hospitality became central sacred obligations. As a result, homes typically included a separate family shrine and a guest room within the men's quarters. Confucian values also dictated the separation of genders, leading to distinct divisions between the women's and men's quarters in a household.

*Hanok*, as traditional Korean architecture, reflects the need for protection from harsh weather while providing a peaceful resting place. Its design is deeply aligned with Korea's geographical and climatic features, making it the most suitable form of housing in this context.



**Fig. 2.** Understanding *hanok* (a) Social and cultural environment (b) the characteristics of spatial compositions of building–courtyards–enclosed wall, warm heated floor room “*Ondol-bang*,” cool wooden floor hall “*Dae-cheong (maru)*” and raised floor “*Nu (maru)*”

## 2.2 Heritage value and heritage System in Korea

Effective May 17, 2024, the Cultural Heritage Administration has been rebranded as the Korea Heritage Service. This transformation will bring changes in policy direction, an expansion of policy boundaries, and significant revisions to the legal framework and heritage classification systems.

The major change in classification involves a shift from "Cultural Properties" to "National Heritage." The new classification system will include:

- **Cultural Properties:** Previously classified into Tangible Properties, Folklore Properties, Monuments (historic sites, natural monuments, etc.), and Intangible Properties.
- **National Heritage:** Now divided into three main categories:
  1. **Cultural Heritage:** Including Tangible Cultural Heritage, Monuments (historic sites, etc.), and National Folklore Heritage.
  2. **Natural Heritage:** Covering Scenic Sites and Natural Monuments.
  3. **Intangible Cultural Heritage:** Encompassing traditional performances, crafts, and other intangible cultural elements.

In the legal framework, the existing Cultural Heritage Protection Act will be replaced by three new acts under the overarching Framework Act on National Heritage:

1. Act on the Preservation and Utilization of Cultural Heritage.
2. Act on the Preservation and Utilization of Natural Heritage.
3. Act on the Safeguarding and Promotion of Intangible Cultural Heritage.

The policy goals have also evolved to better support the future of Korea through national heritage. These goals include fostering heritage-related industries, contributing to local economies, addressing the climate crisis, improving the well-being of Koreans, and ensuring the protection of future heritage. [3]

Let me introduce the Heritage Classification in Korea. Two residences of three cases belong to the *Folklore Heritage* designated by Metropolitan City of Seoul. Based on the Article 2 (Definitions) (2) ACT ON THE PRESERVATION AND UTILISATION OF CULTURAL HERITAGE (KHS)

Table 1



### Heritage Classification in Korea effective May 17. 2024

		<i>City-/Province- designated Heritage</i>	<i>State- designated Heritage</i>
Designated National Heritage	Cultural Heritage	Tangible Cultural Heritage	National Treasure Treasure
		Folklore Heritage	National Folklore Cultural Heritage
		Monuments	Historic Sites
		<i>Cultural Heritage Material</i>	
	Natural Heritage	Natural Heritage	Natural Monument Scenic Site
		<i>Natural Heritage Material</i>	
	Intangible Heritage	Intangible Cultural Heritage	National Intangible Cultural Heritage
	Undesignated Cultural Heritage	General Movable Cultural Heritage Buried Cultural Heritage	
	Registered Cultural Heritage	City-/Province-registered Heritage	State-registered Heritage
Korea National Heritage Overseas: located within the territory of a foreign country			

Table design by Cho In-Souk

Source: Framework Act on National Heritage / This Act shall enter into force on May 17, 2024

ACT ON THE PRESERVATION AND UTILISATION OF CULTURAL HERITAGE (KHS)

Table 2

### Heritage Classification in Korea valid until May16. 2024

	<i>City-/Do- designated Heritage</i>	<i>State- designated Heritage</i>
Designated Cultural Heritage	Tangible Cultural Heritage	National Treasure Treasure
	Monuments and Sites	Historic Sites
		Scenic Spots
		Natural Monuments
	Folklore Heritage	National Folklore Heritage
	Intangible Cultural Heritage	National Intangible Cultural Heritage
	<i>Cultural Heritage Resources</i>	
Undesignated Cultural Heritage	General Movable Cultural Heritage	
	Buried Cultural Heritage	
Registered Cultural Heritage	City-/Do- Registered Cultural Heritage	National Registered Cultural Heritage
Korean Cultural Heritage overseas: located within the territory of a foreign country		
* Protection Zone / Protective Facilities / Historic and Cultural Environment		

Table design by Cho In-Souk

Source: The Cultural Heritage Protection Act, CHA, Korea, valid until May16. 2024

The term "designated cultural heritage" in this Cultural Heritage Protection Act means the following: 1. State-designated cultural heritage; 2. City/Do-designated cultural heritage - Cultural heritage designated by a Special Metropolitan

Prior to its rebranding as the National Heritage Service, ICOMOS Korea, in collaboration with the Cultural Heritage Administration (now the National Heritage Service), took a leading role in drafting and announcing the "Korean Principles for Conserving the Values of Cultural Heritage." An official

English version has also been prepared and will soon be shared internationally.

These principles address the values of cultural heritage and their conservation. As stated in the preamble: "Protecting cultural heritage is both a national responsibility and a common task of humanity. This protection includes the conservation, management, and dissemination of cultural heritage values. It involves understanding 'what to conserve,' 'how to manage cultural heritage,' and 'the purpose of utilizing cultural heritage.'"

The document further clarifies that the ultimate goal is to protect the value and historical integrity of cultural heritage. To achieve this, the "Korean Principles for Conserving Cultural Heritage Values" were established to guide decision-making and practices related to the conservation, management, and utilization of cultural heritage in a rational and consistent manner.

“Article 3 Maintaining the Historic State

(1) (Attributes of the Historic State) The historic state encompasses a set of tangible and intangible attributes that embody the significance of cultural heritage. These attributes include:

1. Location, Layout, and Setting:

Attributes reflecting the cultural and social context of the period when the cultural heritage was created, including regional characteristics, the organization of people who used it, and its original use and functions.

2. Form and Design:

Attributes that convey the aesthetic sense, creativity, purpose, and function of the cultural heritage as conceived by its creator.

3. Materials and Substance:

As the physical representation of the cultural heritage's form and design, these attributes reflect its aesthetic qualities, functionality, usage, and the environmental characteristics of the region.

4. Use and Function:

Attributes that reveal the intent, purpose, and historical context surrounding the creation or production of the cultural heritage.

5. Traditions, Techniques, and Management Systems:

Attributes showcasing the craftsmanship involved in creating or producing the cultural heritage, including the skills of the maker and traditional methods of managing and preserving it.

6. Intangible Attributes:

This includes theological, spiritual, and contextual elements, reflecting the beliefs, meanings, and ideas present at the time of the cultural heritage's creation, as well as the evolving significance it has held for people over time.” [5]

### *2.3 Trilogy – the three case studies*

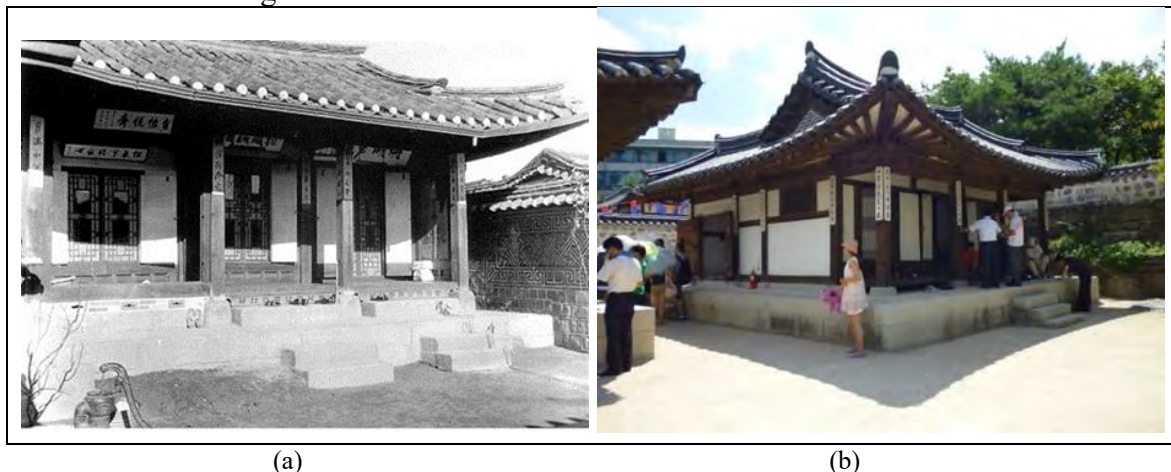
These three traditional houses in Seoul, Korea, were originally situated in the same historic area. As urbanization dramatically transformed central Seoul, these houses faced imminent demolition. Some were partially relocated using dismantling and reassembly techniques, while others were completely destroyed.

I conducted research on these houses and submitted my findings through a call for papers. Fortunately, all three proposals were accepted for presentation at various international scientific symposiums. The first was presented at the 50th Anniversary of the ICOMOS Scientific Symposium in Warsaw in June 2015, the second at the ICOMOS Administration Committee Scientific Symposium in Fukuoka in October 2015, and the third at the ICOMOS Administration Committee Scientific Symposium in Istanbul in October 2016.

As previously mentioned, the significance and heritage value of these three houses, though originally located in the same neighbourhood, differ due to their varied fates. Consequently, the focus of the study on each house also varies.

### 2.3.1 Trilogy-1: the *YI Seung-Eop House* [6]

Trilogy -1 focuses on the *YI Seung-Eop House*, addressing the issues surrounding the anastylosis of this historic residence as a means of conserving its architectural heritage. The study involves reconsidering the processes of dismantling and reassembling the house, examining the potential loss of structures at the new site, and reassessing the restoration of *hanok* to promote and preserve traditional Korean heritage architecture.



**Fig. 3.** Historic House of *YI Seung-Eop* (a) before dismantling (b) Anastylosis, dismantling and Reassembling

RISKS TO IDENTITY: Loss of Traditions and Collective Memory

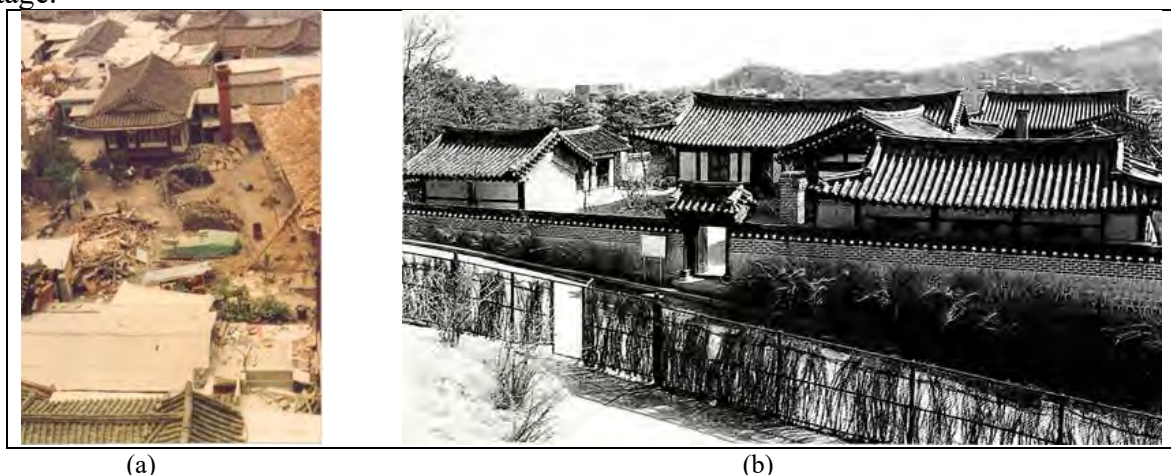
Case study related to PRACTICES: Use of traditional skills in conservation

TANGIBLE RISKS, INTANGIBLE OPPORTUNITIES:

Long-Term Risk Preparedness and Responses for Threats to Cultural Heritage

### 2.3.2 Trilogy-2: The Residence of *HAN Gyu-Seol* [7]

Trilogy-2 examines the case of the Residence of *HAN Gyu-Seol*, focusing on the challenges associated with the relocation of cultural heritage sites from their original locations. The study addresses intervention and adaptive reuse of this historic house as a means to conserve its architectural heritage.



**Fig. 4.** the Residence of *HAN Gyu-Seol* (a) during dismantling (b) relocation, intervention and adaptive reuse

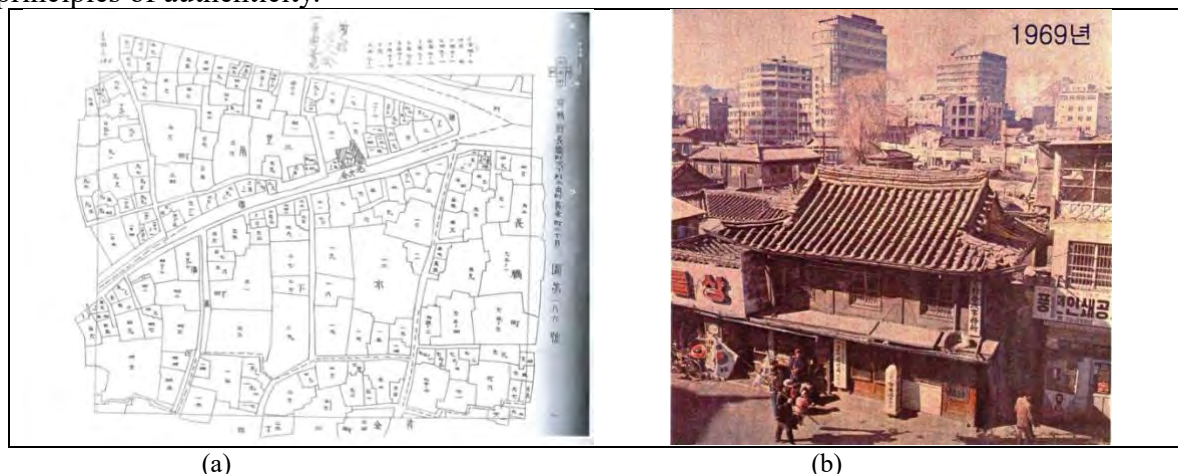
CHALLENGING AUTHENTICITY AND INTEGRITY

Relocation, Intervention and Adaptive reuse

“Heritage in Transformation. Heritage protection in the 21st Century-Problems, Challenges, and Predictions”

### 2.3.3 Trilogy-3 the ShinMunGwan and JoseonGwangMunHoe [8]

Trilogy-3 focuses on the case study of *ShinMunGwan* and *JoseonGwangMunHoe*, discussing the rebuilding of historic architecture as an opportunity to critique the past and highlight its merits. This study involves reconsidering the challenges faced during demolition (often considered a human-caused disaster) and reassessing the reconstruction of *Hanok* to recover historical integrity while promoting the principles of authenticity.



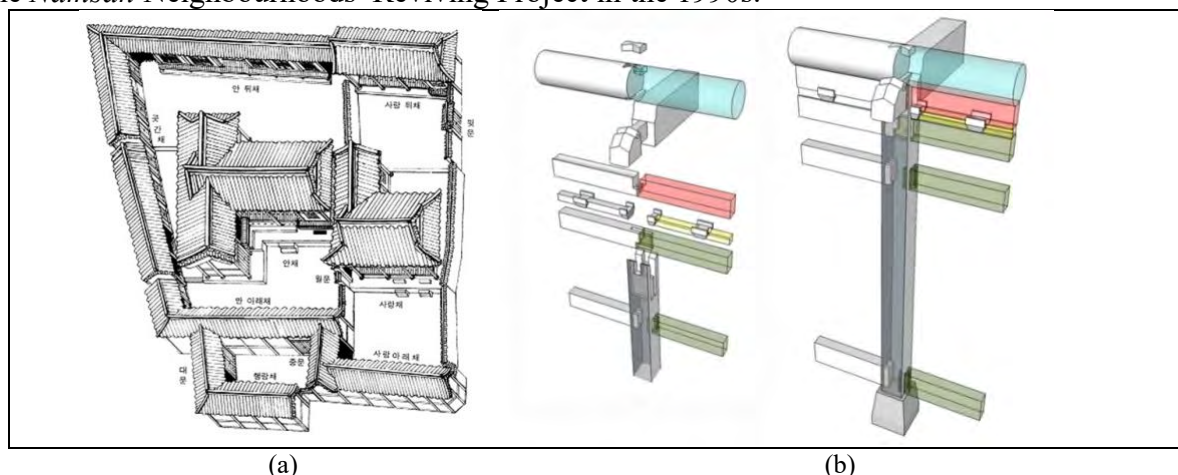
**Fig. 5.** the *ShinMunGwan* and *JoseonGwangMunHoe* (a) Early 20th century (b) Before demolishing  
REBUILDING VS. DEMOLISHING (HUMAN-CAUSED DISASTER)

## 3. Results

3.1 review the history of the houses and their challenges on the verge of demolition During Urban Redevelopment and Designation as Heritage;

### 3.1.1 Trilogy-1: the Samgak-dong Dopyeonsu YI Seung-Eop House

The Historic House of *YI Seung-Eop*, one of the major carpenters employed by Regent *DaewonGun* (1820-1898, r. 1863-1873), was originally constructed during the reconstruction of *Gyeongbokgung* Palace in the 1860s. Designated as Seoul's Folklore Heritage in 1977, this house was originally located in *Samgak-Dong, Jung-Gu*, Seoul, Korea. It was subsequently relocated to its current site in *Namsangol Hanok Maeul*, known as "A Village of Traditional Houses in the *Namsan* Valley," as part of the *Namsan Neighbourhoods' Reviving Project* in the 1990s.



**Fig. 6.** Historic House of *YI Seung-Eop* (a) before dismantling (b) Anastylis, dismantling and Reassembling (drawings by *DaaRee Architect & Associates*)



## RISKS TO IDENTITY: Loss of Traditions and Collective Memory

Case study related to PRACTICES: Use of traditional skills in conservation

## TANGIBLE RISKS, INTANGIBLE OPPORTUNITIES:

Long-Term Risk Preparedness and Responses for Threats to Cultural Heritage

### 3.1.2 Trilogy-2: the Janggyo-dong Residence of HAN Gyu-Seol

The Residence of *HAN Gyu-Seol*, also known as the *Myungwon Folk House* of *Kookmin University*, is originally located in *Janggyo-Dong, Jung-Gu*, Seoul, Korea. Built in the late 19th century, the residence was occupied by *HAN Gyu-Seol* (1848-1930), who served as the mayor of Seoul and minister of political affairs during the late Joseon Dynasty (1392-1910).

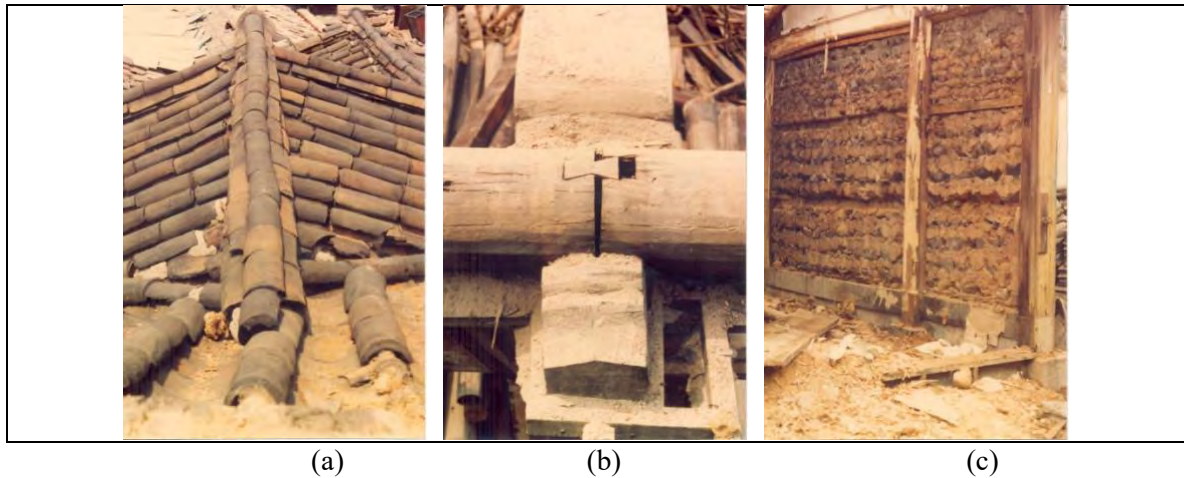
As the turn of the century approached, the ownership of the house changed, leading to varied uses that diverged from its original purpose as the mayor's residence. In the late 1970s, during a period of urbanization, the owner's family presented the house to Lady *Kim Mee Hee* (1920-1981), who was the wife of the president of *SsangYong Conglomerate* and the owner of *Kookmin University* at that time.



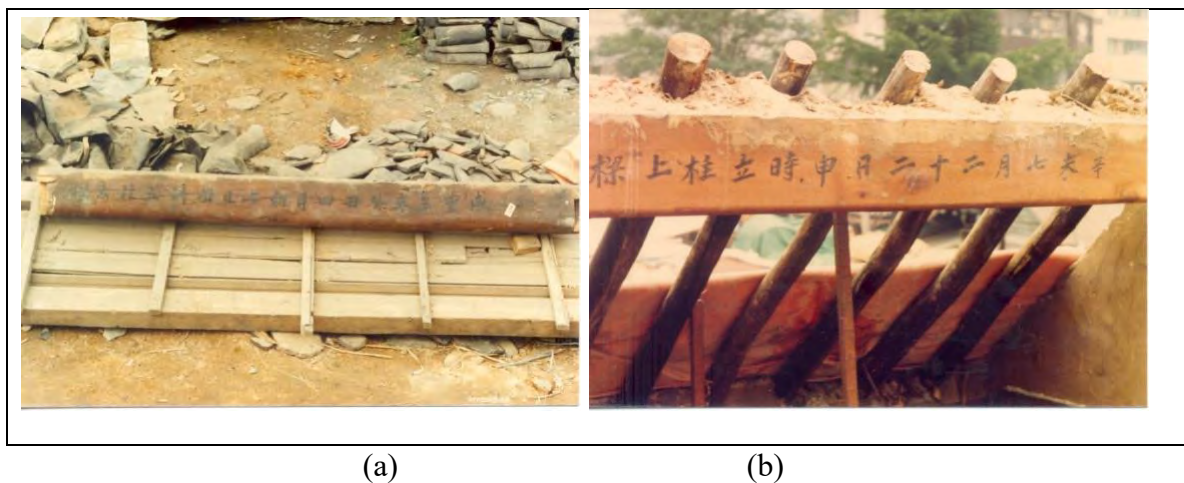
**Fig. 7.** Challenges at the time of urban redevelopment and its designation as Seoul Folklore Heritage on 17. March 1977



**Fig. 8.** the Janggyo-dong Residence of HAN Gyu-Seol (a) (b) during dismantling in 1980



**Fig. 9.** the Janggyo-dong Residence of HAN Gyu-Seol, during dismantling in 1980 (a) roof (b) wooden joinery (c) mud wall



**Fig. 10.** the Janggyo-dong Residence of HAN Gyu-Seol, (a) (b) manuscript founded during dismantling in 1980

### 3.1.3 Trilogy-3: the ShinMunGwan and JoseonGwangMunHoe

*Shinmungwan*, a Historic *Hanok*, has served as a printing and publishing company since 1907 and was the headquarters of the *JoseonGwangmunhoe*, an Enlightenment Movement Society. This site played a pivotal role in a variety of activities during the early twentieth century in *Joseon*, including:

- 1) The first publication of Korean classics
- 2) The coining of the term "*Hangeul*" for the Korean alphabet and the promotion of its use as a literary medium
- 3) The initiation of the compilation of the first dictionary of the Korean language and the Encyclopaedia of Korean History
- 4) The writing of the Korean Declaration of Independence
- 5) The establishment of Korean identity as a cultural entity

## 3.2 Relocation of heritage architecture from their original sites to a new sites, intervention and adaptive reuse of historic houses;

### 3.2.1 Trilogy-1: the Samgak-dong Dopyeonsu YI Seung-Eop House

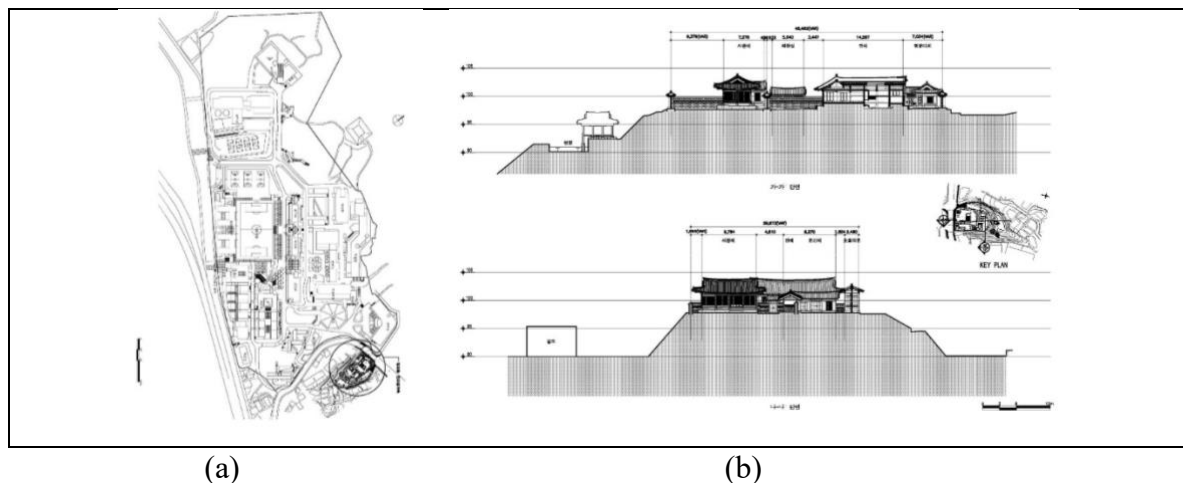
To conserve this historic architecture, the City of Seoul designated the *YI Seung-Eop* House as a cultural heritage site on March 17, 1977, recognizing it as “Seoul Folklore Cultural Heritage.” However, it was relocated shortly after designation. The house was moved to its current location at *Namsangol Hanok Maeul*, known as “A Village of Traditional Houses in the *Namsan* Valley,” as part of the *Namsan* Neighborhood Revitalization Project in the 1990s. During the relocation, dismantling and reassembling techniques were employed to ensure the preservation of the house’s structural integrity and heritage value.

### 3.2.2 Trilogy-2 the Janggyo-dong Residence of HAN Gyu-Seol

To conserve the historic architecture, the City of Seoul designated the *Janggyo-dong* Residence of *HAN Gyu-Seol* as cultural heritage on March 17, 1977, recognizing it as “Seoul Folklore Cultural Heritage.” However, it was relocated shortly thereafter due to the imminent threat of demolition from the dramatic urbanization of central Seoul. The decision was made to relocate the house to its current site, utilizing traditional dismantling and reassembling techniques.

Originally, the residence exemplified a typical middle-class *hanok*, showcasing the intangible heritage of major carpentry from the late *Joseon* Dynasty. The current structure comprises only the *Sarangchae* (master’s quarters), *Anchae* (wife’s quarters), and *Sajumun* (four-pillar gate). Unfortunately, many elements were lost during restructuring, including various courtyards, guest quarters, gates, walls, storage areas, and the *Haengrang* (servants’ quarters).

Historically, the layout of the original house in *Samgak-dong* was oriented towards the west, facing the alley, with a long row of service quarters running north to south and a main gate positioned at the southern end of the site.



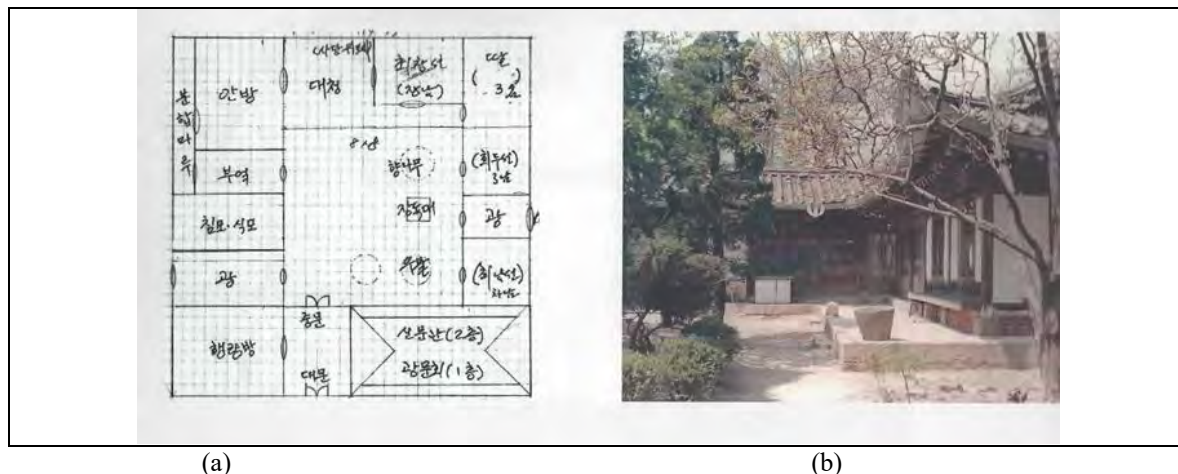
**Fig. 11.** the Residence of *HAN Gyu-Seol*, (a) (b) relocation to the present site, adjacent to *Kookmin* University Seoul, Korea in 1980 and intervention.

### 3.2.3 Trilogy-3: the ShinMunGwan and JoseonGwangMunHoe

The *ShinMunGwan*, located in *Samgak-dong*, *Jung-Gu*, Seoul, was a historic *hanok* characterized by its unique double-storey design facing an alleyway, reflecting the typical inner residential quarters of its time. Unfortunately, in 1969, the building was demolished due to the dramatic urbanization of central Seoul, and this occurred without adequate consideration for the preservation of its historical significance, even prior to its designation as a cultural heritage site.

Despite the substantial changes to the neighbourhood, a reconstruction plan has since been initiated by private governance to rebuild on the same site, aiming to honour and reclaim the architectural legacy of the past.





**Fig. 12.** the ShinMunGwan and JoseonGwangMunHoe (a) (b) Memories by Dr. HakJoo Choi (1941~ NY. USA / Grandson of the family)  
REBUILDING VS. DEMOLISHING (HUMAN-CAUSED DISASTER)

*3.3 Reconsideration of heritage value: documentation, anastylosis, dismantling and reassembling technologies, loss and additions of structures on the new site; the intangible heritage of major carpentry work of the late Joseon Dynasty; and rebuilding the historic architecture to recover the past and to promote the principles of integrity and authenticity.*

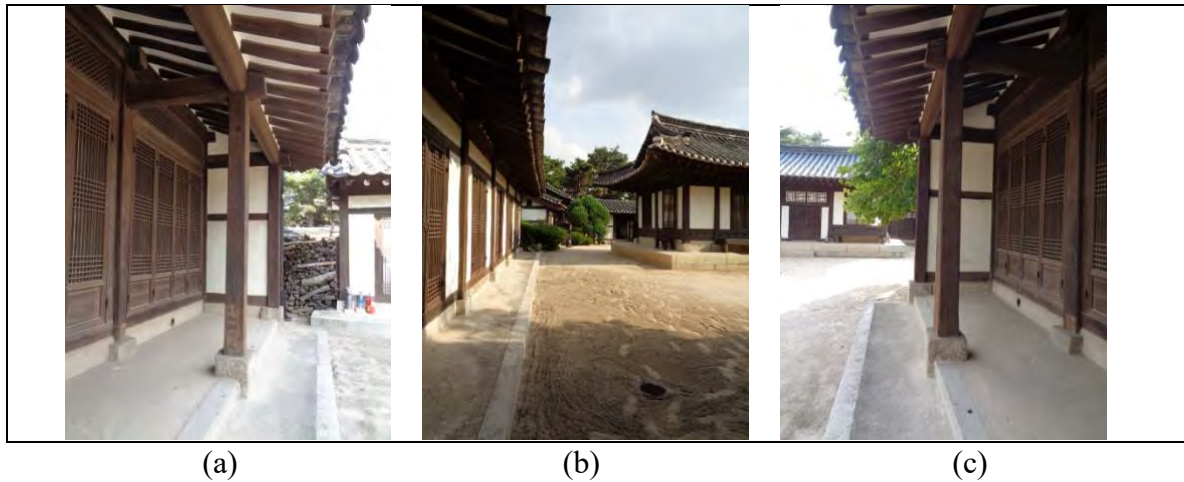
The details of most dismantling, relocation, repair, and restoration share many commonalities, but this section specifically emphasizes the case of the *Janggyo-dong* Residence of *HAN Gyu-Seol*.

#### *3.3.1. documentation, anastylosis, dismantling and reassembling technologies*

The inherited traditional dismantling technologies were meticulously applied to the *Janggyo-dong* Residence of *HAN Gyu-Seol*. A skilled team comprising a roof tile technician, major carpenters, minor carpenters, and a stone mason carried out the work. The careful dismantling process progressed from the clay roof tiles through the wooden structure to the mud walls and stone platforms. During this process, manuscripts were discovered hidden within the wooden structure, revealing the residence's original history. It was determined that one section was built in 1853 and another in 1871, whereas prior records suggested a construction date around 1890.

In 1980, following the dismantling, the residence was relocated to its current site adjacent to *Kookmin* University in *JeongNeung-Dong*, *SungBuk-Gu*, Seoul, employing traditional reassembling techniques that mirrored the dismantling process. Architectural interventions were made as necessary within the compound. The main quarters, referred to as the lady's quarters, as well as the family ancestors' shrine, were completed, along with the master's and guest quarters, interior spaces, gates, and various courtyards.





**Fig. 13.** the Janggyo-dong Residence of HAN Gyu-Seol, (a) (b) (c) anastylosis -reassembled-



**Fig. 14.** the Janggyo-dong Residence of HAN Gyu-Seol, (a) (b) anastylosis -reassembled-

### 3.3.2. Intervention - loss and additions of structures on the new site;

The current structure of the *Janggyo-dong Residence of HAN Gyu-Seol* comprises several key components: *Sarangchae* (master's quarters), *Anchae* (wife's quarters), *Byeoldang* (detached special quarters), *Sadang* (family ancestors' shrine), *Haengrang* (servants' and service quarters), along with the main, inner, and rear gates, and various courtyards.

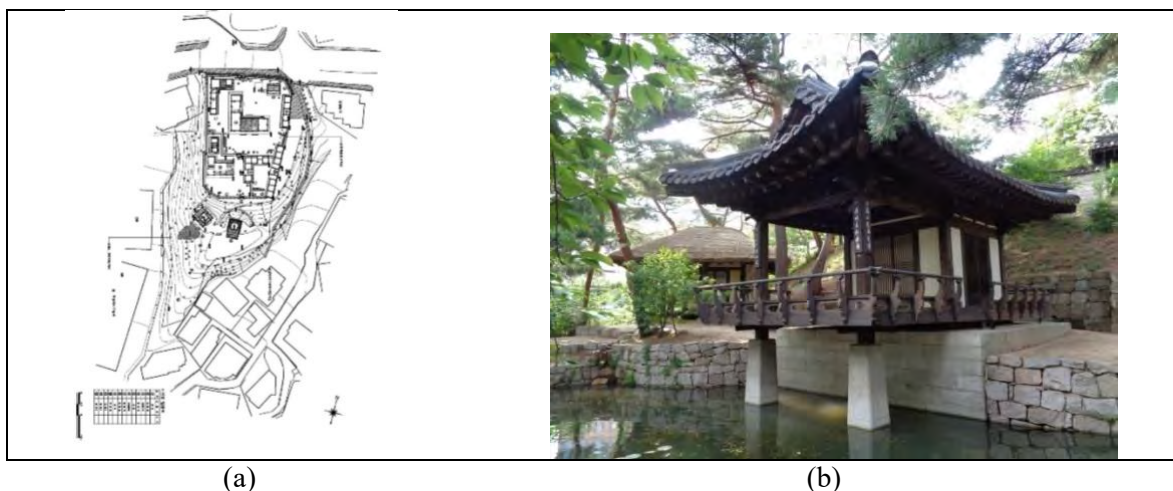
The spatial organization of these inner courtyards effectively illustrates the hierarchical arrangement of living spaces typical for a distinguished member of Joseon society. As such, this residence is now recognized as an archetype of upper-class *hanok* architecture in Seoul.



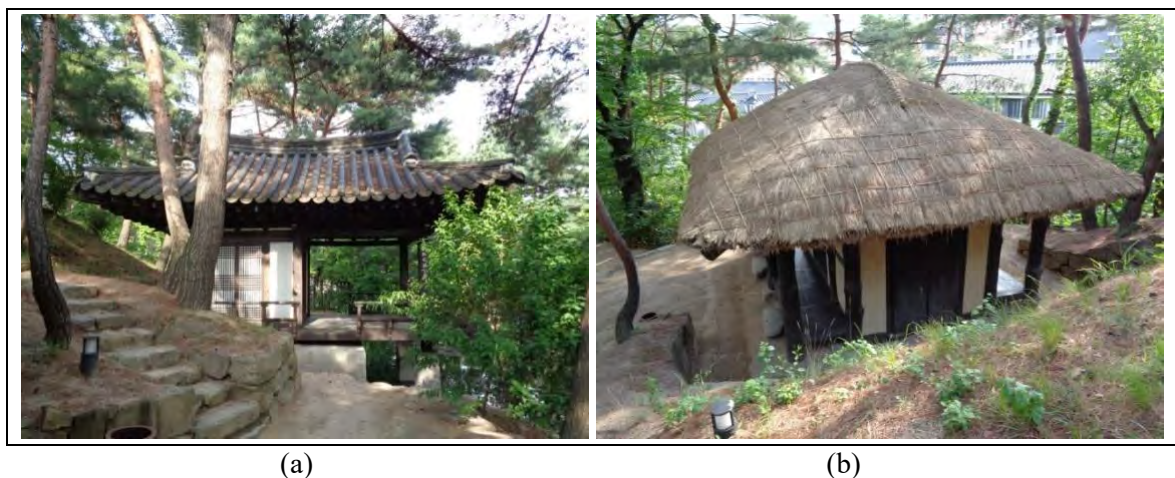
**Fig. 15.** the Janggyo-dong Residence of HAN Gyu-Seol : anastylosis -reassembled-

Major Intervention carried out on the site. During the restructuring of the *Janggyo-dong* Residence of HAN Gyu-Seol, several significant interventions were made. An artificial reflective pond was created, enhancing the aesthetic appeal of the landscape. Additionally, a two-kan Tea Pavilion and a *Chodang* (thatched-roof cottage) were constructed at the southern edge of the site.

Furthermore, the main gate structure and service quarters were also added, contributing to the overall functional and visual coherence of the property.



**Fig. 16.** the Janggyo-dong Residence of HAN Gyu-Seol: (a) Major Intervention carried out on the site (b) An artificial reflective pond as well as a Tea Pavilion and a Chodang (thatched-roof cottage) were added





**Fig. 17.** the Janggyo-dong Residence of HAN Gyu-Seol: intervention (a) A two (2) - kan Tea Pavilion (b) and a Chodang (thatched-roof cottage) were added



**Fig.18.** the Residence of HAN Gyu-Seol (a) (b) the main gate structure and service quarters were added.

### 3.3.3. Adaptive Reuse

The *Janggyo-dong Residence of HAN Gyu-Seol* is currently being utilized as a space for the education and research of traditional Korean tea culture and *Hanok* architecture. The *Myungwon Tea Society*, named after Lady *Kim Mee Hee* - wife of the former owner of *Kookmin University* - has been at the forefront of university tea culture movements. Established in 1981, the society played a pivotal role in promoting tea culture in academia.

In 1982, an elective course on tea culture was introduced as part of the official curriculum at Korean universities, marking the first of its kind. This initiative has continued to thrive and remains successful to this day.



**Fig.19.** the Janggyo-dong Residence of HAN Gyu-Seol: adaptive reuse of *hanok* (a) (b) -to promote traditional Korean Tea Culture –The *Myungwon Tea Society* spearheaded University Tea Culture movements.

## 4. Conclusions

With the enforcement of the Framework Act on National Heritage, the Cultural Heritage Administration is evolving into the Korea Heritage Service. This transformation marks a significant shift from viewing cultural heritage merely as properties to embracing the broader concept of national heritage as the core of its mission.

The adoption of the 'national heritage' concept reflects the agency's commitment to transcending traditional perspectives, focusing not only on tangible assets but also on the immaterial aspects of heritage that will benefit future generations. The Korea Heritage Service aims to utilize national heritage as a resource for the future, develop specialized management systems for each type of heritage, and expand opportunities for the public to appreciate heritage in their everyday lives.

The key alterations and expansions:

### *Policy Directions alterations:*

1. Core of Heritage: Transitioning the focus from heritage itself to the people who are integral to it.
2. Perspective on Heritage: Shifting the view of heritage from being perceived as an obstacle to being seen as an asset for development.
3. Focus of Policy: Moving from a primary emphasis on protection and preservation to prioritizing the utilization and appreciation of heritage.

### *Policy Boundaries Expansion:*

1. Concept: Expanding the definition from "cultural properties" to a broader understanding of "national heritage."
2. Object: Including not only designated heritage but also undesignated heritage.
3. Spatial Boundaries: Broadening the scope from individual heritage entities to areas that encompass human and cultural elements.
4. Temporal Boundaries: Extending the focus from just the past to consider the past, present, and future.
5. Method of Implementation: Shifting from a central government-led, top-down approach to a more collaborative bottom-up method led by local governments and the private sector.

The small pavilion and the reflective pond exemplify the characteristics of *hanok* architecture and illustrate the deep understanding of the relationship between nature and humanity. Notably, the pavilion features two of its "legs" immersed in water, symbolizing the image of ancient sages who sought to cool off during the summer by dipping their feet into the refreshing waters of a mountain stream.

Traditionally, ponds in *hanok* design were created based on the concept of *Cheon-won-ji-bang*, which expresses the belief that "the sky is round and the earth is square." This principle also draws parallels between the relationship of water and fish and that of a king and his subjects. Such design considerations reflect scientific principles that promote water circulation, preventing stagnation. In contrast, this particular pond adopts an irregular shape that harmonizes with the natural topography, demonstrating a thoughtful integration of human-made structures with the surrounding environment.





(a)

**Fig.20.** *the Janggyo-dong Residence of HAN Gyu-Seol*: to promote *hanok* architecture (a) The Pavilion has two of its “legs” immersed in water.

This relationship between the nature and human beings is beautifully captured in a poem by the 16th-century scholar-poet *Song Sun* (1493-1583). After retiring from his long-term position as a government officer, Song Sun built a humble three-room pavilion on a hill overlooking his hometown. The construction took a remarkable ten years, a duration that he poetically reflects upon. He envisioned sharing this pavilion with the fresh wind and warm moonlight, expressing the idea that the small size of the hut - too modest to accommodate the mountains and streams - allowed him to appreciate nature as it was, surrounding him in all its beauty.

-Ten years –  
It took ten years to build  
My little thatched hut.  
One part is for me, the moon fills the second,  
The third is reserved for the clear wind.  
Rivers and mountains: There are no room to invite you in!  
Stay where you are, I’ll gaze at you surrounding me.  
(Translated by Architect Dr. CHO In-Souk and edited by Prof. Dr. Young-Key KIM-RENAUD)



**Fig. 21.** *Myeonangjeong Pavilion*, a 16th Century scholar poet, *Song Sun* (1493-1583): relationship between the nature and human beings

The present configuration of the *Samgak-dong Dopyeonsu Yi Seung-Eop House* consists of the *Sarangchae* (master’s quarters), *Anchae* (wife’s quarters), and *Sajumun* (four-pillar gate).

Unfortunately, various elements such as courtyards, guest quarters, gates and walls, storage areas, and *Haengrang* (servants' and service quarters) were lost during the restructuring process. Historically, the layout at the original *Samgak-dong* site featured a western orientation, facing the alley, with a long row of service quarters extending from north to south, and a main gate located at the southern end.

In the case of the *Janggyo-dong Residence of HAN Gyu-Seol*, only the area relocated from the original site is designated as heritage. The additional structures built outside the compound do not fall under the heritage protection area according to the ACT ON THE PRESERVATION AND UTILISATION OF CULTURAL HERITAGE (KHS), primarily due to concerns regarding authenticity.

As mentioned at the beginning, I examined three distinct cases of historic houses within the same neighbourhood, all facing demolition during a period of urban redevelopment. The dramatic urbanization of central Seoul in the 1960s and 1970s led to the relocation of some historic houses, designated as heritage properties, while others were demolished without regard for their historical significance, often even before receiving heritage designation.

In this study, we reflect on the concepts of authenticity and integrity, and we reassess the heritage value by first exploring what a *hanok* is and reviewing the heritage system in Korea. We then delve into the relevant details through the case studies presented in the Trilogy.

The study focuses on three main areas:

- 1) Review of the History of the Houses: An exploration of their challenges as they approached demolition during the urban redevelopment period.
- 2) Relocation of Heritage Architecture: An examination of the processes involved in relocating these structures from their original sites, as well as the interventions and adaptive reuse strategies employed.
- 3) Reconsideration of Heritage Value: This includes documentation, anastylosis, dismantling and reassembling technologies, and the assessment of losses and additions to structures on the new sites. We also consider the intangible heritage associated with major carpentry work from the late *Joseon* Dynasty and the efforts to rebuild these historic structures, emphasizing the principles of integrity and authenticity.

In the case of house of the *Samgak-dong Dopyeonsu Yi Seung-Eop*, the relocation and scaling down of the structure to fit the new land resulted in a significant loss of its heritage value and authenticity. The original essence of the house, including its historical context and architectural integrity, was compromised.

Conversely, the *Janggyo-dong Residence of HAN Gyu-Seol* illustrates a different scenario. Although enhancements were made to integrate the house more authentically into its new environment, these additions are not recognized as part of the overall heritage. This highlights the complexities of assessing what constitutes authenticity and how alterations can affect heritage perception.

In the case of *Shinmungwan*, the transformation of the topography has rendered the restoration of its original form impossible. This raises critical questions about the nature of heritage value and how it can be preserved amid changing circumstances.

As we navigate these challenges, it is essential to continually reflect on what constitutes heritage value and the strategies we can employ to maintain it as times evolve.

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[1] I did research work on it and submitted the papers through the call for paper procedure. Fortunately, all three proposals were taken to present in various occasions of the international scientific symposium: the first one was at the 50 years anniversary of ICOMOS Scientific Symposium in Warsaw, June 2015; the second one was at the ICOMOS Administration Committee Scientific Symposium in Fukuoka, October 2015: and the third one was at the ICOMOS Administration Committee Scientific Symposium in Istanbul, October 2016:

International public lectures on the similar theme:

[SeMu-YÉOL Lecture] 2017 March, 06 March 2017 Seoul Museum of History, Seoul Korea

“Challenging Authenticity and Integrity”

Three Cases of Historic Houses and Human-caused Disasters in Seoul

(Trilogy of Relocation, Intervention and Adaptive reuse with a focus on the Residence of Han Gyu Seol)

Our Past Defines Our Future Towards Professional Excellence

9. December 2016 UAPSA Cebu, Philippines

CHALLENGING AUTHENTICITY AND INTEGRITY

The residence of HAN Gyu-Seol

Relocation, Intervention and Adaptive reuse

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