Representing Korean Buddhist art and architecture - a 3D animated documentary installation

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Representing Korean Buddhist Art and Architecture

A 3D Animated Documentary Installation

by

Hyunseok Lee

A Doctoral Thesis
Submission in partial fulfilment of the requirements for the award of
Doctor of Philosophy

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February 2011

Research Supervisor Professor Paul Wells,
Co-supervisor Andrew Chong

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DEDICATION

FOR MY BELOVED PARENTS,

MR EUIHONG LEE *AND* **MRS JEONGOK SHIN,**

AND MY FATHER-IN-LAW **MR SOONCHUL LEE**

AND MY WIFE AND DAUGHTER

MRS SOOYOUNG LEE *AND* **MISS CHAEHYEON LEE**

ACKNOWLEDGEMENTS

Representing Korean Buddhist Art and Architecture
A 3D Animated Documentary Installation

Hyunseok Lee, 2011

ABSTRACT OF RESEARCH

This practice-led research – 'One Mind' - seeks to represent Korean Buddhist architectural aesthetics and Buddhist spiritual ideas using the 'animated documentary' genre as a form of creative representation. It is intended that the piece be shown either as an installation in a gallery, or within a museum or cultural exhibition context. The key goal is to offer this digital artwork to European audiences, in a spirit of engendering the same feeling state as when present in the real monastery, encouraging an understanding of the sacred, and experiencing a form of transcendence.

My art work in some ways functions as a 'digital restoration' of sacred architecture outside its real environment and context, and seeks to document cultural heritage and knowledge. 'One Mind' is different from a classic form of documentary, though, because it does not echo the idea of documentary based on live-action footage as a mode of non-fiction record and expression. I have particularly stressed the suggestiveness of the architectural aesthetics and the philosophic principles embedded in the environment.

I have sought to bring my own subjective artistic interpretation to Korean Buddhism accordingly, resisting typical character animation and classical narrative, seeking instead, to encourage the viewer to be part of the environment. I focus on the 'meaning' in Buddhist buildings and the landscape they are part of, and 'dramatise' the environment, using the poetic tone of the voice over performance, the sound track of Buddhist chanting, and the visual effects and perspectives of computer generated imagery. This digital visualisation of the Buddhist's spiritual world is informed by a Buddhist's traditional way of life, but, most importantly, by my own past experience, feelings and memory of the Buddhist monastery compound, as a practising artist.

My thesis is categorised into eight chapters. Chapter One offers an overview of the aims and objectives of my project. Chapter Two identifies my research questions and my intended methodology. Chapter Three focuses on important background knowledge about Korea's natural and cultural aspects and conditions. Chapter Four offers an analysis of the issue of the Korean cultural identity, suggesting that a more 'authentic' image of Korea and 'Korean-ness' is available in the philosophy and spiritual agenda of Buddhism. Chapter Five addresses the practical ways in which 'digital restoration' of architecture has taken place, identifying three previous cases which both resemble and differ from my own project. Chapter Six looks at the specific characteristics of Korean *Seon* Buddhism and

architecture, and engages with three theoretical approaches about the spatial composition of the monastery, and the ways it may help in constructing the monastery in a digital environment. Chapter Seven offers an evaluation and validation of my artwork, having adopted the approach of creating an 'animated spiritual documentary' to reveal Buddhist philosophy and experience as a model of Korean cultural identity. Chapter Eight offers some conclusions about my intention, process and outcomes.

Keywords: Korean cultural identity, Animated documentary, Buddhist art, Buddhist architecture, Digital restoration.

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Enclosure

A CD-ROM (Apple Macintosh & IBM Window compatible):
The CD-ROM contains a digital version of short animation clips 'One Mind' (Quick Time Player is preferred) and photos for the *Songgwangsa* monastery.

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Chapter 1
INTRODUCTION

In the contemporary world, information, ideas and entertainment are distributed, disseminated and exchanged quickly and efficiently because of the rapid advances of mass electronic communications. Consequently, 'cultural value' can be disseminated more universally at a global level, and each nation is subject, at one and the same time, to the maintenance of its own cultural values (traditional and contemporary), while experiencing the impact of different ideologies and market economies from other nations – most notably, the influence of the United States, but increasingly, near neighbour competitors in the newly evolving global order.

My research model is a practice-led investigation, and seeks to find a method by which innovative digital technologies – now familiar to audiences worldwide - may be used to show indigenous knowledge from a particular country and culture to an audience that may be unfamiliar with its existence, or have no knowledge of its significance. This involves representing South Korean sacred architecture and art as a digital film for display in museums and libraries, primarily for exhibition in Western contexts. Creating such a model of cultural heritage in a digital environment could be one way to promote historical knowledge and alternative values, whilst sharing a less familiar cultural context with other nations. I have decided to explore this digital intervention by deploying a 'documentary' tendency, currently, increasingly significant in the field of animation, to engage with this topic. I wish, however, to re-define the idea of 'documentary' in the animated form accordingly, and will address this throughout my discussion. Further, it is crucial at all points, that the context, practice and 'political' content of the piece, is understood through its artistic approach, rather than its possible ideological premises.

There are particular issues, of course, which may affect the way that new audiences may view 'heritage' from Korea, and it is important to explore how South Korea differs from

North Korea, and has sought to challenge the ways it may be thought of politically and ideologically elsewhere, in order to better 'export' its culture. Lewis states that

> South Korean economic power has attracted a bit of interest, but this image is still confused, because many Korean consumer products are thought to be Japanese, an image that Korean corporations find useful. The recent World Cup went a long way to show that South Korea is modern and successful, but the fact remains that, for many Europeans, Korea has no particular identity (Lewis 2005: 4).

The Korean cultural context seems to be less present in Western countries; by contrast, however, Korea has been influenced by Western culture. Although South Korea has achieved great success in economic and political fields in past sixty years after the Korean War (1950-1953), the overall image of Korea seems to be a blank in Europe's perception. I am seeking a way to represent South Korea in a different way through a digital art work to be exhibited in the European context, and to show how South Korea, while not being understood as 'Korea' overall – particularly at a time when North Korea is so prominent on the world stage – would nevertheless represent an 'older' Korea, that pre-dates recent political upheavals, and best represents a certain kind of Korean 'authenticity' as represented in art.

It is important to engage with how Korean cultural knowledge may be understood in an international context, and to try and define what Korean contemporary cultural identity is, and how this might be brought to the attention of other social, cultural and national groups. Through sharing the Korean cultural context, for example, European audiences could gain new knowledge and understand Korean indigenous culture, which may have the positive effect of changing stereotypes about Korea (particularly its political identity) and could promote harmony, consensus, and future international relationships between Europe and South Korea. Importantly, this can find focus by concentrating on a South Korean architectural example.

This paper aims to show how indigenous South Korean cultural knowledge might be represented in a 3D animation display, and directed to European audiences in a museum or library context. The presentation will seek to present the particular beauty and aesthetics of

a Korean Buddhist temple compound, and show how the ancient symbolism of the spiritual world is still a major characteristic of Korean identity.

Even more importantly, when considering representation, it should be stressed that my work in presenting Buddhist spirituality and philosophy is not the work of a Buddhist, nor an intellectual 'tourist', but of an artist, who was born and resides in Korea, and has become interested in the way art and architecture can have an important role in communicating human values and ideas.

Sullivan mentions that art-based research should be embraced by the cultural context and involves understanding the social background in which the work takes place (Sullivan 2005). Finley also notes that 'the most important features of arts-based research [should be] aware of [personal] commitment to research practice that is ethical, political, and culturally responsive' (Finley 2003:293). With regard to this point, it is important to be aware of how Korea has been represented, and how it might be alternatively represented by more attention to the actual characteristics of Korean cultural identity, addressing the issues of the Confucianism in Korean society, the complex traits of the Korean nationalism, and its relationship to cultural policy, and international cultural activities now emerging from South Korea. These will be considered through an analysis of South Korean cultural policy and its critical reception.

In addition to this, my work will partly address the influence of the Americanisation and cultural globalisation during the modernisation of South Korea, and are particularly important because of the ways in which they affect the transitional changes in, and development of Korean contemporary cultural identity. As Friedman notes,

> the discourse of cultural imperialism from around the late 1960s tended to set the scene for the initial critical reception of globalisation in the cultural sphere, casting the process as an aspect of the hierarchical nature of imperialism, that is the increasing hegemony of particular central cultures, the diffusion of American values, consumer goods and lifestyles (Friedman 1994: 195).

This is significant because South Korea has deep ties with America in any number of social, political, cultural and military aspects from the mid-20th century, South Korea has

been influenced by American culture, which arguably has caused the erosion of Korean traditions and more embedded indigenous cultural values.

By making a model of a Korean temple compound, and using the animated documentary form to dramatise religious art, architecture and philosophic ideas, I wish to stress these older Korean traditions and cultural values, which seem more intrinsically 'Korean', and have universal points of connection with other people in other countries. In order to show this, as part of my analysis, I will present the Korean temple compound to show how a different culture invests different values in spiritual dwellings, but also show how such buildings still represent important human values in general. Non-Korean audiences may be more able to engage with a Korean sacred tradition if they recognise its relationship to their own religious and philosophic traditions.

The 3D representation presents the secular world, Buddha's realm and the Buddhist's meditation through a reconstruction of the symbolic features of Buddhist thought and practice. Importantly, there is a narrative story by which audiences may have a better comprehension of 'interior' and 'intangible' states as well as the real temple compound; the images are accompanied by Buddhist chanting and sacred music. It is in this idea, of a more subjective, personal experience, that I believe the animated documentary is most effective, combining the representation of authentic 'real world' contexts, with the dramatisation of philosophic principles, and both practical and emotional experience.

The study concludes by arguing how this 3D animation illustrates religious and philosophic symbolic representation, and will look at how animated documentary in the digital form is a useful tool for performing the 'local' culture of South Korea to European audiences, and in evoking complex ideas and emotive states.

Chapter 2
RESEARCH QUESTIONS AND METHODOLOGY

2.1 Introduction

The ways of representing and understanding human life may involve the creation of texts, objects, images, and artifacts for the everyday world, that at first glance, may be indistinguishable from works of art created as explorations of more personal ideas, themes and issues that matter to us, and as ways of theorising about the world. My chosen focus of a Korean monastery has been created both as a place for the everyday practices of a religiously committed group and as an aesthetic context representing philosophic ideas. My work seeks to 'document' the monastery, while at the same time acknowledging its art, and its embedded religious ideas and concepts. This necessitates different kinds of representation in the final work. Arts-based research recognizes the existence (and equity) of multiple forms of representation, the possibility that each distinctive form offers its own 'affordances' (Forman 1994:42), its own characteristic strengths as ways of knowing. My use of different modes of documentary in the animated form (to be defined later), in the piece reflect this.

This study is seeking to address a 'distinctive form' with its own 'affordances'. It is a practice-led research project, and involves documenting a Korean Buddhist monastery complex, *Songgwangsa Seon* Buddhist monastery, and the Korean Buddhist spiritual world, in general, in a digital environment.

My art practice work seeks to be an example of a way in which Korean indigenous cultural values might be communicated to European audiences as a potentially new knowledge. It will be argued that Korean cultural identity can be efficiently visualized and promoted as a cultural knowledge in such a digital format, and in what becomes a progressive form of animated documentary. At all times I will be focusing on Buddhist art and architecture as the embodiment of older 'Korean' values, but clearly, this requires an address of why this

differs from, and should not be allied to, North Korean politics, and why this becomes an acceptable approach in the representation of Korea overall.

Korea has been greatly influenced by Western culture since the middle of twentieth century, while Korean culture has had, in turn, a far less impact on other cultures. The cultural image of Korea in the West is largely unfamiliar, rather it has focused on political issues such as the military tension, nuclear weapons and dictatorship of the North Korea (see Appendix VI), and it is this which became a key motivation for me to use my research to present and share Korean cultural knowledge, through the artistic representation of the core principles of Buddhism which are at the heart of that knowledge.

Cultural traditions and the indigenous cultural base of any one country, are valuable resources for humanity, in general, and my work encourages the need to preserve different ideas about humanity in order to bring benefits to all. A direct benefit of this digital art work will be showcasing the less well known aspects of the Korean indigenous cultural context to the European context, by using an increasingly 'familiar' form in a different way.

A knowledge of Korean Buddhist art and architecture can be successfully documented by examining the architectural characteristics of a Buddhist monastery, analysing the composition of exterior space in monastery complex, and the requirements of monastery life, and then, re-presenting this in a digital environment. It is important to recognise, though, that I did not want to create a typical 'character' centred piece, and employ traditional narrative, but to use aspects of documentary, and the freedoms of animation and sound itself, to dramatise environments, and the conceptual and emotional ideas embedded within them.

Sullivan (2005) mentions that one of the functions of visual art research practice should be to engage with a creative form of 'representation', and it is for this reason that I have chosen the socially-orientated genre of 'documentary', while using the open potential of animation to represent how art and architecture are effectively embodied 'ideas'. In order to theorise the social context of my work, I will focus on showing how contemporary cultural identity in Korea has been formed, and use the knowledge about a Korean *Seon* Buddhist monastery, describing its historical background, to show a more authentic view

of traditional Korean identity. It is important to gain an understanding of the background knowledge of Korean culture, socially and historically, so this will be presented as the first part of my discussion. I hope that this will show both general and essential aspects of Korean cultural life and its outlook, and why this might be best embodied through a South Korean perspective.

This process starts with the initial and critical review of materials to find evidence for my key research questions and to prompt approaches to my art practice work. Overviews of Korean history, and writing on the development of cultural policy in Korea, allowed me to develop my research focus, as it was imperative to avoid 'politicisation' of the project, in preference foregrounding older, more universal spiritual concepts.

As my research is a PhD by practice, I will also address the technical requirements, which are constantly considered, to visualize my conceptual ideas. I wish to present accurately rendered, realistic, Korean Buddhist architecture and fantastic images of the Buddhist's spiritual world, in a creative art form. Computer generated animation gives me this opportunity. By presenting a visual narrative in a documentary style, I hope to achieve the simultaneous effect of showing something with South Korean history and knowledge, but also some universal principles about humanity defined by the symbolic outlook of Buddhist philosophy.

Displaying Korean indigenous culture through its religious cultural assets, in the more universal representative form of digital storytelling, enables me to exhibit for European audiences. Korean sacred culture may be shown through creating a specific Buddhist monastery, as it shows Buddhist art and the idea of 'spiritual paradise'. The 3D computer environment enables me to construct symbolic representations of shrines, sculptures, statues, paintings and patterns with the unique style of Buddhist monastic environment.

I am hoping my audience will be the general public who are curious about the international cultural context, and wish to see different approaches to presenting it than they may be familiar with from news coverage. My audience may also be interested in Buddhism, and this might include scholars, artists and architects. It is hoped that the audience may gain new cultural knowledge and enjoy a spiritual experience. By placing this knowledge in a

fresh cultural context, it is hoped that as well as demonstrating aspects of South Korea, its art and its architecture, that the human and spiritual values it presents can suggest different perspectives, which for some, may contribute to dissolving the conflict in ideology, religion and politics which can so often divide humanity. Understanding different kinds of civilisation could achieve a more desirable 'cultural' globalisation, which is not concerned with political and economic practice. Presenting such Korean cultural forms for European audiences may be a desirable way to provide new cultural knowledge.

2.2 Research Questions and Methodology

My research process allows me to conduct different methodological approaches depending on the needs outlined in the development of the work, recorded in the chapters that follow. This is because my research is multi-disciplinary, covering historical, cultural, social and digital practice work, and therefore needs a distinctive form of methodology to accommodate this mix of approaches and knowledge. Kaipainen confirms that

> in such a multidisciplinary innovative environment, research
> often means systematic experimentation with new combinations
> of existing practices and new components (Kaipainen 2004: 9).

The purpose of conducting my research is closely related to the idea that the final practice can be understood through three core aspects; the scholarly, the social and the personal. To demonstrate a scholarly outcome, I hope that my written work and practical artwork can contribute new knowledge by achieving a creative form of representation in an academic practice context that may be useful for people who study Korean culture, particularly Korean Buddhist culture for their own work. At the social level, by appreciating my animated documentary film about Korean indigenous and sacred tradition, European audiences will have more understanding about ancient Korea, and hopefully this will enhance the opportunities for a more specific understanding of cultural globalisation and diversity. My artwork is ultimately a personal expression of, and creative engagement with, the sacred culture of Korea, in all its physical and metaphysical aspects using an animated documentary. This will permit augmented exhibitions of the film and its construction materials for European audiences. It may be viewed as experimental due to the way this

kind of visualisation may be seen as a new art form. My personal purpose is that the audience gains fresh knowledge about, significant impressions of, and cultural familiarisation with Korea through my artwork.

My practice-led research seeks to analyse sacred architectural aesthetics within cultural contexts, religious thought as it is expressed through those contexts, and as represented in digital technologies, and chiefly, an approach to animated documentary. In relation to my research model, three previous but related case studies, which seek to restore architecture in digital environments, are reviewed and assessed, in order to engage with my research questions, and to establish the differences in my own work. My Research methodology can be further clarified by explaining my theoretical approach to the three research questions;

    1. What is Korean cultural identity – how does it reconcile the
       difference between 'North' and 'South' Korea, and what are its
       distinctive values and qualities?

The first question explores a wide scope; the Korean cultural identity is more clearly addressed by investigating the cultural, historical and social aspects of Korea, including the external impact of social phenomena such as 'Americanisation' and 'Globalisation', (see Steger 2003) which have ultimately and massively influenced cultural aspects of South Korea, the context in which I am seeking to reveal the core nature of Korean identity. In addition to this, the role and function of monasteries has been addressed through a literature review, and primary investigation at the *Songgwangsa* monastery. My assumption about Korean cultural identity is that it has been formed by internal and external influences, and three key aspects of this are established in the first section:

    1) cultural discontinuity (Japanese colonisation, American influence,
      the division of Korea),
    2) Confucianism and nationalism, and
    3) cultural globalisation.

Through describing and analysing the historical and cultural context, it will be revealed how Korean contemporary cultural identity has been established and will argue that there are key differences between the South and North in political, social and cultural aspects, and as a consequence, I wish to view 'authentic' Koreaness as something which precedes

the division of Korea, but which is sustained by the philosophic approach within South Korea, and most particularly, best epitomized in the outlook and work of the monastery.

The next of the discussion will focus on cultural policy in South Korea and address how its purpose has been changed and how cultural activity has been propagated. The two Koreas assume that they share homogeneity in race, language, customs, traditional values and history, but cultural policy seeks to reconcile what is an obvious political and cultural gap between the South and the North.

The cultural policy attempts to form the new way of Korean cultural identity through dissolving the conflict between traditional Korean values and the dominant values of western culture. Furthermore, it champions what might seem to be the contradiction of both cultural globalisation in international society and the preservation of indigenous culture. This forms a complex image of Korea (the South and the North) from the perspective of European audiences, and this will be looked at from a political, economic and cultural point of view. In addition, to understand the current cultural activity in South Korea for international society, the '*Gwangju* Biennale' is reviewed to understand how to explore indigenous cultural value and how this cultural knowledge is shared at a global level. Furthermore, the way of disseminating cultural value is reviewed to distinguish the specificity and affect of my own form of presentation.

The social and political issues in modern South Korea can be summarised as an engagement with the process of modernisation, democratisation, and globalisation (Kim & Lee 2002). Through looking at several examples, I engage with the processes Korea adopts to achieve the representation of its distinctive values and qualities in the light of this. This will be addressed in chapter Four.

2. How might this Korean cultural identity be revealed through the aesthetics of Korean Buddhist art and architecture?

The second question assumes that I have been able to evidence the idea that Korean cultural identity is best expressed through its sacred art and architecture, and therefore, focuses on addressing the aesthetics of Korean *Seon* Buddhist monastery architecturally and through its philosophic and religious outlook in the Chapter six. In order to understand

this significant and specific form of culture, the critical contextual review will highlight knowledge of this Korean *Seon* monastery in relation to monastic life, its symbolic representation of ideas, and through architecture, created not merely to 'represent' Buddhism, but to emerge as a consequence of Buddhist spiritual and physical investment.

In respect of this, three theoretical approaches will be used in order to define spatial composition and the traits of placement to, in turn, reveal particular meanings and intentions, but also to foreground how such architectural and aesthetic structuring may be applied within 3D computer environments.

The *Songgwangsa Seon* Buddhist monastery has been selected as the significant model to reveal the knowledge of Buddhist monastic life, symbolic representations of philosophic thought, and the architectural aesthetics pertinent to Korea. The three theoretical approaches signal instances of work in which the architectural form has a particular meaning to the environment and culture. I have conducted in-depth primary research to get archival information about the monastery itself, which helped determine more synthetic and specific information in relation to spatial composition. This is directly related to my research area in both the context and the artwork in progress. The analyses drawn from the three approaches will be applied to the *Songgwangsa Seon* monastery compound, and focus on exploring the characteristics of spatial composition and visual aesthetics specific to its construction. This is to help explore how the aesthetics of Korean Buddhist architecture might be represented, show their symbolic meaning, and relate to the documentary conceptualisation of my artwork.

The first of the theories, presented later, is concerned with mythical knowledge which is based on the Buddhist's cosmology, and refers to Yang's research (1999). The mythical knowledge which Yang writes of - essentially talking about the spiritual journey from the foot of a *Sumeru* (the name of the mountain of the central world in the Buddhist cosmology) to the summit of the mountain (Buddha land) - is applied to my own narrative in the digital artwork. My own narrative also shows the sequential order of buildings within the temple compound, revealing the religious meaning in each space, from the first entry gate (symbolically, the foot of the mountain) to the main Buddha hall (the summit of the mountain). This is visualised by adopting Yang's study, the spiritual journey, from the

mountain base to the top of the *Sumeru* Mountain, and the Four noble truths, Buddhist's universal teachings.

The second theory focuses on addressing the placement of buildings and the relationship between single buildings by the topological type, 'Space syntax' in the monastery compound. For this analysis, Kim's research (see Kim 2007b) which analyses the spatial composition in temple compounds using the topological type, 'Space Syntax' is employed. It reveals the spatial characteristics through a map created by the use of this application, on a graph, which reveals three elements; integration, connectivity and segregation. These will be explained later in my discussion.

The third theory focuses on the observer's visual perception of the physical space in the compound as they might move through it, in the sequential order described above, i.e. the movement through the three gatehouses into the main courtyard. Chung (see Chung 1989) stated that the emotional and religious experience of the observer becomes heightened by going through the different spaces, and seeing different symbolic objects, and ascending within the environment towards Godhead, which enhances a sacred mood, and ultimately, transcendence.

3. How might this Korean Buddhist symbolic representation of the spiritual world be best represented in a digital environment, and as an 'animated documentary' for exhibition in museums and galleries?

The third research question addresses how my digital works sufficiently visualise seemingly 'invisible' concepts – i.e. symbolic representation, tangible and intangible elements, and philosophic principles – drawn from Buddhist thought, on the screen. The benefits of presenting Korean cultural identity through its Buddhist outlook, rather than other religious perspectives, and as a digital based art work will be explored through the re-definition of 'documentary' through animation.

The products of digital culture are often being developed for educational and industrial uses, and can be a strong tool for communication between the learning context and audiences. I wish to use 3D digital tools to create an environment, which might be the

focus of learning about Korean cultural heritage, and might be placed in a museum or gallery for educational purposes. In order to represent the Korean Buddhist symbolic and spiritual identity on the screen within this environment, three phases of production are executed: conceptualising the idea (pre-production work) and the digital production work itself (main and post production).

The process of digital production for my practical art work was adapted from the production outline cited in Wells (2006). The process is based on developing a concept, creating a schedule of work, reviewing resources, undertaking research, writing an initial story, preparatory visualisation, formal design, storyboarding, scriptwriting, considering vocal performance, creating an animatic, detailing a shooting script, conducting animation analysis, formalising layout, thinking about a development soundtrack, checking background/sets/virtual contexts, creating animation sequences, construction of the complete piece, post-production analysis, final mix/edit, and output to chosen format and exhibition. My practical work mainly follows this order.

Generating conceptual idea and technical considerations

The reasons for commencing this research are borne out of an increasing awareness of the vacuum of understanding about Korean religious culture in European contexts. I wish to present material about this in a visual way that as many people as possible can understand and enjoy. I am therefore using 3D computer animation, now popular worldwide, through animated features by companies like Pixar and Dreamworks (the world lead studios for the CGI animated feature films). Nimkulrat states, though,

> research questions generally originate from within practice. In order to answer the research questions, the artistic production and experience - both facts and feelings- are to be captured, whether in visual or textural formats. The captured visuals and texts become data that can be used as research material (Nimkulrat 2007: 3).

The first phase is to generate a conceptual idea, which needs to be translated into an artistic application and become part of an effective story-telling process. To develop my conceptual idea, I have visited the *Songgwangsa* monastery over seven times and I have

collected visual data, photos, and documents. Most of all, I have experienced visually and emotionally the monastery by myself, which gave me some inspiration and aspiration. In particular, my knowledge from archival and literary sources about the monastery was made much more completed by experiencing and observing the actual monastery compound.

After the field research, I have decided to establish some key words to initiate the script and storyboard for my proposed story, which explores the intrinsic Korean Buddhist's sacred world. This is full of mysterious, holistic and symbolic artefacts and environments. These will be explained in chapter Seven.

My digital narrative falls into four parts. The first part shows the environment and characteristics of the Korean Buddhist monastery compound in 3D computer animation. This representation takes into account the principle of geomancy theory (natural surroundings), cardinal direction, the three layers of the monastery compound (topological traits), the sequential route from the entry gate to the main courtyard, and the topological elevation, all of which are drawn from material researched in the literature review and in relation to the three approaches cited above.

The second part shows the construction process of the wooden building, *Sangha-jewel* hall in the *Songgwangsa Seon* Buddhist monastery. To get the knowledge of the structure of a wooden building, I reviewed books and documents and interviewed a craftsman, *Euisup Im,* who knew how they were built. The construction process consists of foundation work, creating pillars and framing work, bracket system work, cross beam and purlins work, planking and rafters work, roofing work, doors and windows work and paintings. This building process is shown by the computer animation.

The first and second parts of my narrative are essentially giving information about the placement of the monastery compound and its construction process. I am hoping that this information possibly offers new knowledge to European audiences.

The third part of my digital narrative deploys realistic representations of the aesthetics of Korean architecture. To visualise the actual monastery shrines in digital environment, actual blueprints (digital data) of the original buildings were used as a prototype for

application in the 3D graphic software. This is because my artwork, 'One Mind', has documentary tendencies, and seeks to restore both the architecture and the natural environment in as realistic a fashion as possible in order to deliver the factual information about the physical outlook of the *Songgwangsa* monastery compound. Making digital models using the actual blueprints of the monastery offers audiences the experience of a real environment, and therefore, the possibility of an indirect experience instead of a real visit.

The fourth part reveals the Buddhist's spiritual world, and philosophic thought, through more symbolic and abstract expression. For this, I use the sequential order of the movement from the first gatehouse to the main Buddha hall, to express the transitional process from the mundane world, full of suffering, to the Buddha land, which reveals a Buddhist's spiritual conflict, and ultimately, the passage to paradise. This symbolic and sacred journey is embodied by adopting the Four Noble Truths. There are a number of symbolic features such as the one pillar gate, the four guardians' gates, a bell tower, lotus flowers, four guardian statues, wooden fish, 108 mouths, and the map of the Buddha's scripture, which are 'restored' in a digital environment and designed as narrative forms for the fourth sequence in the story.

All four parts will have a voiceover narration, explaining aspects of the context and symbolism, and a sound track of monastic music will be added. After completing the initial storyboard, the characters are converted from the drawn prototype into digital models and their environment. After the pre-production stage, main production – the creation of the digital graphic work –followed, working through the story sequence defined through the visual materials and shooting script. Modelling, texturing, lighting, animation and special effects were produced within a clear time schedule.

Post-production is mainly focused on rendering, sound recording, compositing and output. Through the main and post- production work, I had meetings with my supervisor and technicians to help revise and support the technical preparation and presentation of the graphic work in pertinent formats.

Evaluating and validating practical artwork

The practical art work is evaluated and validated through three viewpoints:

1) the role of symbolic representation,
2) the ways in which 'realistic expression' works in the service of
   spiritual interpretation and
3) applying the results of my three theoretical approaches into a
   comparative analysis with my own digital work.

The first critical evaluation focuses on symbolic representation in my story narrative. This examines the context of religious and solemn decoration and architectural features, and then assesses the role and function of form and colour. I considered carefully how to transfer the prototypic forms – decoration and artefacts - into appropriate digital characters, to embody the Korean sacred environment as authentically as possible.

The second evaluation is concerned with the realistic expression and spiritual interpretation in the third part of the computer animation. To explore the aesthetics of Buddhist architecture, the *Songgwangsa* temple compound – its architecture and surroundings - were graphically restored in the same proportion as the real buildings. The actual blueprints of the real buildings were used in the development of the 3D graphic software, Maya, in creating a representation of the monastery.

Producing texture sources is huge amount of work. Various traditional patterns, all elements of the building and the surrounding natural world are made in Photoshop. This long process of work is designed to try and express these aspects as realistically as possible. Notably, as a director, I chose to privilege camera angles which emphasised the formal construction of the building, and the colour decoration which Korean Buddhists would find uplifting and meaningful, and view as 'beautiful'.

Visualising the Buddhist spiritual world and its ascetic practice depends on my subjective interpretation, and my own emotional empathy, memory and knowledge as tools in representing these forms. This part is hard to evaluate in the outcomes of the visualisation. I believe this is quite a subjective matter, and it is hoped that I have affected audiences and

created a 'felt' response in regard to how Buddhist philosophic principles have been expressed through aesthetic ideas and forms.

The third evaluation focuses on the results of three approaches as they are applied to my own practical work. The first and second approaches concentrate on the expression of 'informative knowledge', and in my own work this is best illustrated by the visual narrative, but importantly, the voiceover script. The third case study stresses the aesthetics of sacred architecture, and the role played by the observer's visual perception and emotional experience. This part is reflected in my practice, and I will explain how the context informs the visual language of my piece.

Research map for my practice-led research

To develop the structure of my practice-led research, Malins' research map was adopted and I applied the key words in each section (Gray & Malins 2004: 13). At the beginning stage of my research, this research map was quite useful for me to set up the whole structure. I produced eight chapters in support of my work. The content of chapters is summarised by the research map (see: Figure 1).
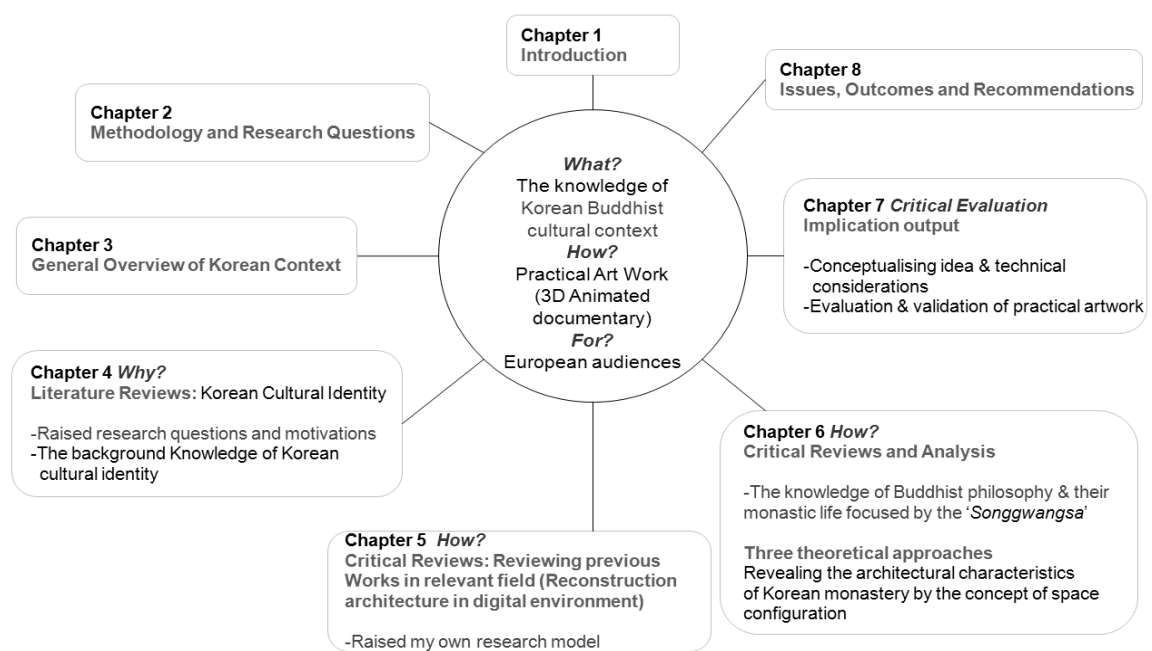
Figure 1: Research map for my practice- led research

Chapter 3
GENERAL OVERVIEW OF THE KOREAN CONTEXT

3.1 Introduction

This chapter focuses on addressing the general knowledge of Korea - topological, geographical, issues of linguistic significance and religious aspects. Topological and geographical traits and the natural conditions in Korea have influenced the distinctive form of visual aesthetics of traditional Korean architecture. In particular, the location of a Buddhist monastery compound in the mountains is important topographically because the mountains help to represent some of the spiritual ideas embodied in the temple itself.

Korean sacred architecture has a deep link with the natural environment, which defines the uniquely Korean understanding of 'beauty'. Korean architecture combined with the mountainous landscape, creates a visual aesthetic particular to Korean spiritual art, because it suggests the presence of god in nature.

It is important to address the geographical, linguistic, racial and religious context in order to 'authenticate' Korea, in the sense that the material I am engaging with in my practice seeks to use the monastery as a vehicle to represent a model of 'Koreanness' that precedes the complex political agendas of the contemporary era. My research area involves the 'modern' cultural and social context of Korea, but its cultural identity is best expressed through these more apparently traditional contexts, in that they best represent a 'Koreanness' that is based on Buddhist philosophy and aesthetics rather than political ideology.

3.2 Topological and geographical aspect

The topological aspect is an important factor in understanding the Korean style of architectural aesthetics. Korean landscape and nature as it is represented as a visual language influences the formation of a model of 'beauty' embedded in Korean architecture. In particular, most of the Buddhist monastery compounds, which are addressed in my research, are located in mountains. The location of a monastery in a mountainous region has already been influenced by ancient political, religious and social factors, including geomancy and local belief. This topological condition affects the creation of an intrinsic Korean architectural form, and arguably, determines its uniqueness.

Korea is a mountainous country in which mountain ranges cover over 70% of all the territory and only the 25% which remains is cultivable land. Mountains have a deep meaning beyond their physical existence to ancient Koreans. They admired mountains as holy beings, which prompted local beliefs in mountain gods. The Korean perspective on this, was that the mountain had a mystical identity which enabled Koreans to accept the presence of the mountain in their lives. In addition, the Korean geomancy (*Kor. Pungsu*) determines that the selection of an auspicious site for buildings, must be related to the presence of the mountains. The natural conditions of the Korean landscape inform this principle of geomancy (Kim & Lee 2006: 147).

Later in my discussion I will show how a Buddhist monastery compound, its placement, and the three related approaches, are informed by these topological and geographical aspects. The Korean artistic style, therefore, is said to be in harmony with nature and architecture. The geographical traits have intertwined with the everyday aspects of Korean life and indigenous culture. I am hoping that these factors will be clear, and encourage a pertinent understanding of how my research issues emerge from re-creating geographical, topological and architectural features in my work.

The Korean peninsula is situated in the end of the north-eastern Asian continent, at the rim of the Pacific Ocean. Other geographical factors are also important. The political and social relationships with neighbouring countries, China and Japan influence Korea. The mainland in China, the peninsula of Korea and the island in Japan have different geographical conditions that have their own cultural significance.

Korea's location has allowed it to make contact with various civilisations. Thousands of years ago, continental culture such as pottery and Chinese characters began to diffuse into Korea. The continental culture was transformed by Koreans and transmitted to Japan (Kim 2005: 1).

Korea is situated in East Asia, and may be seen as 'the middle kingdom' between China and Japan. Korea adopted Chinese culture and then transferred it, in turn, to Japan. Buddhism is good example of this kind of cultural transference, where Korea operates as a bridge between China and Japan, modifying Buddhist principles as they entered the new culture (Robinson 2007).

Figure 2: Korea map (Source: www.korea.net/exploring.do)

3.3 Race and language resource

The population of South Korea is estimated at about 48 million and the North Korean population is 23 million in 2006. Due to the rapid industrialisation in the 1960s and the 1970s, the capital city, Seoul, has been heavily populated by the migration of rural residents.

Since the first unified nation of the *Silla* Kingdom (57 B.C - 935) in the seventh century, Korea has maintained relatively the same ethnic group. This sense of a racial homogeneity has motivated Korea to think of itself as one nation and with a collective consciousness. This notion of racial homogeneity has been challenged in modern Korea, partly by expanding immigrant populations, and partly, by the political division of the country which has encouraged Koreans to think of themselves as 'North' and 'South' Koreans. The number of foreign residents of both long-term and short-term has surpassed over one million in 2007, and therefore, the ratio of foreign people reached two percent of the total population. Consequently, this, with the presiding political ramifications, means that the race and culture in Korea is rapidly becoming more diversified and multi-cultural. From the perspective of my practice, I am less concerned with this changing, potentially fragmented and multi-cultural 'Korea', and more with an ancient Korean identity, which was predicated on modifying and adapting Chinese influence, and encouraging indigenous forms of national expression.

One of the most significant aspects of indigenous Korean culture is the use of a unique language. The original root of the Korean language belongs to the Ural-Altaic language group. The 75 million people in both South and North Korea speak the Korean language, which is the 13th most used language in the world. Europeans might think that Korea uses Chinese language or Japanese language, but Korea has its own language with its own linguistic significance. The invention of the Korean written language, called *Hangul*, is an incredible achievement because as the official language, it was artificially and deliberately created by the great King, '*Sejong*' (1418-1450) with his scholars in 1443, and this kind of specific construction of a language to represent an indigenous people is hard to find in any other civilised nation in the world (Kim 2005: 10).

The '*Hangul*' was originally composed of 17 consonants and 11 vowels but 3 of consonants and 1 vowel are now not used. The 24 alphabets form the *Hangul* vocabularies by combining vowels and consonants. The 9th of October is national holiday dedicated to the invention of '*Hangul'* language (Kim 2005: 11).

Consonants:
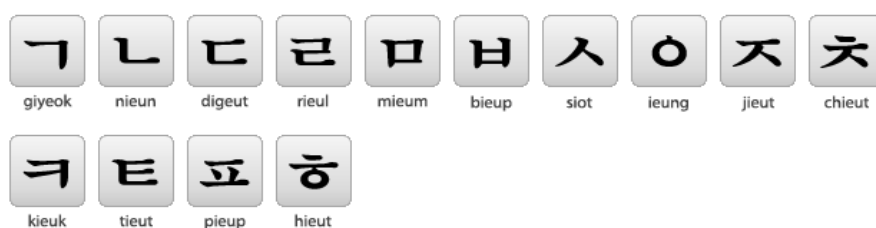
Vowels:

Figure 3: Korean alphabets (Source: www.korea.net/exploring.do)

Before the invention of the writing system '*Hangul*', ancient Chinese characters were used as a written language, but Korea used its own phonetic system for spoken language. Using ancient Chinese characters as a writing system was not generally taught to, or used by ordinary people, because of its difficulties and the lack of the opportunity for the public to learn it. For this reason, the great king *Sejong* (1418-1450) decided to create an easier language to learn for the general public. In addition, to this everyday benefit, the invention of such a language, enabled Korea to create and explore an independent cultural identity (see Kim 2005).

3.4 Religion and Beliefs

Religion provides the leading principles for public conduct and social behaviour in Korea. The characteristic of religion informs and suggests how, particularly, South Korean contemporary cultural identity has been formed. Buddhism and Christianity, the two main religious outlooks in Korea, were imported from other countries and they coexist together in present-day Korea. Buddhism has long history from the 4th century, and has remained a largely spiritual and philosophical belief system, while Confucianism has served more as a

socio-political ideology than a religion, especially during in the *Joseon* Dynasty period (1392-1910) cited earlier. Christianity largely emerged in the late 19 century, through the work of missionaries.

Buddhism and Confucianism were from China in ancient times and Christianity was from the West which shows the dominant relationship with China in pre-modern Korea, and the more western influence in modern Korea. Kang (2003) states that the religious aspect of South Korea saw a coexistence of Asian religion and Western religion as a similar ratio of religious people, which are unique national traits. Evidence of coexisting yet different religions shows the social diversity of Korea, as well as the mixture of traditional values and western cultural influences, and this informs one of the major cultural aspects of contemporary Korea.

Religious practice in South Korea has increased significantly compared to one hundred years ago. During the period of the late *Joseon* Dynasty (1392-1910), religious activities were limited, with Confucianist politics used to ban other groups, though some small communities of Catholics, Protestants and Buddhists survived. During more recent times, Buddhist temples rose from 2,306 in 1962 to 11,561 in 1997 and Protestant churches increased from 6,785 in 1962 to 58,046 in 1997. Buddhist temples have increased five times over and Protestant churches have increased eight times over in three decades. Catholics parish churches have increased from 313 in 1965 to 1,366 in 2005 (Baker 2006). This shows that Koreans are more committed to religious practices when compared to any time before. Baker suggests that

> what is clear, however, is that more and more Koreans are expressing their religiosity through self-conscious affiliation with specific religious communities. This tendency toward adopting religious labels is a product of the growth of congregational and confessional modes of organising religious communities (Baker 2006: 272).

Baker (2006) also notes the characteristics of Korean religion: 'the first things an observant visitor will notice in the contemporary religious landscape in the southern half of the Korean peninsula are:

1) the dominance of Christianity, obvious in the many churches, both large and small, which are visible in Korea's streets and alleys;
2) the resurgence of Buddhism, obvious in the large number of temples either being built or rebuilt in Korea's cities and towns; and
3) the continued vitality of shamanism, obvious in the many reverse swastikas on building walls and the many signs on office buildings and apartment blocks proclaiming that there is a philosophy research centre (i.e., a fortune—teller) inside.
(Source: Baker 2006: 251).

The ratio of Buddhists to Christians is almost the same, which is a unique example of such comparative belief systems in the world. In the 2005 census, Buddhists represent 22.8% of the population; Protestantism has 18.3%, Catholicism has 10.9%, Confucianism has 0.2% and others amount to 0.5% (Baker 2006: 254). Buddhism has maintained itself successfully as a religion in Korean public life from ancient to present times. Though I am Korean, and not a Buddhist, it is this enduring model of faith and philosophy that I have become interested in representing through my art work.

Buddhism was introduced to Korea in the late 4th century during the three Kingdom periods. During the Kingdom of unified *Silla* (57 B.C - 935) and *Goryeo* (918-1392) period, Buddhist culture flourished and produced works which still represent aspects of Korean cultural heritage in the contemporary era. Although Buddhism was suppressed in the *Joseon* Dynasty period (1392-1910) due to the different ideology, Korean Buddhism survived and has continued to the present day, still embraced by a major part of the population.

Though Buddhism remains significant, the importance of Confucianism should not be forgotten. Its traditions and principles still serve modern Korean society, and inform the social hierarchy, aspects of the collective consciousness and encourage close family ties.

By contrast, Christianity has short history, since the late 19th century. The early emergence of Christianity during the *Joseon* period was suppressed by the government because the principle of Christianity is different from Confucian ideals. This provoked animosity from Confucian scholars and centralised authorities. Protestantism and Catholicism have since been spread by the increasing influence of western culture. Particularly, during the

modernisation period in the 1960s and 1970s, the number of Christians has rapidly increased.

Buddhism and Christianity are the main religions informing Korean society, co-existing peacefully. *However, the buildings and artefacts of the Buddhist heritage constitute the majority of Korean national property.* For instance, in 2002, Buddhist cultural heritage represented 56% of all Korean National Treasures.

Table 1: The state of 'Buddhist cultural heritages among national treasures in 2002'

	Total number of cultural heritages	Cultural heritages from Buddhism	The ratio of cultural heritage of Buddhism
National treasures	303	170	56%

(Source: Baek 2004: 27)

This is evidence that Buddhism is more entrenched in the Korean tradition than Christianity. This is because the longevity of Buddhism in Korea has resulted in a legacy of many artefacts and structures which illustrate periods of Korean history from the Three Kingdoms (B.C 57-668 A.D) period to present day, a timeline of 1500 years.

Korean Shamanism, too, as a local belief has deep ties with the indigenous culture. It came up in the form of a Taoist shrine consecrated to the 'Big Dipper' star constellation, and the guardian spirit of a mountain. Shamanism has continued to the present time with small ratio of believers, and shamanistic rituals can be found in local areas.

The reason for selecting the Buddhist monastery compound as the context for my research is to explore how the long history of Buddhist philosophy, embedded in sacred art and architecture, is a key aspect of contemporary Korean cultural context and identity.

Chapter 4
CULTURAL IDENTITY OF SOUTH KOREA

4.1 Introduction

This chapter examines Korean cultural identity by investigating the broad range of the cultural, historical and social aspects which have influenced its development. This gives me the background necessary to inform my work: the historic events such as Japanese colonialism and a divided Korea, the impact of Confucianism, the changing nature of nationalism, and the influence of Americanisation and cultural globalisation, all of which have contributed to the formation of Korean cultural identity. In addition, I will explore how cultural policy has developed and how European perception of Korea has been changed. In particular, the issue of the two Koreas (the South and the North) has been focused on to address their political and cultural difference. As already implied, I am seeking to reconcile the two Koreas, through their more ancient parameters in which they share racial and linguistic homogeneity and a long history of similar traditional practices.

I hope that this first part of my discussion will show both general and essential aspects of Korean cultural form and its outlook, which permits a more accurate idea of contemporary Korean cultural identity. Tomlinson states

> cultural identity was something people simply 'had' as an undisturbed existential possession, an inheritance, a benefit of traditional long dwelling, of continuity with the past. Identity, then, like language, was not just a description of cultural belonging; it was a sort of collective treasure of local communities. But it was also discovered to be something fragile that needed protecting and preserving, which could be lost (Tomlinson 2003: 269).

Cultural identity presents the nation's spiritual, traditional and historical aspects which are mixed with foreign influence, and develop as a unique form for each country. As

Tomlinson (2003) again mentions, cultural identity cannot be distributed as a possession, but more likely as intangible assets, and it is formed continually from the past.

The social changes in modern society have become faster due to the development of the technology in mass media communications and transportation. The social phenomenon such as globalisation (see Steger 2003) accelerates the changes, which creates the new form of culture by mixing elements together. Arguably, the process towards a globalised sense of increasing homogeneity has rapidly strengthened interactive and cooperative agendas, seemingly making the 'global' a more 'local' society. Equally, in a certain sense, though, it has prompted complex changes in each country, and challenged and distorted indigenous identity. In line with this, the expansion of dominant political, economic and social cultures has brought difficulties to countries on the periphery of the world economy and cultural agenda, seeking to preserve their own traditions and social values.

In case of South Korea, adopting Western technology has brought Korea material wealth and an affluent society; but instead of wishing to join a new global order, Korea remains concerned about the erosion of traditional values and moral ethics; therefore, the movement of recovering traditional values is widely encouraged in social communities.

With my research outlook in mind, this chapter highlights three significant issues.

1) The characteristics of Korean cultural identity: cultural discontinuity, Confucianism and nationalism and cultural globalisation.
2) Cultural policy and the cultural reconciliation of the two Koreas for reunification.
3) Reflecting upon the image of Korea from a European perspective.

4.2 Characteristics of Korean cultural identity

4.2.1 Cultural discontinuity

It can be said that Korea has had no chance to transform its traditional values into a modern society independently due to the Japanese colonisation and western influence (Yim 2002). This provokes the view that Korea senses its own cultural discontinuity.

The issue of cultural identity first arose from the sense of cultural discontinuity between Korean traditional culture and contemporary culture, owing to the influence of Japanese colonialism (1910–1945), the divided Korea (1945-present), the Korean War (1950–1953), rapid modernization and the apparently indiscriminate influx of western culture (Yim 2002: 38).

Korea, therefore, has a sense of cultural discontinuity dating from the early twentieth century, which suggests a complexity about how Korean cultural identity has been formed and why the majority of Korean traditions have been eroded as modern Korean society moved towards a Western style of culture and life style.

Japanese colonialism (1910-1945)

Japanese oppression of Korean culture can be defined as 'cultural genocide'. Matsumura (2004) in the first CGS (Comparative Genocide Studies) Workshop examined 'cultural genocide', and dealt with four fields; politics, society, economy and culture. His concept of cultural genocide has common characteristics, which address the prohibition of using native language, the banning of higher education, restriction of cultural and arts activities, and destruction of historic monuments. Using Matsumura's definition of genocide, it is arguable that the Japanese colonisation of Korea was such a case.

The cultural assimilation policy of the third colonial term (1931-1945) aimed to eliminate the Korean traditional values and spiritual identity by making Korea part of Japan. A period of War began when a Japan invaded *Manchuria* in 1931, which led to the second Sino War (military confliction between China and Japan) in 1937 and the Pacific War with U.S.A in 1941, until they surrendered in 1945. During this period, Japanese ruling policy focused on ethnic extermination by using the Korean Peninsula as a military camp. Japanese policy mobilised the whole Korean economy for the preparation of war, and their ethnic extermination policy was executed through the following steps:

1) national general mobilisation
2) enforced use of the Japanese language and allegiance to the
   Japanese emperor
3) enforcement of changing the name to the Japanese style and
   worship to the Shinto shrine (traditional religion of Japan), and
4) education to be subject to the Japanese empire.
   (Source: Koo 2005: 47).

From 1938, Japanese imperialists needed the obedience of Koreans for the invasion of *Manchuria*, therefore, they focused on ruling spirituality by using military style discipline and enforcing the worship of the *Shinto* shrine (*Kor. Sinsachambae*), to the divinity of the Japanese emperor by colonial laws. This ensured ideological dominance for Japan's imperialistic goals, which was ethnic extermination as regards religion. Shinto shrines were constructed throughout the country, ensuring each village had a Shinto shrine. Park states that

> Shinto is defined as a dogma of invasion, a tool for obliterating
> Korean culture, a religious ritual for the policy of assimilation,
> and a vanguard of historical distortion. For many Koreans,
> accordingly, state Shinto came to be seen as an amalgam of
> Japanese Shinto and militarism (Park 2000: 76).

The policy of '*Hwangkuk- sinminhwa*', the theory that Korean people are subjected to the Japanese emperor, was propagated to the Korean population in 1937. Japanese ruling policy attempted to remodel Korean identity as the subject of the Japanese Empire and they forced Koreans to memorise this theory through patriotic songs every morning. This justified the Japanese imperialistic notion of nationalism (Koo 2005: 46- 47). Robinson states that 'by the end of the colonial period in 1945, Korean society was suffering under a cripplingly harsh mobilization for total war' (Robinson 2007: 77).

This also implied the mobilisation of 'spiritual' identity of Korea for the preparation of total war, which Japan ruling policy sought to insist was committed to their national cause, and their attitude toward China, South Asia, and the Pacific War. As the war dragged on, the Japanese colonial government not only took resources but also enforced Koreans to serve in the Japanese army in 1938.

Japanese colonial policy also focused on controlling the media press, publication and education system to prevent any anti- Japanese reporting and independence activists. The teaching of Korean language in schools was removed in 1938 and Koreans were prohibited to use the Korean language in schools and public places. For fostering loyalty to Japanese Empire, the content of education followed the Japanese ethic and used official Japanese texts, thereby attempting to eliminate the Korean language. Koreans had to change their full name to a Japanese name by order of the imperial decree of 1939. The Korean's family name shows their family root and it is based on the blood based clan system. Japan's policy attempted to destroy this traditional principle and the registering of a Japanese name was used for taking labour and conscription. In addition, Korean history was rewritten by Japanese scholars. Their research focused on justifying colonialism through proving Korean inferiority and distorting Koreans ethical history (Shin 2006). Matsumura (2004) addressed the issue of 'Cultural Genocide', also at the First CGS (Comparative Genocide Studies) Workshop, and cited Lemkin, and also Sartre about the Japanese Occupation of Korea, noting that

> focus was heavily and intentionally placed upon the psychological and cultural element in Japan's colonial policy, and the unification strategies adopted in the fields of culture and education were designed to eradicate the individual ethnicity of the Korean race (Sartre cited in Matsumura 2004).

The Japanese invasion of Korea can be defined as cultural genocide as viewed by Matsumura. The vestiges of Japan's thirty six years legacy have remained in the cultural aspects of Korea. Unfair confiscation of land, food and cultural assets, forced name changes, imperial education, censorship of media, all resulted in provoking a strong anti-Japanese sentiment. It is clear that the Japanese government attempted to remove Korean culture and make Korea a part of Japan for their imperialistic purpose. Korean cultural identity was ruptured and distorted during this colonial period, but after the liberation from Japan, Korea attempted to restore her cultural identity through the cultural restoration movement.

American influence in South Korea

The second case of cultural discontinuity emerges from external influences; Americanisation. Morley & Robins (1995) conceives the world as two parts; a dominant cultural area as 'an influencer', which leads the world, and a non-dominant cultural area as 'a receiver', which is not civilized, and essentially has not experienced processes of modernity. This inevitably provokes conflict and tension. Huntington (1993) also notes that the world falls into two parts, 'the West' and 'the rest'. Another term popularly and commonly used to describe the 'the rest' is 'the third world'. Chaliand has defined the Third World as 'lack of economic self-sufficiency, the stagnation, even regression, and pauperization…' (Chaliand 1977: 11).

The political and economical position of Korea in the middle of twentieth century belonged to 'the rest' and 'the third world' as a cultural receiver in an international society. After the Korean War, South Korea placed great emphasis on industrialisation and liberal democracy through adopting the Western system, and particularly, through support from America. Chaliand states that 'United States aid in the course of the 1950s and 1960s went especially to Formosa, South Korea, and South Vietnam' (Chaliand 1977: 17). The American influence among the Western countries massively impacted upon South Korea in political, social and cultural aspects from the 1950s. South Korea and America maintained the strategic relationship through the Mutual Defence treaty after the Korean War (1950-1953). Through the Korean War, American values, goods, and religious and political ideas, rapidly spread through South Korea. Such American cultural influence has consistently increased since the 1950s and it has brought new directions in society by the way of fast food, credit cards, movies, popular music and so on. Such trends have been successfully operated in America itself and have generated cultural transformations all over the world, going beyond ideology and nation-state concepts.

The first American influence in Korea began with the Christian missionaries in the late 19th century. American missionaries brought religion as well as modern Western civilisation such as the foundation of academic institutions and the modern style of hospitals. This made Koreans more involved with the growth of Christianity and the western style of life.

The first president of South Korea, *Syungman Lee* (1875-1965), was educated in America and was faithful Christian. It more encouraged the missionary work and during the Korean War (1950-1953), the ratio of Christians among soldiers was 5% increasing to 15% in 1956 (Kang 2003). 'Korean Christianity/churches achieved their greatest growth during this period of modernisation…' (Kim & Lee 2002: 159). Christian churches rapidly spread through the whole of Korea absorbing many of industrial workers who left their hometowns in the early modernisation and industrialisation periods in the 1960s and 1970s. Arguably, workers from farm villages lost their tradition and conventional moral codes through these social changes. The Christian faith replaced their traditional moral outlook. The sudden social and environmental changes also caused more spiritual confusion between their traditional beliefs and the ideas of Western culture (Kim & Lee 2002).

In an academic field, there is significant evidence of American influence and its system. Particularly, the number of professors educated in America was rapidly increased. A survey by the *Sisapress* (www.sisapress.com: weekly magazine) and the Seoul National University (2005) shows the ratio of the professors, who obtained Ph.D. degrees from America compared with those who got PhD. degrees in South Korea, at the Seoul National University. This is the leading University in South Korea. The result shows that professors who got PhD. from America are 50.5 %, 864 of the total 1711 academic staff were educated to PhD level in the USA. When these numbers include professors who got PhD degrees in other countries, the ratio is 65.2%. This means that professors who got their PhD degree from America (50.5%) are more prevalent than professors who got their PhD degrees in domestic Universities (34.8%). The survey also suggests that the number of PhD. degrees from America is clearly much greater than from other foreign PhD. degree awarding countries. In specifically Social Science faculties, 82% of professors got their PhD degree in America. Therefore, this shows that a domestic PhD degree in South Korea is not competitive compared to those awarded in America. Academic staff educated in America vastly affected educational policy-making, which became dominant in academia (see Lee 2005b).

This trend is naturally linked to the learning of English (American style) to students and the general public. Park states that

in South Korea, English competence is considered the most influential factor in schooling and career building. Since it is believed that English competence is highly correlated with success in society, parents put enormous efforts and investment into 'English-learning programme' for their children (Park 2008: 118).

Attainment of high achievement in English exams such TOEIC (Test of English for International Communication) or TOEFL (Test of English as a Foreign Language) can be a guarantee to get a good job and promotion. The fever of learning English has produced a growing number of students going abroad to attend English language courses (Shin 2003). As English has become an international language, the value of leaning English has increased in international trade, academia and politics. Many South Korean companies, such as Samsung, LG electronics, Daewoo and Kia, concentrate on their export business, and all participate in international business culture, where it is necessary to speak in English. This has therefore, prompted more investment in learning English. 'English is considered the necessary means to secure Korea's position as a first-rate world nation.' (Shin 2003: 5). Learning English is self-evidently required to be competitive in international trade and for participation in an increasingly globalised world market; a market that seemingly naturally encourages the growth and dissemination of American culture.

In modern food consumption, the American style of fast food becomes the norm to the younger generation. For example, McDonalds symbolizes a dominant culture which is consumer-based and based on a free market ideology as well as symbolising regional and cultural norms throughout the world. McDonalds is the originator of fast-food restaurants that provided a new means of consumption (Ritzer 1998: 71). In this way, McDonalds, as a 'fast-food restaurant', can link the globalising processes of American culture in South Korea. Bak states that

> the Korean people's perception of the McDonald's restaurants as representing foreignness and Americanness had made the company reluctant to enter the Korean market until 1986, when a joint venture was established between McDonald's International in the United States and its Korean partner (Bak 2004: 36).

This influence can be considered to threaten indigenous cultures and may degrade regional distinctiveness. Older generation Koreans believe that this dominant cultural influence has gradually eroded and replaced their tradition. In response to this, such a generation claims that although the way of life has become westernised (sometimes with great approval), it was still the case that a more authentic and ancient sense of Korea could be recovered through spiritual practices. Huer (2008) stated that the overall values of traditional beliefs, Confucian ideals and moral ethics are alleged to be fading away through the affect of America's liberal attitudes.

The influence of American culture has caused anti-Americanism. This started with the decrease of anti-communism and increased liberalisation of politics at the end of military government in the late 1980s. Moon (2003) stated that the Anti-sentiment to America is based on a rise in national consciousness. 'Korean anti-Americanism was neither an ideological rejection of the United States as representative of capitalism and modernity nor a rejection of American culture.' and argued in turn, 'that anti-Americanism was caused by a mixture of nationalism rising from the growth of economic and political liberalisation' (Moon 2003: 135). Koreans perceived that the influence of America formed an unbalanced political treaty and economic relationship, and was compounded by the inappropriate behaviour of U.S soldiers. Some incidents involving US soldiers have negatively affected relationships.

> The anti-American movement in South Korea indeed makes passionate, emotional claims as grievances against the U.S military. Activists and critics blame the military for the arrogant and blatant violation of Korea laws, human rights, and individual dignity, and for the abuse of land, the environment, and women... (Moon 2003: 140).

Some Korean intellectuals believed that the political issues, based on the Status of Force Agreement (SOFA), were effectively about the relationship between America and South Korea being plainly not equal. Korean civic organisations criticised Korean- U.S relations and they called for revision of the SOFA to gain equality. This agreement signed in 1967, needed to reflect Korean status, which had developed new power and stature.

All these American influences have affected South Korea in a number of significant ways. South Koreans, however, positively acknowledge the economic, political and social influence from America. This is because American support guided South Korea to be successfully modernised and democratised. By contrast, the cultural influence has sometimes been seen negatively, particularly, by the older generation, who feared an intrinsic Korean cultural identity might be lost.

Related to this concern, I have reviewed how Korean traditions and spirituality have actually continued within modern society, particularly through the impact of Confucianism and the continuation of nationalist thinking, to challenge other dominant cultural influences.

The third case of cultural discontinuity rises from the issue of divided Korea since 1945. It will be argued in the Section 4.3.

4.2.2 Confucianism and Nationalism

Confucianism

Yang & Henderson states that

> the Confucian system of thought, society, and government has a long history in Korea…. its influence on government and society began to be decisive and, especially from the sixteenth century on, it dominated almost completely the thought and philosophy of the peninsula, continuing to do so until the opening of the present century… Korean history cannot be understood without Confucianism… (Yang & Henderson 1985: 81).

Confucianism has served as the practical application of the philosophy in *Joseon* Dynasty (1392-1910). During this period, Confucianism, its principle and practice, was operated as ruling ideology to govern people. The national Confucian academy and the subordinate Confucian schools (*Kor. Hayanggyo*) were established for encouraging the education and the practical use. The scholarship and philosophy of Confucianism became enriched and it was developed. Confucian ideals was prospered for the life of people and also operated as

social regulation based on loyalty, faithfulness, and hierarchical relationships for social stratum and family members. Confucian ideology stresses the importance of human relationships, ethical morality and spiritual self-cultivation. Self-control on individual level is more valuable than pursuing materialistic ideals. Confucianism as a life philosophy is based on the strong bond of family. Kim states that

> filial piety has been the main virtue governing family relations, along with the virtue of paying loyalty to the king, in the Confucian context (Kim 2007d: 5).

Adding,

> from the traditional point of view, family can be understood as a community 'sharing the same blood'. This is based on the assumption that each generation is connected through lineage and such connected people are one (Kim 2007d: 10).

This core point, the filial piety within family extends and applies to the society and nation as a form of loyalty (Kim 2007d). The relation between parent and children has been understood as the most intimate and deepest love and, accordingly, this has been regarded as the foundation of morality in traditional Confucian society.

This principle of Korean Confucianism can be summarised as 'the Five Moral Rules in Human Relations' (*Kor. Oryun*), which are the essential moral tenets of Confucianism. This can be defined as relationships between ruler and subject (loyalty), father and son (affection), husband and wife (faithful obligation), old and young (respect and harmony), and between friends (mutual faithfulness). These focus on vertical relationship with loyalty or obligation based on the righteousness, benevolence and politeness.

Hofstede and Bond (1987) analysed 'the Five Moral Rules in Human Relations.', noting

1) The stability of society is based on unequal relationships between people.
2) The family is the prototype of all social organizations.
3) Virtuous behaviour toward others consists of treating others as one would like to be treated oneself.

4) Virtue with regard to one's tasks in life consists of trying to acquire skills and education, working hard, not spending more than necessary, being patient, and persevering.
(Hofstede and Bond 1987: 8).

This Confucian principle encouraged a strong sense of 'collectiveness' within the family and all social groups, when seen as an extended form of the family. As a family member, he or she respects parents with high devotion, which facilitates harmony in their relationship. The younger generation are required to respect and value their parents. To extend this, one of the most important Confucian rituals is for an ancestor's death and Memorial Day. Koreans honour their ancestors through practicing ritualistic displays (*Kor. Jesa*). Koreans consider ancestral rites a very important yearly event as it reminds them of their roots and helps integrate family relationships. The relationship between relatives and family members becomes further ratified by the recognition of the same blood ties and roots within a group consciousness underpinned by the knowledge of ancestral rites (Rhee 2002).

The principle of Confucianism in a relationship stresses hierarchical order, usually by age or social status, and this, in turn, informs the essential manner of social conduct. Confucianism still remains the way of life for the population providing societal principles such as the hierarchical structure, collective consciousness, public manners and the bond of school affiliation which are embedded into the whole social structure (Kum 2002).

As another aspect of this hierarchical manner, is however, more irrational, as decision making mainly follows the determining ideas of hierarchical position or social status. This sometimes causes generational or gender based conflicts. The vertical model of relations gives priority to the senior over the junior and the man over the woman (Kim 2007d). The traditional patriarchal family defined women in an essentialist way as being subject to men in a family. This disparity has become softened by social changes, above all, in younger generation. However, and crucially, the relationships within the social structure have slowly shifted from vertical collectivism to horizontal individualism due to the growing social changes (Han &Shin 2000).

Confucian ideals still operate as a guideline for Korean thought and traditions. Koreans are concerned about the erosion of Confucianism and its moral rules in society. Shin states that

> Confucianism is an alternative to the spiritual and moral deterioration of the present day; a way to create a world in which respect and love are foremost (Shin 2003: 11).

Seo (2003) claimed that recovering the moral ethics is the answer to overcoming the individualism, materialism and pluralism, which has influenced the erosion of the traditional values. These values stress thrift, diligence, education, collective consciousness, discipline and loyalty, based on the principles of Confucianism, and are still highly valued in Korean culture. It is also often stressed that the move to materialism and individualism is a consequence of the influence of American culture, which in turn was a response to the dogmatism of Japanese oppression, and thus, the desired return to a Confucianist fundamentalism also represents a move back to a core Korean identity.

Nationalism

Korean nationalism is discussed here through three cases; the rise of the National Liberation Movement (the First March movement in 1919 which was against the Japanese colonisation), the fever of the 2002 FIFA World Cup and the Korean response to the Virginia Tech Massacre. These reflect the significance of Korean nationalism. The key aspect of Korean nationalism is based on the assumption of a 'same race' culture. Koreans claim that 'Koreans are all brothers and sisters on the basis of same blood' which is called '*Han ethnic'* (*Kor. Hanminjok*). It asserts that a strong collective consciousness motivates the essential basis of Korean nationalism.

Korean nationalism, however, has been fundamentally formed through anti-Japanese sentiments based on ethnic homogeneity. It can be explained by a historic event, the March First movement (*Kor. Samil wundong*) in 1919 during Japanese colonisation. This is a significant case as the first nationwide liberation movement which provoked national coherence by the support of majority of population.

The background of this Movement was inspired from the 'Fourteen Points' and the right of national 'self-determination' claimed by President Woodrow Wilson at the Paris Peace Conference in 1919. This proclamation prompted, about 200 Korean students, who were in Japan to publish a statement promoting Korean independence in Japan. This had massively motivated domestic Koreans such religious leaders, intellectuals and University students. Through this influence, nationwide cooperation was promoted by the thirty three patriots including religious leaders to begin demonstrating. The March First Movement started with reading the `Declaration of Independence' with the names of thirty three national patriots. Hart states that

> the March First Movement was a series of widespread and peaceful protests by Koreans against Japanese colonial rule, taking place around March 1, 1919…..it is an event that is generally considered by most Koreans as being the 'true' beginning of Korean national identity and 'the spirit of national unity' (Hart 2001: 39).

This nonviolent independence movement was led by the progressive intellectuals, urban middle class and religious leaders and more than two million Koreans participated. This movement was resulted in over 7,500 killed and 46,000 imprisoned by brutal Japanese repression. Although the March First Movement was not successful in achieving its political purpose, it proved the initial momentum for participating in the liberation movements, which reminded Korean people of their nationalism and collective coherence. It influenced the establishment of the Korean Provisional Government in Shanghai in China and it started political activity in international society. This Provisional Government was involved in setting up resistance forces against the Japanese army in *Manchuria* through assassinations and the bombing of facilities, which later became the catalyst of the armed independence movements.

The second case, the 2002 FIFA World Cup was a significant sporting event for the re-awakening of Korean group consciousness and social integration in 21st century. Shin states that 'the World Cup fever seen in summer 2002 indicates Koreans' pride and confidence in their ethnic nation' (Shin 2003: 6).

The South Korea national team in 2002 FIFA World Cup achieved great results; they made an improbable run to the semi-finals with a nationalistic fever. This made Korean fans involve in scenes of wild excitement, including gathering on the streets to celebrate. The World Cup inspired people to achieve a community consciousness through embracing a seemingly collective national emotion (Hyun 2003). People can feel the sense of belonging and of union through supporting the national team. The red shirts of the supporters, called 'Red Evil', and their shouting of the slogan '*Daehanminguk*' (Republic of Korea) became a symbol of patriotism and belonging. The 'Red Evils' watched the matches in stadiums as well as on outdoor big screen televisions with their fellow countrymen, showing the great excitement, which extended to all Korean communities (Shin 2003).

Spectators became more involved in the collective excitement through active participation, which formed the bond of collectiveness and the sense of emotional catharsis. Hyun (2003) stated that this feeling of solidarity is formed by the collective emotions of individual spectators. He argues that there are two reasons for seeking and creating the feeling of solidarity and collective identity. Firstly, people pursue another form of identity because the bond of the family and social structure has become loosened by individualism. Secondly, that the development of the mass media amplifies correspondent and potentially empathetic emotions using manipulated images and a consciously constructed social environment.

Hyun (2003) notes a concern that the support of the 'Red Evils' could promote a particular kind of national ideology, which might distort the original purpose of international sports events. Such excessive support could bring about the inappropriate idea of an oppressive and authoritarian national ideology, which may exclude or oppose other races and nations. This concept of a single ethnic group and culture seemingly makes people more committed to distinguishing the differences between Koreans and other races (Lee 2005a: 111). Yang (2004) examined the characteristics of the core ethnicity underpinning this idea, by reviewing Smith's ethnic 'civic-territorial' and 'ethnic- genealogical' models.

> One is extension of the ethnic in spaces, and the other is a social
> deepening of ethnic culture. And the former provides the
> starting point for the rise of the 'civic-territorial' model of a
> nation, mainly found in Western Europe; the latter furnishes the

route for the formation of the 'ethnic-genealogical' model of the nation, usually found in Eastern Europe and Asia'
(Smith 2002 cited in Yang 2004: 5).

His definition about ethnic groups, places Korea in the 'ethnic-genealogical' model. Smith mentions that 'Whether you stayed in your community or emigrated to another, you remained ineluctable, organically, a member of the community of your birth and were for ever stamped by it' (Smith 1991: 11). This aspect of ethnic nationalism of South Korea can be explained by the case of the 'Virginia Tech massacre'. A Korean national killed 33 people using a gun at the campus of Virginia Tech University in the U.S.A in 2007. The response of Koreans in South Korea and America to this massacre was a massively felt sense of guilt and collective shame. Actually, it is hard to define that the perpetrator was a Korean when we look at his background. *Seung-hui Cho,* 23 years old, was moved to America at the age of eight, and he grew up with American culture and education. However, Koreans regard him as the same Korean, which shows a Korean's view of nationality. The South Korean government and Korean ambassador, consequently, issued official apologies and showed great remorse. Koreans tend to include overseas Koreans as the same nationality regardless of their residence and different nationality. This shows the characteristics of 'ethnic genealogical' model defined by Smith.

The formulation of 'one race, one nation' seems likely to apply to Korea. However, this homogenous notion becomes challenged by the transnational state of foreign immigration. The number of foreign residents in South Korea has rapidly increased that one million foreign people accounted for two percent of the total population in 2006. The main immigrants, primarily from South Asia, are of two types; temporary workers for industry and young brides for marriage with Korean bachelors. Hughes states that 'The influx of migrant labour into South Korea and the rapid increase in international marriage is nearly 12% of all marriages recorded in 2006' (Hughes 2008: 100). Over 39,000 international couples got married, which accounted for over 11 percent of total marriages with most of these marriages taking place in rural areas. This increasing number of international marriages implies that the Korean race is inevitably becoming rapidly mixed with other races.

In another aspect, this international immigration has brought social problems both for foreign residents and South Koreans. Foreign industrial workers have faced difficulties such as unfair treatment, poor working environment, and unequal contracts and discrimination. Young foreign brides also still have difficulties in settling down in Korea due to cultural and social prejudice, although they get support from social programmes to learn how to adapt to Korean culture (see Lee 2008). As result of the tendency towards increasing immigration, Korean society is inevitably becoming more multicultural.

In the 1960s and 1970, authoritarian government executed their policy based on parochial ideals, which initiated the process of modernisation in South Korea. Shin states that 'modernisation theory helped to justify the rule of anti-communist military dictators in South Korea' (Shin 2007: 188). Nationalism strategy was operated to enhance the reconstruction of the economy and for promoting anti-communism by an authoritarian government, which justified the Korean social purpose rather than Western style democracy (Kim & Lee 2002: 160). Yang notes that 'the Korean government actively promoted nationalism especially in the 1960s and 1970s under President *Park Jeonghee*; this period can be characterised by rapid economic development and a repressive political environment' (Yang 2004: 3).

This caused the lack of democratisation such as the social welfare, wealth distribution and the freedom of ideology and human rights infringements for the national property. From the late 1980s, the inclination of nationalism has gradually changed due to the growing economy and democratisation, which brought free expression and more liberalisation to the entire society.

4.2.3 Cultural Globalisation in South Korea

> Globalisation refers to a multidimensional set of social processes that create, multiply, stretch, and intensify worldwide social interdependencies and exchanges while at the same time fostering in people a growing awareness of deepening connections between the local and the distant (Steger 2003: 8).

The term 'globalisation' refers to the way that countries and local regions of the world are becoming interdependent and that the process is mainly based on the national integration of the global economic infrastructure, which affects indigenous cultures, political governance and technologies. When social scientists approach the globalisation theory, it seems that a significant global point of view is needed to get an accurate knowledge of its traits and impact. Robertson advocates the idea that social scientists adopt 'a specifically global point of view, and treat the global condition as such' (Robertson 1992: 61-64). Ritzer has argued that globalisation theorists may disagree on the specifics of the approach, but they do agree much more on what globalisation is not (Ritzer 1998: 81-82). Globalisation should not focus on any single nation-state or specific area, particularly United States and the West.

Hence, globalisation theory involves a 'shift in the unit of analysis' (Beyer 2000: 14). The issue of the global dimension has moved on from the nation-state concept to one of a global position. Smith has claimed that 'global communications and economic trends transcend national boundaries and that the nation-state can therefore no longer maintain its control over…' (Smith 2002: 85).

This change has led the focus changing from classical sociology to the issues of multi-faceted processes of global-states. Globalisation has produced two kinds of effects in the global and regional area, cultural convergence and cultural differentialism, where these seemingly polarized aspects exist simultaneously. Pieterse has argued that 'this is a meta-theoretical reflection on cultural difference that argues that there are three, and only three, perspectives on cultural difference: cultural differentialism or lasting difference, cultural convergence or growing sameness, and cultural hybridization or ongoing mixing' (Pieterse 2004: 42).

Although cultural globalisation may give people more choices and opportunities to experience various cultures within the richness of humanity, there can be concern about preserving cultural diversity and local cultures, which may change due to dominant cultural influences. In the case of Korea, the government has attempted to successfully adapt believing in the fundamental benefits of globalisation.

Since the 1960s, Korea has been remarkably successful in its efforts to modernize and industrialise, but is not well equipped to meet the new challenge of globalisation. The *Segyehwa* (globalisation) policy of *Kim Young-sam* government is thus necessary if Korea is to survive and thrive in this age of increasingly fierce borderless global competition' (Shin 2003: 10).

Concerning the issue of globalisation, the *Kim Young-Sam* government reformed the Korean political economy to meet the changes of the world economy using the slogan, '*Saegyehwa*' (globalisation) drive in 1994. This launched the Globalisation Promotion Committee which aimed to reform policy planning, administration, education and science. This plan attempted to gain the global competitiveness based on the progression of government policies. The following government, led by President *Kim Dae-Jung*, further advanced the reformation of society and the economy for globalisation. The Kim government set up the strategy to network the global community by engaging with overseas ethnic Koreans in 2000. The goals of this strategy were about maintaining the strong ethnic identity of overseas Koreans, communicating with them using the internet, and networking domestic and overseas Koreans to create a global community. Globalisation has been operated to revive and reform the Korean culture and identity (Shin 2003: 10-11). Kim states, however, that 'despite the rising globalisation and globalism chorus, deep down Korea remains mired in the cocoon of exclusive cultural nationalism, which acts as a powerful and persistent constraint on the *Segyehwa* drive' (Kim 2000: 263).

There are no changes of paradigm and fundamental learning, accordingly; only tactical adaptation in the case of Korea. The intensification of globalisation does not distort the national identity; rather it consolidates national integration and social coherence. It partly shows the way that the Korean population adapted to the 'globalisation' issues in their life, thus, and perhaps, ironically, nationalism has been accelerated in an exclusive way.

Shin states that; ' "Western technology, Eastern spirit", a highly popular slogan in early twentieth century in East Asia, reflected Asia's desires to appropriate Western technology and science, even as they faced the encroaching forces of global imperialism' (Shin 2003:8). Western influence has once more, ironically consolidated the maintenance of

Korean traditional values. Jung states that 'With the influence of the outside on Korea, Korea's own traditional culture has bloomed more brilliantly' (Jung 2007: 189).

By both embracing and reacting to globalisation Korea has naturally become balanced through the awareness of both its benefits and harmful effects: 'Such extensive globalisation has not weakened or removed Korean nationalism' (Shin 2003: 6). Featherstone (1990), as cited by Shin (2003: 7) claims that 'The globalisation of culture would not necessarily promote its homogenisation or entail a weakening of ethnic/ national identity/ culture', and this is clearly the case in Korea.

One of the significant methods of globalisation in South Korea, though has been the impact of the mass media, and particularly the adoption of new information technologies, and crucially, the internet. Kim states that 'the regular media reports of increasing technology, especially broadband, penetration statistics, and repeated claims of government and industry officials have made the notion of Korea as a strong Internet nation' (Kim 2006a: 41).

The growing cyber communities in South Korea have added to their global cultural knowledge and are open to the potential influence of other cultures. People can easily access information and express themselves more individually. As Korea has a high ratio of internet users, it has engaged more Koreans in mediated globalisation through an interaction between provider and consumer. The World-wide information networks and digital technologies are probably the most significant phenomena through which the world becomes more accessible to Korea. Societies can communicate, study and originate new actions in a permanent process of perceiving and discovering each other, recognising convergence and difference, distance and approach (Ferreiro 1997).

Gwangju Biennale

Looking at current Korean cultural activity, the 'Gwangju Biennale', will be addressed to show how South Korea has adopted a positive attitude to cultural globalisation. During the Kim Young Sam government in 1995, the 'Gwangju Biennale' was started with support of the 'Ministry of Culture and Tourism' (Now the 'Ministry of Culture, Sports and Tourism')

in *Gwangju* metropolitan city. This city was selected for promoting regional culture as well as cultural exchange with other nations. This is illustrative of the way Korean contemporary cultural identity is developing.

The '*Gwangju* Biennale' highlighted the globalisation of art and respected cultural diversity rather than the uniformity through exhibiting art works from all over the world as well as domestic creations. This art exhibition deals with cultural pluralism of the East and the West based on the historical, geographical and cultural issues in their art practices.

> The *Gwangju* Biennale will strengthen the concentration and adaptability of art to pursue globalisation rather than westernisation. Art should be valued equally for the future as well as the present, maturing into a cultural movement in which traditional values can be discovered in our lives and spirit (World Wide Arts Resources Corporation 2000).

The main theme of the first *Gwangju* Biennale in 1995 was 'Beyond the borders', which signified that all kinds of different signifiers of national distinction such as ideology, ethnicity, religion and culture could be combined together. The purpose of the exhibition was to encourage people to respect the unique diversity of cultures around the world and promote harmony for desirable globalisation through exchanging cultural ideas and practices. This first Biennale lasted for 62 days and 92 artists from 50 countries participated in the main exhibition and 248 artists joined in a special exhibition. This large scale exhibition was categorised through six geographical regions; 'West Europe and East Europe', 'North America', 'South America', 'Asia', 'the Middle East and Africa' and 'Korea and Oceania' (see: http://gb.or.kr/?mid=sub_eng&mode=06&sub=01).

The theme of the second *Gwangju* Biennale in 1997 was 'Unmapping the Earth'. This aimed to overcome national borders and remove the prejudice between the centre and periphery. The theme of the third Biennale was 'Man and Space'. It was its intention to 'put mankind, in its historical civilization-development, at the centre of the exhibition, and to inquire about the human condition in the past, present and future'. As I discussed, the main issues of *Gwangju* Biennale have focused on cultural exchange, promoting local and international culture, contributing to the 'coexistence of cultures' by mutual communication beyond the regions, ideologies and races. These more universal themes

became more attractive to me as an artist, and I showed my works at two of the Biennale in recognition of this. I felt, however, that I wished to connect these more universal principles to a more specific engagement with Korea, through its indigenous arts and Buddhist philosophic thought. Exploring Korean cultural knowledge in exhibitions has continued through a wide array of artworks and various style of artwork. Audiences found different cultural distinctions which embraced Eastern and Western thought, were considered in harmony. The exhibition offered Koreans and foreigners a glimpse of the vitality of the Korean spirit through viewing Korean indigenous culture and contemporary art, which in turn led to cultural knowledge of Korea on the world stage. Art works in Biennale exhibition is shown in Figure 4 below.

Figure 4: Artworks exhibited in *Gwangju* Biennale- Son Bong-Chae, Invisible Sligh (top), Jitish Kallat, Conditions Apply (second top), Shirin Neshat, Untitled (middle), Nam-june Paik, Dolmen (bottom). (Source: http://www.gb.or.kr/?mid=sub&mode=01&sub=06)

Korean Wave

The 'Korean Wave', defined loosely as the influence of Korean media culture across the East and Southeast Asia, is viewed as the new trend of Korean cultural activity. Kim states that 'it is obvious that the 'Korean-Wave' is becoming an impressive aspect of cultural production, cultural flow and cultural consumption in Asia. Much more specifically, it tries to see off cultural contents launched by Korea into its neighbouring Asian countries (Kim 2006b:1). Shultz also notes that 'The success of the Korean Wave (*Kor*. *Hallyu)* is yet another transformation of this Silk Road legacy. Korean pop culture as expressed in its dramas, films, pop singers, and other stars has succeeded because of its willingness to try new things, to experiment' (Shultz 2006: 116). Even though this was a more commercially driven model of work, I still wished to take its spirit of experimentation into my own independent and academic work.

Korean cultural activity becomes promoted and engaged with the world through the dissemination of its cultural resources through the form of the mass media. The Korean wave is one good model of how to use Korean contemporary and traditional culture to enhance the cultural image of Korea. This trend shows the new direction of global and regional transformation in cultural area, particularly, in Asia. This transnational cultural flow is successfully accepted in neighbouring countries, which share similar cultural backgrounds rather than in other culturally different areas. The Korean Wave began in the late 1990s in China, Japan, Taiwan, Vietnam, India, Singapore and the Philippines. From 2000, this wave spread to the Middle East, Central Asia, Iran, Turkey and Russia.

> In China, South Korean programs have become a fixture on commercial networks and cable stations as well as on CCTV (China Central Television), a government-owned and operated television network (Choi 2006).

This popularity of South Korean culture is coupled with the export of Korean food, fashion, electronic appliances and tourism. Korea popular entertainment shows indigenous culture through innovative media technology, which in turn, supports economic growth.

Strother, in the 'Voice of America', states that the Korean Wave also influenced North Korea. Although, North Koreans are controlled by strong censorship, they secretly

purchase DVD and Video tapes to watch the South Korean's film, soap opera and pop music (Strother 2008). It offers cultural information about South Korea to North Koreans, and thus, they are getting aware of their current reality and engaged with more realistic recognition about other countries. This cultural influence accompanies the dissemination of the truth, which motivates North Koreans to escape from the North for the better life.

Korea energetically started to present its cultural identity to an international audiences quickly moving from the cultural peripheries of the past. Engaging with cultural globalisation by promoting Korean culture in an international society enables Korea to enhance the national brand. The Korean government attempted to accommodate this cultural flow as part of a more positive stance to encourage a better national image with economic benefits.

Cultural policy in South Korea (1948- 2007)

The objective of cultural policy in South Korea is to put forth Korean strengths and to redefine cultural identity through adapting to new international circumstances, and in the recognition of core issues; namely, 'modernisation' 'democratisation' and 'globalisation' (Kim & Lee 2002: 3). Chai and Hyon state that 'as cultures differ, so does the approach to them; it is for each Member State to determine its cultural policy and methods according to its own conception of culture, its socio-economic system, political ideology and technical development' (Chai & Hyon 1980: 6).

Each nation has different political, social and cultural background, thus, this is used to establish each nation's own style of cultural policy. South Korea has a unique environment due to influence of Japanese colonialism, the Korean War and with other external Western influences. Particularly, economic and ideological issues were core points for the development of the Korean cultural policy.

The early stages in the development of cultural policy, under military government, were effectively used for political and ideological purposes, rather than for the promotion of the cultural activity. Particularly, the most significant political issue – the division of North and South Korea – and the industrialisation processes which accompanied it informed the

cultural policy. The *Park Jung Hee* military government (1961-1972) mobilised cultural policy to secure legitimacy with the statist developmental system through infusing a sense of nationalism. The objective of Korean cultural policies in each republic is shown below;

Table 2: 2006 report for the cultural policy cited in the Ministry of Culture and Tourism

Period	Ideology	Characteristics
The First and Second Republics (1948-1961)	Anti-communism	The support of Policy for the culture was insignificant
The Third Republic (1961-1972)	The promotion of national culture	The priority of the official information of the administration
The Fourth republic (1972-1979)	Independent national culture	-Accentuation of the preservation and succession of the traditional culture and cultural heritage -Culture regulation policy
The Fifth national Republic (1980-1988)	Culture democracy	-Emphasising cultural independency -Increasing public subsidy for cultural area -promoting local culture
The Sixth Republic (1988-1993)	Culturalism	-promoting cultural welfare -cultural gap between rich and poor, urban and rural etc -expanding cultural exchange at an international level
The civilian government (1993-1998)	Globalisation Democratization	-Globalisation of Korean culture -promoting cultural industry
The National government (1998-2003)	Creative cultural nation	-Priority on promotion of policy and seeking prestige -promoting cultural industry as a national dimension -achieved 1% of government budget

(Source: Kang 2007: 5- 6)

A following government (1972-1979) published 'the first five- year master plan for cultural development' in 1973. This first long term master plan stressed establishing a new cultural identity on the basis of highlighting cultural traditions.

The urgency of social issues like anti-communism and the eradication of poverty became softened by the people's growing awareness and economic development during another

military government (1980-1988). Hunsaker states that 'South Korea has experienced breathtaking economic growth and industrialization since the 1960s, elevating its gross domestic product (GDP) from US $2 billion in 1960 to US $888 billion in 2006…' (Hunsaker 2008: 1).

Through this rapid growth in economic development, the area of cultural policy has expanded to promote the activity of contemporary arts and cultural life for all the population, but particularly in urban areas. The goal of cultural policy in this period can be summarised as promoting local culture and cultural life by growing investment. The cultural policy was more developed with practical plans for citizens than in previous authoritarian governments.

In 1990, the government published a 'ten- year master plan for cultural development' which focused on improving cultural welfare, stressing cultural life, the dissolution of the cultural gap between central and local, rich and poor, and promoting international cultural exchange. From this time, the main issue of cultural policy focused on establishing cultural identity through promoting the recovery of traditional ideas and positive cultural globalisation, based on the success of the modernisation and industrialisation of the country. The '*Saegyehwa*' (globalisation) drive by *Kim Young-Sam* government in 1994 shows a good example of the new cultural policy. Yim states that

> cultural identity policy has been established not only as a means
> of resisting cultural globalisation, but also as a tool for
> globalising national culture and the arts. In line with this, from
> the 1990 onwards, as increasing economic value of culture and
> the arts, the cultural policy provided a significant rationale for
> fostering cultural industries (Yim 2002: 47).

Kim's civilian government in 1993 proclaimed cultural democracy based on the premises of globalisation and democratisation. To promote the cultural base in local areas, for instance, the *Gwangju* Biennale was founded in *Gwangju* city in 1995. As I mentioned in a previous section, this biannual international culture and arts exhibition aims to share cultural knowledge for all of humanity and promote peace through exchanging cultural practices as a model of cultural globalisation in a positive way.

In the economic field, the Information Technology industry was considered as an important part of the future economy, prioritising innovation and export. This caused the change from the manufacturing industry based system in the 1980s to the knowledge based industry in the 1990s, which, in turn, is associated with the advance of globalisation. The cultural policy adopted social, economic and politic changes in order to facilitate anti-communism and move towards democratisation, and in turn, promoted modernisation in a globalised trade and cultural environment during this significant turning point of the mid-1990s.

The cultural policy's success ensured that it made 1% of the total budget which had the consequence of consolidating the cultural industries in the nation state. To extend this, the Korea Culture and Content Agency and the Korean Film Council were founded during the *Kim Dae-Jung* government (1998-2002). The Korea Culture and Content Agency (KOCCA) promote the cultural industries by encouraging cooperation between government, universities and companies. It aims to produce Digital Cultural Content based on researching and digitalising cultural heritage in various forms such as animation, performance, music, mobile phone resources, games, broadcasting, film and publication. KOCCA supports the digital practices of the cultural industries to promote creative achievement in both the internal and external marketplace. I worked for the KOCCA projects, and began formulating my early ideas towards a model of the 'restoration' of significant sacred and artistic buildings in a 3D environment.

Hughes argues that 'the elevation in South Korea's position in the product cycle, the move toward high-tech research and development and the emergence of South Korean investment capital, occurred in tandem with the formation of a culture industry targeting not only the domestic but also the overseas market' (Hughes 2008: 100).

Cultural promotion as an industrial value has become increased in the *Rho Moo Hyun* government (2003- 2007). 'Creative Korea', advanced in 2004, aimed to develop 'the cultural mind' of the general public through educating the population to be creative citizens, creating a unique society in which leisure and work are in harmony, and where people can express their cultural identity and creating a dynamic nation that represents various local cultures (Kang 2007). The government also focused on promoting the

education sector to expand the infrastructure for cultural and arts activities and building stronger and richer regional cultural brands and activities.

Korea has made strenuous efforts to preserve its own cultural identity based on the recognition of its traditions since the Korean War (1950-1953). This is because Korean people strongly sensed the cultural discontinuity after the Japanese colonisation (1910-1945) and the Korean War. The preservation and recovery of the cultural identity has been activated in various fields, such as government–led activities, the academic field and the organisations related to art and cultural practices. Most of all, Korean people naturally sympathised, and wished to engage with the preservation of cultural identity based on the national consciousness. Some evidence of this cultural movement can be outlined through academic, political, social and cultural aspects. The academy of Korean studies was established 1978; since then, it has conducted in-depth research and delivered education on Korean culture to preserve the Korean cultural identity. Their academic activity missions for the promotion and appreciation of the historic knowledge have been successful and ultimately, this has enabled people to have pride and historic consciousness (see http://intl.aks.ac.kr/english/portal.php). The cultural policy by the government has given a critical importance to the idea of establishing a cultural identity, particularly since the Fourth republic (1972- 1979). The cultural policy has focused on the cultural identity by accepting and reconciling cultural globalisation after the civilian government (1993-1998). (See: Table 2: 2006 report for the cultural policy cited in the Ministry of Culture and Tourism). This is significant because cultural identity does not remain immune to external influence but seeks harmony with other nations, and therefore, the selective mixture of key traditions and some of the cultural influence from the outside world would be a desirable and more practical way of the preservation of cultural identity in general in a newly 'globalised' world. For example, each city and town has tried to establish their own indigenous cultural identity through holding yearly cultural events related to the traditional subject matter. It is also advanced each city's identity to distinguish each from other cities; and most of their issues about city's identity are linked with the traditional subject. These cultural activities are for two purposes, for promoting cultural identity and tourism, in addition to this, creating the cultural image of a city. For example, *Jangseong* council designed their cultural identity through focusing on the traditional character, *Hongildong*,

who fought for justice in Korean history like a Korean version of Robin Hood (see: http://tour.jangseong.go.kr/index.sko?menuCd=AB05001001000).

The cultural identity of South Korea is in the process of evolution through the address of on-going social issues, democratisation, modernisation and globalisation. South Korea attempts to enhance the national brand through promoting cultural globalisation and the development of the cultural industries. Though my work might be construed as a conscious aspect of this cultural policy, the research I have undertaken about sacred and ancestral 'Korea'.

4.3 Cultural reconciliation of the two Koreas for reunification

In the contemporary imagination, Korea is often understood as a divided nation in which North Korea seems to be a political adversary to the West, while South Korea continues to forge Western bonds and speak to Western culture. It is pertinent, then, to summarise the key moment in Korean history when the two nations were actually divided.

4.3.1 The Division of Korea (South and North Korea)

The DMZ (demilitarised zone) in the 38th parallel still exists, and remains a heavily fortified boundary, thus, Korean males are conscripted as a compulsory obligation to support national security. The division of Korea started after liberation from Japanese colonisation in 1945. The issue of the divided Korea was discussed at the Potsdam Conference in July of 1945 by America, Britain and China. As a result of this conference, Korea was temporarily governed by two nations; the Soviet Union and the United States (Schnabel 1992).

This ideological confrontation of two Koreas provoked the Korean War (1950-1953), and it was instantly extended with the involvement of the United States, the United Nations and the Soviet Union, and later on, China, using a parochial war as the symbolic reality of the greater Cold War.

Jeong (2009) examined the European perception of the Korean War. He argued that Europeans perceived the Korean War in terms of an ideological struggle and in relation to international political issues. After the Second World War, Western Europe was concerned about the USSR's communist expansion policy, which included the possibility of invading the Korean peninsula, and provided access to Pacific basin nations. Stoessinger noted that 'it appeared that the absorption of Czechoslovakia in 1948 might be Stalin's final European triumph. The time had arrived to turn to Asia' (Stoessinger 2008:63). Korea, therefore, was geographically highly significant in symbolically seeming to represent the meeting point of two competing global ideologies. Jeong states that 'the orthodox perspective sees the Korean War as an international aggression by the USSR to spread communism using the puppet regime of *Kim Il-Sung*' (Jeong 2009:60).

The North Korea invaded South Korea on 25 June 1950 under the support of the USSR. At the beginning of the Korean War, the North Korean army was superior to South Korea's due to the USSR's support. They occupied the capital city, Seoul, in three days and they rapidly overcame the Southern area. This made the British government get involved instantly against the communist invasion, engaging with United Nations forces, lead by USA. Jeong stated that 'parliament decided to send British soldiers to the Korean War on July 5, 1950. Announcing that the Korean War is a prime example of the threat of communism to the world, the British government actively sought to involve the U.S and other European countries in the war' (Jeong 2009: 61). Western commentators viewed the Korean War in East Northern Asia as a proxy war between U.S.A and USSR. Europeans perceived that this war was part of the expansion of the Cold War. The war lasted three years during which time the South and North attempted to occupy each other as a 'reunited' nation but this failed. After this war, the South came under American dominance while the North remained communist.

The confrontation between the two Koreas has lasted for over 60 years. Attitudes to North Korea from the South Korean's perspective vary generationally. Older South Koreans tend to view the North with suspicion while the younger generation has a more liberal view. Hughes states that 'among the younger generation in the South, which tends to view the North less in terms of ideological opposition than an ethno-national commonality associated with a certain sense of nostalgia' (Hughes 2008: 99).

The old generation who experienced and engaged with a fratricidal war tends to show the condemnation and caution to the North, a view which is still shared by Western political commentators. By contrast, the younger generations, who were born after the 1970s and grew up in a more prosperous society, tend to be a neutral or even sympathetic expression to North Korea (Son 2007). I am a second generation Korean, and though aware of the political implications of Korean history, largely share the latter view, seeing South Korea's attempts to embrace globalisation as a positive cultural force for change, as part of my own fresh understanding of North Korea.

The increased reunification movement of the South Korean society began in the 1980s with the weakening of anti-communism and gradually developed democratisation. This has influenced the younger generation to form a perception regarding North Korea that they considered through the homogeneity of race and history rather than heterogeneity of ideology. Over two generations, perspectives have varied and a range of complex issues – for and against – have characterised debates about the possible re-unification of Korea. Although, the two Koreas share the same history and traditions based on the cultural homogeneity, the heterogeneity in many fields such language, art and cultural activity has been recognised, and partially undermines the view that re-unification is possible. This growing heterogeneous culture becomes a hindrance for re-integration (Lim & Chung 2004).

Table 3: The aspects of South-North Heterogeneity

	South	**North**
Ideological System	Liberal democracy/Market economy, Individual competition-ism and Collectivism	*Juche* ideology/ Socialist economy, Collectivism
Value System	Civil rights Individual morality Rationalism	Collective rights Collective morality Revolution-ism
Life-Style	Western-oriented	Socialist-oriented
Preferred Values	1. Freedom 2. Convenient life 3. Happy family 4. Recognition of others 5. Social Stability	1. National development 2. Equality 3. Convenient life 4. Happy family 5. Freedom

(Source: Jo, H. 1997 cited in Lim & Chung 2004: 189)

Furthermore, over 70% of total population are a post-war generation in both the South and North Korea, which means that they have grown up in different social and cultural environments to their more politically entrenched ancestors. The various aspects of heterogeneity between the South and the North Korea are shown in Table 3.

The differences between the South and the North Korea have increased because of the maintenance yet oppositional aspects of each ideological system, and the values and life-style associated with them.

Table 4: The aspects of South-North Homogeneity

	South	**North**
Social Value System	Comparatively strong Collectivism Confucian values	Strong collectivism Confucian values
Nationalism	Strong nationalism	Strong nationalism (Socialist Patriotism)

(Source: Lim & Chung 2004: 191)

In consideration of the aspects of South- North homogeneity, both Koreas have shared similar social value systems and nationalistic principles based on Confucianism and strong collective identity. This may imply that traditional values can still operate in both Koreas. Though the Korean War has intervened it is still the case that particular configurations of Korean Nationalism are still related to a more archaic model of post-colonial resistance to Japan and its culture(s). Yim has stated that 'in North Korea, literature and the arts have been conceived of straightforwardly as a means of legitimating the Party's thought in North Korea' (Yim 2002: 39).

Cultural and artistic activity in North Korea has focused on the development of legitimising the regime since the 1960s. This brand of socialism, based on strong censorship oppresses the freedom of artistic self-expression, and arts activity has largely operated as tool for the political propagation. Until the 1980s, cultural exchange between the South and the North Korea was mostly prohibited, and artistic expression of South Koreans creating work about North Korea was strictly banned by the government.

4.3.2 Socio-cultural exchanges for reunification

The socio-cultural exchanges between the two Koreas are irregular and few people have been engaged with them. The possibilities of socio-cultural exchange in North Korea are very limited because the government entirely controls the flow of information. However, the cooperation between the two Koreas has increased since the1980s. From the sixth republic of the *Rho Tae-woo* (1988-1993) government, South Korea started to open the door towards North Korea through the, '7.7 special declaration for unification' in 1988. It was based on the desire to recover the homogenous cultural identity between the two nations as a possible foundation for reunification, and promoting broader cultural exchange. Thereafter, each comprehensive cultural policy includes the strategy for the case of reunification (Yim 2002:41).

In the next republic, the government of *Kim Dae-Joong* (1998- 2003) enhanced the exchanges in the social, cultural and economic sector under the 'Sunshine policy', which sought to support North Korea, not merely through cultural resources but through direct economic support. After the '6.15 Agreement' in 2000, closer ties developed between South and North Korea. Visits to North Korea in various fields, were calculated by the Ministry of Unification (2004), and this is shown Table 5.

The table (Table 5 in the next page) shows, how economic cooperation and tourism constituted the main part of the exchange between the two nations. These areas of cooperation have become varied and broader. Transportation, communication, academia and other areas have gradually increased their levels of collaboration and exchange (Lim & Chung 2004). In the economic field, the *Gaeseong* industrial complex in North Korea benefits from South Korean investment and is now functioning as a cooperative venture. In the tourism field, *Geumgang* Mountain, also situated in the North, has been opened to sightseeing tours, and North/South exchanges occurred more frequently than ever at all levels and in all areas-in late 2006. However, this cooperation has been challenged by the political disputes in 2010.

Table 5: Visit to North Korea by fields

Unit: Number of Cases (Number of people)

Fields	Applied	Approved	Rejected	Withdrawn	In Process	Accomplished
Separated Families	64 (6,000)	62 (5,996)	1 (1)	1 (1)		53 (5,918)
Economics	1,462 (14,371)	1,353 (13,840)	12 (66)	89 (452)	6 (18)	1,228 (12,128)
Academics	98 (1,517)	90 (1,439)	3 (4)	5 (74)		80 (1,347)
Culture, Art	98 (1,943)	91 (1,894)	4 (31)	3 (18)		68 (1,698)
Athletics	193 (2,908)	188 (2,869)	1 (3)	4 (36)		168 (2,267)
Religion	141 (1,797)	128 (1,476)	8 (33)	11 (288)		105 (1,327)
Media, Publication	111 (1,015)	96 (754)	3 (8)	12 (252)		86 (712)
Tourism, Project	1,573 (16,575)	1,561 (15,673)		13 (903)		1,520 (14,951)
Transportation Telecomm	477 (3,076)	472 (3,064)	1 (3)	4 (9)		464 (3,021)
Science, Environment	54 (376)	50 (348)		4 (27)		43 (280)
Light Water Reactor	1,083 (15,925)	1,077 (15,742)		6 (183)		1,066 (15,568)
Humanitarian Aid	855 (8,307)	805 (8,050)	1 (2)	41 (231)	4 (20)	768 (7,876)
Others	153 (7,208)	138 (6,786)	9 (228)	5 (194)		129 (6,682)
Total	6,362 (81,018)	6,111 (77,931)	43 (379)	198 (2,670)	10 (38)	5,778 (74,135)

(Source: Ministry of Unification 2004 cited in Lim & Chung 2004: 187)

Jonsson (2006) has presented a perspective towards Korea reconciliation. He claims that socio-cultural exchange and cooperation between the two Koreas could lead to the eventual unification of Korea. He argues that the unification in Germany was based on socio-cultural exchanges and cooperation between people, which developed a core value system which resisted competing political ideologies. Jonsson states that

> socio-cultural exchanges and cooperation encompassing the
> fields of science, culture as well as the arts, religion, sport,

> media and publishing, popular culture, tourism, South Korean aid to North Korea, exchanges of divided families, all in their totality… (Jonsson 2006: 1).

These are the possible conditions of a similar re-unification as the German state. Lim and Chung (2004) also stated that reunification is possibly enhanced by social and cultural exchange. Social and cultural integration between South and North Korea can help develop political stability as well as contribute to recovering emotional homogeneity. The influence of social and cultural integration is crucial regarding values and attitudes, which affect politics and economics. Humanitarian exchange and cooperation in the fields of academics, literature, art, religion, media and sport are more involved in daily life rather than within political and economic circles, therefore, for the reunification of the two Koreas, mutual cultural understanding should be encouraged (Lim & Chung 2004).

Lim and Chung (2004) have suggested methods for current socio-cultural exchanges. Firstly, the socio-cultural exchange should be transacted via an open communication network and this network should be free from political influence. The socio-cultural exchange between the two Koreas has always been influenced by political conflict. In the past, the political situation prevented economic transaction and cultural activities. Secondly, a standardised policy of national mobilisation no longer operates because society has become diversified in groups, generations and growing intellectual level. Therefore, various forms of cultural exchange and cooperation are a more effective way to draw the national consensus. Thirdly, both South and North Korea should be reformed and changed through the socio- cultural approach. The social and cultural understanding and exchange make it possible to overcome the exclusive sentiments of states in confrontation. Finally, democratic education should provide ways to promote mutual understanding and both Koreas should appreciate and accept their differences to promote reunification (Lim and Chung 2004: 180).

The two Koreas still have more cultural homogeneity rather than differences in ethnic, language, history, traditions and sets of cultures. If the frequent socio-cultural exchanges in various fields and humanitarian aid to the North Korea continue, it will reduce the political tensions and promote mutual understanding, which will contribute to the foundation of the reunification of Korea.

4.4 The image of Korea from European Perspective

One of motivations to build my own research model, was to show and promote Korean indigenous culture to Europeans, and was inspired by looking at the European perception of Korea. The perspective of European people towards Korea seems to be particularly focused on both the war-time history of Korea in the middle of 20th century and the Korea that is part of the East Asian Economic miracle. However, many Europeans have no images of Korean culture and its cultural identity compared to the visual evidence drawn from China and Japan. Lewis states that 'China, with its mandarins and Great Wall, has an identity; and Japan, with its geishas and Sony Walkman, has an identity, but Korea usually draws a blank in the minds of Europeans' (Lewis 2005: 4). There is a clear lack of understanding of the wider cultural environment of Korea. I will first discuss how the first information about Korea emerges in Europe and look at the possible impact of the cultural image of Korea in the West.

Son (2007), reviewed JI-Eun Lee's book 'Distorted Korea Lonely Korea', and stated that the presentation of Korea was purely based on the observation of Westerners. Lee's analysis was inspired from Edward Said's 'Orientalism', and sought to address to the process by which Korean images and identity is conceived by Western critics, practitioners, and ultimately, the general public. Lee criticized the transformation of images through a Western centric perspective.

> Western perception of Korea during late 19th century was negatively described as 'a distinctive race; discrimination of females and the patriarchal system as a symbol for Korea's backwardness; and disclosed female costume as a symbol for Korea's isolationism….peculiarity and exoticism of Korean daily life; the beauty of Korean nature but the filthiness in surroundings (Son 2007: 185).

This discursive information was subsequently reproduced by Western authors and this image of Korea was transformed and consolidated as an apparently 'objective' view.

By contrast, the British perception of the *Joseon* Dynasty (1392-1910) in the late eighteenth was different. Koh examined the travel literatures of four British authors; John

Green (d. 1757), William Robert Broughton (1762- 1821), Basil Hall (1788-1844), and John M'Leod (1777-1820). Their expedition to *Joseon* aimed to get preliminary information for trade prospects.

> From Broughton, Hall and M'Leod's narratives, it can be said that British perceptions of *Joseon* Korea at this time were characterized by a people who, while displaying marks of discipline and the capacity to be polite, sociable, and generally of good behaviour, were firm in their wish not to interact or deal with foreigners outside of select or known regions, and a government who had strict control over their people who dared not defy orders from above (Koh 2006: 126).

These British observations described the Korean's individual propriety and hierarchical social structure, and viewed Korea as one of the 'civilised' nations. Another British explorer, Green mentioned that the Korean culture is similar to the Chinese as 'improved' or developed, and he too, considered that Korea was a more civilized nation.

Jung states that another misconception was the expression 'Closed *Joseon*' which also can be translated as 'Hermit Kingdom' (Jeong 2007: 192). This is related to the national isolation policy of the *Joseon* Dynasty during the late 19th century due to the enforcement of dominant countries, looking for colonial expansion. This policy was to protect the *Joseon* Dynasty from the imperialistic invasions of Western countries and Japan. However, the isolation period was short, and lasted for only ten years (1863- 1873), during the whole period of the *Joseon* Dynasty which lasted 519 years. This expression was continuously used in the Japanese colonial era and it has passed into history as a negative way of viewing Korea. Shultz (2006) traced back the term 'Hermit Kingdom' through looking at the Griffis' book. Shultz stated that 'In the late nineteenth century William Griffis (1843-1928), then residing in Japan, wrote a book titled *Corea: The Hermit Nation*. Griffis had spent years living in Asia and came upon this title as a catchy way to describe Korea, and unfortunately the name stuck' (Shultz 2006: 107).

William Griffis had little information about Korea. He made this title in part because Korea is not known to the western world. Somehow, this term became the clue in perceiving an image of pre-modern Korea to the outside world. These reasons, the short

term isolation policy and the title of a popular book, has created inappropriate symbolic images of Korea as exclusive, uncivilized and isolated.

In the twenty first century, for European people and Americans, the most prominent historical image of Korea remains the Korean War. Western points of view about Korea may be static, which is to say, have not changed over time in their memory. This extends to the image of South Korea as still in poverty and under developed. However, South Korea has been transformed into a modern state in less than a half century facing many difficulties, such as post war poverty, confrontation with the North, and lack of natural resources, including a legacy of colonial rule.

> Korea's industrial and economic growth has been outstanding
> since the 1960s. The GNP per capita grew from $82 in 1962 to
> $1,000 in 1977, and then to $10,000 in 1995. Today, the size of
> the Korean economy ranks 13th in the world (Kim 2005: 37).

A successful Information Technology industry, car-making and domestic appliances and shipbuilding have resulted in the emergence of global scale companies such as Samsung, LG, Hyundai, Kia and Daewoo which are well known commercial brands in the world. The scale of annual trade of South Korea in 2007 was ranked 12th in the world, and South Korea has developed the qualitative and quantitative sides of the economy. A positive image of South Korea has been projected to the world through holding major international sporting events such as the Olympic Games in 1988 and the 2002 FIFA World Cup as a co-host.

By contrast, North Korea provokes negative images of poverty and totalitarianism, based on human rights issues; the complicated politics of nuclear weapons; and the isolationist agenda of *Kim Jung-il*, all of which are viewed with concern by the rest of the world. A particular anxiety arises with North Korea's attempt to threaten South Korea, and implicitly, the rest of the world, through nuclear arms. Stoessinger states that 'in April 2003, North Korea became the first country to withdraw as a state party in the NPT's (Non-Proliferation Treaty) thirty –two-year history' (Stoessinger 2008: 88). Inevitably, this increases the political tensions and confrontations in the North East Asia. However, though

North and South Korea have different ideologies, social systems and different cultural resonances, North Korea, is often confused with South Korea in the Western imagination.

> Oftentimes, when foreigners think about Korea, they simple-mindedly view both Koreas as one nation. This can be quite embarrassing to many people in the South, because they know what kind of a state the North Korean regime is, with its record of military bullying, its nuclear diplomacy, its human rights violations, its strange tyrants, and so on (Lee 2007).

Nowadays, many foreign people cannot distinguish North and South Korea. This still partially influences the undermining of the image of South Korea, which has gradually developed and refreshed its national brand. It emphasises that the North and South Korea should not be viewed as 'Korea'. Arguably, though South Korea has successfully modernised and democratised its culture, there is still a lack of positive and authentic cultural images available to European culture. This is one of the chief motivations in creating my digital animated documentary.

Nowadays, both advanced and developing countries are seeking to create a national brand based on cultural activities, for the benefits of their industry, tourism and economy. This is part of national competitiveness within international society. Korea has an insufficient or compromised national brand compared to its economic and social status in the world. Korea should build a better image through exploring further its cultural value and the advancement of authentic Korean identity in the correction of distorted historically determined images through sharing the Korean cultural context in an international society.

Chapter 5
OVERVIEW OF PREVIOUS WORKS

5.1 Introduction

This chapter shows an overview of previous projects similar to my own, helping me to understand how cultural value and knowledge is created through such applications. Restoring architecture in a digital format has been carried out in various fields by Universities and companies. These previous works have primarily focused on delivering the knowledge about the architecture itself, and most significantly, its physical characteristics and landscape, within the context of its historic background. Looking at previous cases enables me to better understand the use of digital models and develop my own concepts. Allen states the benefit of using digital models to engage with cultural heritage: 'It's important to keep an accurate record of these sites current conditions by using 3D model building technology, so preservationists can track changes, foresee structural problems, and allow a wider audience to virtually see and tour these sites' (Allen 2003: 32).

This digital form of presenting architectural structures has created a new way of approaching issues of preservation and conservation, offering audiences an alternative to actually visiting the sites. Digital forms engaging with cultural heritage can record pertinent documentation and visual records for the future, and are not subject to the physical problems of the real architecture, such as erosion, damages and repair. Crucially, too, such models can offer ideas about the 'meaning' and 'impact' of such buildings in a particular context, and as the embodiment of certain ideas and principles.

Dorsey and McMillan (1988) stated that the advantage of computer graphics is that they have massively impacted upon the drafting process of architectural developments, due to the rapid modifications possible to achieve using modelling and rendering systems and software. Cicognani (2000) notes that the mixture of using traditional and new technology

can achieve a high level of flexibility for the work process. Liu et al. (2006) also suggest that such applications create a new 'digital heritage' as they facilitate new ways of representing, analyzing, manipulating and managing extant physical materials. This offers various new sources for education and entertainment, including for example, advancing and tracking the development of the urban city environment. These technological aids enable photorealistic visualisation, and as such, realistic representation in a digital format speaks to the idea of developing a cultural heritage, both for digital providers and potential consumers.

Using three different cases which have used digital based architecture I will examine how digitalising is a useful approach in various fields, providing effective analytical, creative and aesthetic tools. These cases are 'The Glasgow city urban 3D-model' project in Scotland, the '*Anac*-gung palace-Digital restoration' project in South Korea and 'The North head' film project in New Zealand. Although, these cases have a common base regarding restoring architecture in a digital format, each model has different purposes and benefits.

5.2 Overview relevant previous works – The restoration of architecture in a digital environment

5.2.1 'The Glasgow city urban 3D-model' project

Pritchard, director of the Glasgow city urban 3D model project, states that

> the identified goal was the delivery of a universally accessible,
> responsive, easy-to-use, interactive model of the River Clyde
> Corridor and the City Centre, compatible with other elements of
> the Council's e-planning service (Pritchard 2008: 2).

The primary objective of this project was to obtain feedback from the citizens of Glasgow and encourage their participation in environmental development and urban planning. Glasgow City Council employed various digital simulations as media to allow easier access for a public audience. This urban 3D model project can be accessed online at

www.glasgow.gov.uk/urbanmodel. The models effectively presented the proposals of planners and designers through the virtual renditions available in a photorealistic digitalised form.

Such 3D visualisation provided a focus for a community's discussion of design ideas; it guided the members of the community through the design process, and raised public awareness about the development of the environment. This facilitated more effective communication. Such environmental planning using public space required sensitive communication between the provider and eventual user and consumer (Kheir 1999: 92). Computer graphic images become effective tools to explore the ideas of architects and planners before committing to the project, and enable such ideas to be modified in the light of public comments and opinion. Community members are able to, therefore, more fully understand social and environmental planning without physical and material intervention in real world contexts (Al-Kodmany 1999: 92).

The Glasgow city urban 3D-model project was a favourable way of planning for regenerating the urban environment. The project has been developed for Glasgow City Council by the Digital Design Studio (DDS) of the Glasgow School of Art in April 2005. This project aimed to produce the most realistic 'restoration' by the use of high end digital techniques and the collection and adaptation of large amounts of related research data. This concept of 'digital restoration' is important because it suggests that material environments can in some way be preserved, improved, and maintained by their new virtual context.

This commissioned project has developed two kinds of 3D models of the city; a low-resolution model for on-line access and a high-resolution, photo-realistic one for urban planners, designers, and social policy makers. The on-line version allowed the general public, planners, council staff and industrial partners to view the model in real-time through the Council web site. The on-line model allowed fast updates on the planning side and enabled an instant response to those changes from the public audience. Thus, the evolution of the project developed with input from both provider and consumer.

The high-resolution 3D model included greater detail and was designed as reference for the industrial partners. It included the geographic terrain and every architectural structure

within the described project area. This became the source for printed material, animation and a basis for design reviews between planners, architects, engineers, etc. By providing accurate digital visualisations of the proposed development the gap between the virtual construction and the real environment was decreased (Pritchard 2008).

The technical process of this project provides a model for other projects which use digitally visualised urban environments. One of the crucial elements of this project was the collection of accurate data to construct the virtual Glasgow urban model. The accuracy focuses on the building's height, footprint and fenestration. The architectural detail of digital buildings sought to achieve accuracy in the fenestration of 200mm tolerance across the sampled area. This represents a highly accurate model in terms of the size of area being measured and visualised. To achieve such high accuracy, in particular, for the high resolution model, this project used three methods of digital documentation: aerial photogrammetry, 3D laser scanning and ground-based digital photography. The use of these three techniques produced a complete digital model, with more accuracy than previous methods (Pritchard 2008).
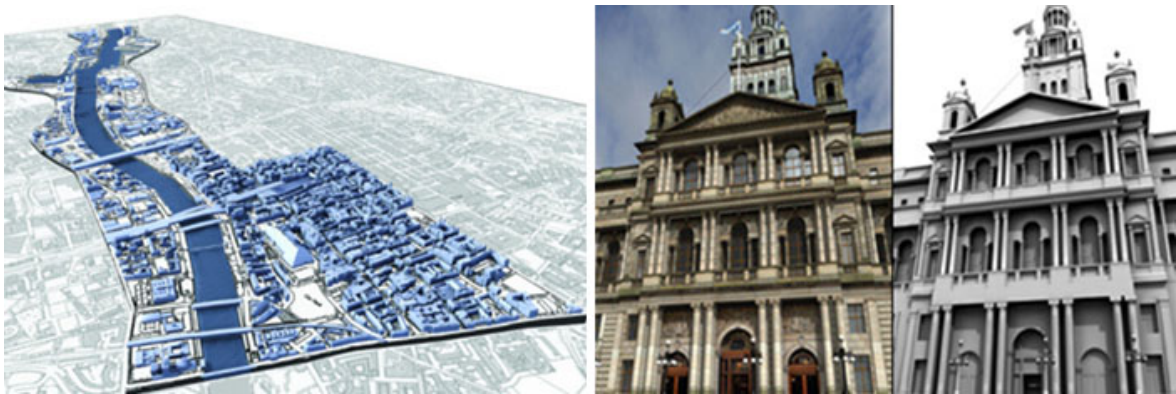
Figure 5: A partial 3D- model of Glasgow and a high resolution model

Aerial photogrammetry is based on providing 6cm of data for each pixel. It provides a 2D orthographic image map for modelling and texture sources in 3D graphic software. It also provides reference for the digital terrain and the surface models of selected areas. The combination of sources gives planners a three dimensional foundation in which visualisations can be constructed. Pritchard director of the project, states that: 'the placement of buildings based on existing orthographic information also poses a problem' (Pritchard 2008: 2).

Using only 2D orthographic imaging for the building footprints might produce over-simplified results and lead to overlapping between the buildings, façade, canopies and overhangs on the street. The application of the 2D images, therefore, has limitations when building 3D models. In order to solve this problem, both aerial photogrammetry and ground based 3D laser scanning are used to provide detailed and accurate information. Aerial photogrammetry provides the basic framework and 3D laser scanning operates to create detailed 3D models for each block and building.

Ground-based high-definition 3D laser scanning is used to provide accurate positioning of structures and the position of façade details. It provides the exceptional accuracy that traditional methods of data collection do not. It has the added benefits of economy, efficiency and speed. Photography is produced through the use of a high resolution digital camera, equipped with a wide angle lens. It enables a full façade to be photographed within one image and after being modified in PhotoShop, it provides a texture map for the 3D geometry model where 3DS Max is the primary tool for construction (Pritchard 2008).

The completed 3D development of Glasgow can be used in various fields such as marketing, for example, often used as a tool to boost tourism. Key though, remains its use in public planning. It is an effective preparatory tool in the development of evacuation plans for emergency services, transport systems and flood planning. Inevitably, it has been used as a public relations tool in allowing more direct access for the public to the work of the City Council. Council leader Steven Purcell states that 'Using cutting edge technology, we can map our development plans in a way which has never been done before, allowing the public to assess planning applications in a virtual form'
(see http://news.bbc.co.uk/1/hi/scotland/glasgow_and_west/6651775.stm).

The benefit of this project provides an effective way of communication between the citizens and policy makers during planning. This interactive method encourages the movement towards consensus between consumer and provider, and in the service of the public interest. The benefits of this project can be summarised as:

- better understanding of the regeneration of Glasgow,
- improve participation in Glasgow's development,
- explaining the impact of development,

> • promoting regeneration, and
> • improving the quality of all development.

The Glasgow Urban 3D modelling project creates a provisional model for environmental and architectural planners, but crucially opens up a discourse with the public about the value and significance of cultural heritage.

5.2.2 '*Anhak-gung*' -Digital restoration' project in South Korea

> Some of the questions of new media revolved around opportunities in representation - hence the rise of visualization - the contribution of new media would become their ability to produce new and otherwise unrealizable outcomes for social communication (Flew 2002: 12).

The digital re-creation and representation of historic architecture, which has been destroyed, has become popular in South Korea, because such 'restoration' effectively allows access to historic knowledge which has seemingly been lost. One project is to restore the *'Anhak -gung'*, which is the largest palace built during the kingdom of *Goguryeo* (37BC- AD668). This model has been restored using Computer Generated Images by the 'Technology Innovation Centre for Virtual Reality Applications' (TICVRA) in South Korea. The goal of this digital restoration project is for preservation, education and entertainment through exhibition in museums.

The project attempts to depict the scale and aesthetic significance of the palace, through reference to historic documentation, and interpreted and explained as a digital narrative. The '*Anhack*-gung' was built by the King of the *Goguryeo, Jangsu,* after he had moved the capital city from the *Guknaesung* to *Pyungyang* in AD 427. The '*Anhak-gung*' palace was the focal point of the new capital city. The circumference of '*Anhack-gung*' is 622m and its area is about 380,000 m^2, which symbolically illustrates the national power of *Goguryeo* Kingdom in that period.

This significant cultural asset, the '*Anhack-gung*' palace was ruined over time, and only the palace site remained. This project digitally restored both the interior and exterior of buildings of the five blocks within the palace compound. The process of work is based on

using historical building plans maps, and other historic records. Cad software is used for the modeling work, and the data is then transferred to Maya 3D software. Mapping texture, lighting and rendering are also done in Maya. One of the significant projects is that of restoring the '*Chimi*' (decoration of the end of the ridge of the roof). It was recreated in clay as a mock-up model and then, it was 3D scanned to get accurate 3D digital data. This data was transferred to Maya as modelling data (Unknown 2005).
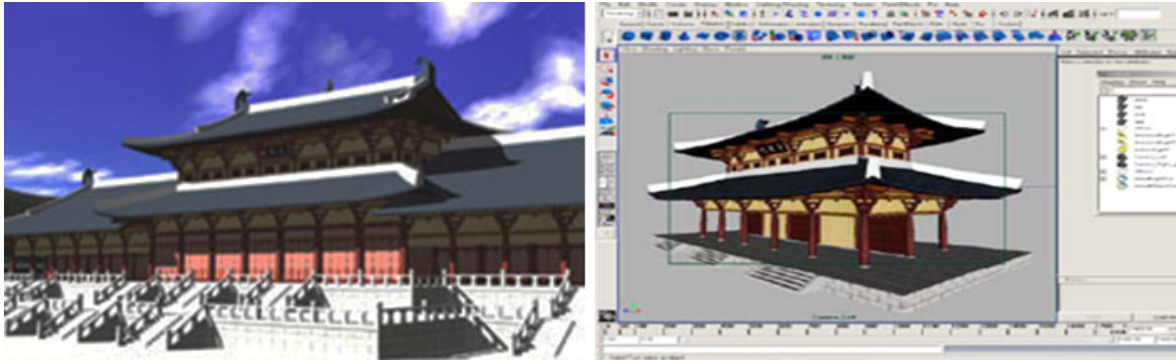
Figure 6: '*Anhak* -gung' project and its digital process in Maya graphic software

To give a more realistic representation to audiences, the project is presented in 3D stereo (the Three Dimensional Stereoscopic way). The digital narrative '*Anhak-gung'* is six minutes and 30 seconds long and it was screened at the National Science Museum. This project imparted knowledge of architecture unknown to the audience. This digital form of visualisation enables a successful 'restoration' of a historic building in a virtual form, something which at least preserves the knowledge of the building in a more vivid way, and which at any rate works as a substitute for a building which could never be actually restored. Tasli and Sagun stated that 'latest developments in computer graphics are opening up new frontiers for more efficient uses of digital media for architectural design' (Tasli & Sagun 2002: 185).

It also successfully provides audiences with a historical consciousness as well as with a general point of social and cultural interest. Furthermore, the three dimensional stereoscopic film enables the audience to become more interactively involved with the environment by feeling immersed in the screening space.

5.2.3 'The North head' film project in New Zealand

Burnham states that the new type of art based on the latest technology revises artistic and social perception:

> the continued evolution of both communications and control technology bodies a new type of aesthetic relationship, very different from the one-way communication of traditional art appreciation as we know it (Burnham 1970: 95).

The utilisation of digital technology, as has been stressed above, has been used to restore aspects of knowledge about the past, as it has been embodied in architecture. This enables a more specific address of local cultural heritage, and helps to promote its value. Crucially, the digital restorations, and digital re-constructions, operate as another form of historic documentation, and it is this aspect that is very important in my own work. New immersive or exhibition environments using digital tools provides opportunities for audiences to 're-experience' historic events. The 'North Head' film is based once again on extant historical documentation, and the work is directed to tourists and local people, and is created through digital visualisation. This film was developed under the Virtual Heritage Network, which has been designed to be an authoritative information portal for the utilisation of technology for education, interpretation, conservation and preservation of Natural, Cultural and World Heritage.

The historic 'North Head' film project has been produced by the New Zealand Department of Conservation (DOC). The North Head was built as one of the defence forts at the entrance to Auckland's harbour in the late 1800s. This fort installation expanded as part of New Zealand's coast defence during the First and Second World Wars. This area was facilitated with hidden guns, searchlights and other fortifications, which makes this area an historic site. This historic area has been preserved and managed by the Department of Conservation
(see http://www.doc.govt.nz/conservation/historic/by-region/auckland/auckland-area/north-head-historic-reserve/).

Figure 7: Images about the North head film

> Virtual heritage created an effective "restoration" of these 1890
> era forts without disturbing any of the fabric from other periods...
> 3D animation was the only viable way to give context to the
> existing site as it had operated in the 1890's with its unusual
> configuration of rare disappearing guns. Dave Veart, the DOC
> archaeologist who also narrated the North Head film, has
> watched the reactions of hundreds of visitors as they view the
> film (Keenan 2006).

For historical preservation, the North Head site has been restored. This project documented
by a 16 minute film, explains the cultural landscape of past times effectively and provides
historic knowledge as a form of entertainment. It also increases the interest from local
people and promotes tourism and understanding more about the sites history, geology and
ecology.

Dept. of Conservation, historian Macready (2006) states,

> …this kind of 3D animated reconstruction is bringing the past to
> life for visitors. We think the film has been very successful in
> bringing colour, movement, interest and a far better
> understanding of what the fort looked like in the 19th century to
> our interpretation of North Head (Keenan 2006).

This project is also based on the restoration of historic site environment using 3D graphic
techniques, which exhibits potential uses for the preservation of the local cultural
properties, and it is successfully operated as an effective tool for education, entertainment
and tourism. This project inspired me to develop my own graphic project for the

dissemination and preservation of local culture in a digital format. This case shows how to promote local cultural heritage as a desirable case.

5.3 My art practice- research model

> The visualization of cultural heritage is not a new phenomenon, the past has for centuries fascinated people in the present…..What is being attempted now with computer graphics is merely an extension of this, what is different is that now images appear far more realistic (photo-realistic) than paintings and drawings, and they are more readily believable as a truer interpretation (Ogleby 2001: 1).

My practical art model is involved in restoring Korean sacred architectural buildings in a digital format for European audiences to get an idea of Korean indigenous cultural contexts, Korean Buddhist monastic tradition and the aesthetics of the sacred architecture. My approach to the Korean Buddhist culture using digital visualisation has been influenced by my subjective interpretation looking at artistic aspects. This is a crucial point because my purpose for delivering Korean indigenous culture for European audiences is not linked by a religious bias but an explanation of an artistic activity. Such an approach will encourage the dissemination of Korean indigenous culture to Europe, but in a way which promotes contemplation and levels of philosophic engagement.

Displaying Korean indigenous culture through its religious cultural assets, in the more universal representative form of a digital documentary narrative, enables me to exhibit work for European audiences. It is my view that Korean sacred culture may be shown through creating a specific Buddhist monastery, as it shows Buddhist art and the idea of 'spiritual paradise'. The 3D computer environment enables me to construct symbolic representations of shrines, sculptures, statues, paintings and patterns with the unique style of Buddhist monastic environment. Further, the construction of a documentary in four distinct phases, informed by music made at the monastery and dramatised by a poetic commentary, seeks to prompt an understanding of the 'meaning' in the aesthetics, and a transcendent response.

By placing this knowledge in a fresh cultural context, it is hoped that the human and

spiritual values it represents can contribute to dissolving conflicts in ideology, religion and politics, which can so often divide humanity. Understanding different kinds of civilisation could achieve a more desirable 'cultural' globalisation, which is not concerned with political and economic practice. Presenting Korean cultural forms to European audiences may be an effective way to provide new cultural knowledge.

Godin and Beraldin states that 'the capacity to create, display, and manipulate a high-resolution 3D digital representation of an existing object's shape and appearance can play a significant role in the area of heritage, comprising museum collections and archaeological objects and sites' (Godin et al. 2002: 24).

Liu (2006) adds that digital heritage is a developing research topic in the past few years. Its objective is to find new ways of representing, analysing, manipulating and managing different kinds of cultural objects and artefacts, but in ways, which reveal their historical and cultural significance. Nowadays, special attention has been paid to surrogates of fragile physical objects, enabling rare and breakable materials to be preserved and analysed. The modelling of ancient architecture, such as the monastery I am representing, is an important step in creating a digital heritage system. My work is part of the on-going development.

I have assessed three cases which explore restoring architecture in a digital format and these studies have enabled me to better understand the restoration of architecture. The first case, 'the Glasgow city urban 3D-model project' in Scotland operates as a method of communication between citizen and policy maker regarding the regeneration of the urban environment in the city of Glasgow. This also enables people to be aware of future plans for the city and improves the quality of the development. This shows that the 3D visualisation can successfully serve as the tool for the diffusion of architectural information for consumers, which forms the basis for developing my work regarding digital restoration.

The second case, '*Anhak-gung*' -Digital restoration' project in South Korea is concerned with providing historic knowledge to audiences for education and entertainment. This informed me how to visualise actual information, focusing on the educational aspect.

Particularly, this project related to Korean historic architecture helped me to decide the level of precision and the development of a poetic narrative in my graphic work. The final case, the North Head Film Projects in New Zealand explains the historic cultural landscape, and this offers people the chance to understand more about the site's history, geology and ecology. The digital restoration of buildings with their natural environment provides historical, geological and topological knowledge, which is central to the structure of my artwork to consider the relationship between buildings and the natural environment.

These three cases offered more understanding of the advantages of digital environment for my practical art work. 3D Digital environment is an effective tool regarding the restoration of cultural heritage. This way of visualisation has benefits such as overcoming the limitation of a place to exhibit, easily disseminating cultural knowledge, preserving cultural heritage in a digital environment, encouraging the education sector and promoting tourism, contributing to plurality and accessibility by audiences in museums and galleries, and inspiring artistic creativity.

My practical art work is built using historic and architectural data via digital representation like these previous cases. However, the distinctive form of my work is that I am using my distinctive identity to offer my own subjective interpretation of both the architecture and its symbolic and philosophic purpose, to reveal the sacred world and its spiritual agenda in South Korea. I particularly wish to visualise a person's psychological and emotional transition from the mundane world to the Buddha land, and the spiritual ascension of people committed to the Buddhist faith. I use symbolic features which relate to the spiritual condition of Buddha's world, and to explore the possibility of a Buddhist's view of 'paradise'. This is presented in a documentary style which acknowledges subjective experience as 'real' and 'recordable' experience when represented in this way.

My practical art work consists of three aspects: the restoration of a distant architecture in South Korea, drawing upon actual historic records and architectural blueprints; the implementation of my subjective artistic interpretation in representing Buddhist philosophy and experience; and the creative expression of these ideas in a 3D digital environment and animated documentary narrative.
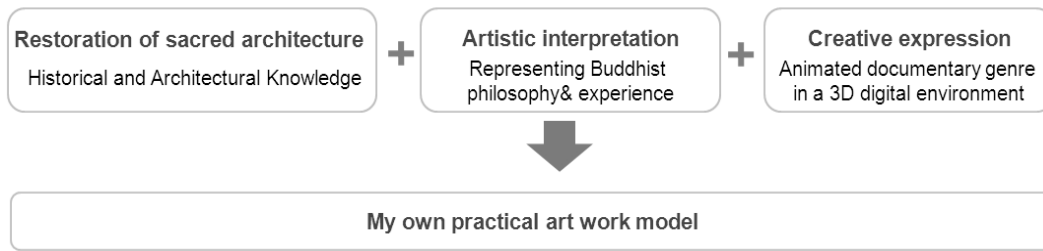
Figure 8: Three aspects of my practical art work in technical and artistic aspects

I believe that this is an act of 'Digital Restoration'. Normally, 'restoring' is about the physical and material restoration of a building, but I believe 'digital restoring' is about restoring the idea or meaning of a building or object in a new 3D environment. This is a big part of my practical model for revealing cultural heritage, and is especially embodied in the idea that I am seeking to dramatise an environment, not a character, and ideas, not conversational exchanges, in an animated form. I am making a documentary which seeks to communicate 'the sacred' and 'transcendent feeling' as if they were as real as any everyday 'real world' experience.

The outcome of my art work, a 3D digital narrative, will be exhibited at museums or galleries to illustrate aspects of the indigenous culture of South Korea to European audiences for education and entertainment purposes. The representation of artworks in an exhibition is considered as a means of efficient communication in Europe, in the sense that the context invites an open interpretation of the material, *as art*. I view my 3D digital narrative as an art work, and consequently, this represents my own cultural and artistic desire to transmit an idea of Korean cultural heritage in an international context, free from dominant political, ideological and religious discourses.

It can be argued that my practical art work brings new knowledge to audiences compared to previous works, by using this artistic approach rather than one which has overt social or cultural purpose. For the background of my digital storytelling and the restoration of a Buddhist monastery compound, the '*Songgwangsa*' *Seon* monastery complex has been chosen. The virtual restoration of the buildings is based on the actual blueprints of the real buildings, in order to achieve correctly proportioned models and realistic depictions.

The entire graphic project falls into four parts. Each part deals with different issues engaged with sacred architecture. The first and the second part seek to present actual information about the characteristics of placement of a monastery compound and the construction process of a wooden building. The third part concerns the aesthetics of sacred architecture and landscapes in a monastery by showing various buildings focusing on the viewers' optimum visual angle. As I mentioned above, the fourth part is a digital narrative visualising Buddhist's spiritual world, depicting the religious and symbolic representation through my own subjective interpretation. Consequently, I have engaged with the 'spatial composition' of the monastery by analysing three further aspects helpful for digital construction, here presented in the next chapter: the Narrative structure of Buddhist cosmology (Yang 1999), Space syntax (Kim 2007) and the observer's visual experience in the monastery itself (Chung 1989). The characteristics of spatial composition, related to the sacred message implied in the building, provides the basic concept to my own storytelling, and essentially 'dramatises' environments and architectural artefacts.

I am hoping my audience will be the general public who are curious about the international cultural context, and wish to see different approaches to presenting it than they may be familiar with from news coverage. My audience may also be interested in Buddhism, and this might include scholars, artists and architects. It is hoped that the audience may gain new cultural knowledge and enjoy a spiritual experience. Cultural traditions and the indigenous cultural base of any one country are valuable resources for humanity, in general, and my work encourages the need to preserve different ideas about humanity in order to bring benefits to all. Sharing cultural knowledge between Europe and South Korea for the benefit of humankind, and the development of such cultural knowledge gives me motivation to build practical art work, and create a new animated genre of documentary.

Chapter 6
KOREAN SACRED ARCHITECTURE AND *SONGGWANGSA* *SEON* BUDDHIST MONASTERY

6.1 Introduction

Following on from the three case studies in the previous chapter, in the imminent discussion, I am addressing my own choice, which seeks to show how a specific engagement with a monastery building reflects the geographical, cultural, aesthetic and policy concerns expressed in the three previous models, but which is also used to provide an artistic interpretation of Buddhist philosophy.

This chapter is concerned with exploring the aesthetics of South Korean Buddhist architecture related to the practice of Korean *Seon* Buddhism, and will review the specific architectural details of monastery buildings as three theoretical approaches in spatial composition, and spiritual meaning.

The practice of Buddhism in South Korea has a history which dates back to the 4th century. The development of the religion over this extended period means it has evolved into a form which has become particular to the region. This incorporation of local beliefs and practices means that the Korean version of *Seon* Buddhism is distinctive in its practice and expression. Kim states that

> today, nearly one quarter of the population are avowed Buddhists. Moreover, even those with different beliefs have been influenced by Buddhist teachings because of its long historical presence (Kim 2005: 62).

This distinctiveness is also visible in the architecture associated with the religion, which is more extensively decorated than Confucian academic houses to suggest symbolic meaning. The long relationship between Buddhism and the Korean people makes its religious

architecture an example of a specific regional heritage, culture and spiritual identity, and this is the significant motivating factor in my choice of subject for study and investigation here.

In order to explore the aesthetics of traditional buildings, I have focused on the spatial composition and topographic placement of the Buddhist monastery compound. This is directly related to my research in regard to both the theoretical context, outlined through the three previous practice models, and the visualisation and creative process of the 3D digital artwork in progress. I have looked at Yang's (1999) research about Buddhist cosmology, Kim's (2007) research on 'Space Syntax', and Chung's (1989) work on the viewer's visual perception, to analyse the particular spatial composition and placement of the Buddhist temple compound. Through studying these aspects, a certain kind of 'visual beauty' of the Korean monasteries is identified and defined. I have chosen the *'Songgwangsa' Seon* Buddhist monastery to be exemplary of all three areas of the three theoretical perspectives above, and have made it the subject of my artwork since each of these key areas of research can be demonstrated by examples found within the temple compound. Kim stated that

> the intellectual and cultural backgrounds that produce specific architectural forms differ according to cultural zones (Kim 2007c: 44).

This is significant in my own work as the monastery clearly reflects the indigenous and spiritual culture of the region. Architecture embodies the traits of a place. Architecture is not merely the presence of visible and functional objects; it embodies the characteristics of space, the relationship with surroundings and the socio-cultural make up of the locality. Furthermore, the principles in the construction of the monastery are a reflection of its own traditions and philosophical thought, which encourages the development of unique styles of architectural form and decoration embodying philosophic significance for the people of the region. This is informed by Korean geomancy (*Kor. Pungsu*) and Buddhist and Confucian outlooks, which are largely supported and endorsed by governmental, social and cultural figures of high standing. These all affect the formation of traditional South Korean architecture and its own style, which produces the specific knowledge of Korean Buddhist identity.

6.2 Korean Buddhism and sacred architecture

6.2.1 General background of Korean Buddhism

Nam states that

> Buddhism was first introduced to Korea in the latter half of
> fourth century, and it was in the first half of the sixth century
> that the Three Kingdoms (B.C 57-668 A.D), *Silla* being the last
> among them, gave full official recognition to Buddhism (Nam
> 2003: 31).

The Three kingdoms ardently supported Buddhism as the national religion and consequently, they built Buddhist temples to embody this. Buddhism flourished during the *Unified Silla* period (668-935), which was called 'the golden age' of the Buddhist culture by the government and aristocracy. (Chin 1965: 22) During this period, the finest Buddhist art produced the construction of temples, the erection of pagodas and the mounting of temple bells, which are now regarded as national cultural properties. Tan confirms that

> perhaps the most momentous development in the history of
> Korean Buddhism during the *Unified Silla* period was the
> introduction of *Chan* Buddhism, called *Seon* in Korean (Tan
> 2001: 140).

During the late *Unified Silla* period, *Seon* meditation was introduced, which stressed meditation upon direct experience rather than the studying of scripture (Baek 2004; Tan 2001). In the following Kingdom, the *Goryeo* period (918-1392), Buddhism continued to be the dominant national religion with temple shrines still being built throughout the country. The founder of *Goryeo* Kingdom, *Wang Geon*, stressed commitment to Buddhism and the construction of temples, which celebrated and encouraged Buddhist activity and experience. Buddhism was seen as the ideal spiritual paradigm to govern the population for central state control, and therefore, became the official religion, which successive kings followed. Tan states that 'many temples were built funded by the national treasury, and monks assumed significant social positions…' (Tan 2001: 141).

Buddhism, thereafter, became the main driving force in political and social governance as

well as being the major national religion (Nam 2003). However, the decline of Buddhism started with all kinds of corrupt practices (i.e. bribery, usurping land etc) in the late *Goryeo* period. This led to social disorder because of the abuse of political power by Buddhists and its believers, which provoked an attitude of anti-Buddhism. Nam states that 'when Buddhist clergy became a hotbed of corruption and degradation in *Goryeo*'s later years, Neo-Confucian scholars demanded a drastic reform of the system' (Nam 2003: 30).

This strong opposition then spread to the general population and, particularly, this was inspired by the Neo-Confucianists (Tan 2001). During this period, many of Buddhism's most elegant artworks including architecture, sculpture, paintings, statuary and woodblocks of Buddhist sutras (*Tripitaka Koreana:* early form of printing block) were produced and still remained as invaluable national treasures. This demonstrates that Buddhists were eager to sustain the highest spiritual values of Buddhism through art and architecture, even when Buddhists in government were in many ways misrepresenting their faith.

As the *Joseon* Dynasty (1392-1910) adopted Confucianism both as a model of faith and the national ideology, Buddhism gradually declined as an organised religious system and as a philosophical opposition. Moon states that 'at that time Buddhism was replaced by Confucianism as a new state ideology and the advent of the new Confucian dynasty led to five hundred years of severe oppression against Buddhism' (Moon 1996: 60).

The Confucianist government officers continued to oppress Buddhism and restrict the number of temples built. Muller states that

> anti-Buddhist government policies continued to expand in scope,
> to the extent that Buddhists were driven not only out of the
> courts, but also out of cities and towns, deep into the mountains
> (Muller 1999: 184).

For this reason, the Buddhist monasteries were banished from the cities and moved into the mountains or countryside. While Buddhism was officially restricted or oppressed, many of population still retained their beliefs.

Although the Buddhism was inherited from the ancient China, the Korean Buddhism has evolved through a process of adaptation and development. The characteristics of Korean Buddhism can be summarised with three aspects.

Firstly, over sixteen centuries, it developed into a specifically Korean form through the influence of localised indigenous beliefs and traditional ideas. Korean Buddhism was partly blended with local beliefs, particularly shamanist practices, rather than resisted the formation of Korean style of Buddhism. This shows that a Taoist shrine (*Kor. Sanshingahk*), consecrated to the Plough Constellation (*Kor. Chilsunggahk*), and a shrine for the regional mountain god are placed in the monastery compound alongside Buddhist shrines. The mixture of Buddhism with local beliefs through cultural adaptation is expressed through the architecture, and is typical of a Korean Buddhist monastery (Baek 2004:221).

Secondly, unlike religions which splinter and diverge according to subculture or alternative practice and interpretation; different sects of Buddhism such as the scholastic '*Gyo*' and contemplative '*Seon*' are intermediated and blended as inclusive way (Hong 2007: 31). By reconciling two sects; scholastic and contemplative, *Seon* Buddhism then ultimately became the primary Korean faith, and has been developed by conscious philosophical interventions since the early *Goryeo* period (935- 1392). Tan states that 'the main contribution of *Goryeo* Buddhism to the evolution of the Korean *Sangha* (fellowship of Buddhists) was the reconciliation between *Seon* and the scholastic schools' (Tan 2001: 141).

This reconciliation of two sects was done by Master *Jinul* (1158-1210). He attempted to merge various Buddhist schools as the *Seon* School, and was based on the *Seon* meditation conducted through the investigation of the '*hwadu*' (issues which inform and arise from meditation). His definition of scriptural study is that scriptural study is the preparation stage for entering mediation practice. His principle of 'enlightenment followed by self-cultivation' gave primacy to *Seon* (Hong 2007: 32).

Thirdly, Korean Buddhism has galvanised national unity and patriotism. During the Japanese Invasion of Korea in 1592, Buddhists as voluntary soldiers joined the army and fought with invaders to protect the nation. Tan states that

despite being eclipsed by Confucianism, Korean Buddhists fought bravely against the invasion of Japanese armies in 1592 and 1596. Japanese invasion led to the rise of a uniquely Korean response from the monastic community: The "righteous monk" (*Kor. uisa*) or monk-warrior movement, which spread during the eight-year war, led by the aging Master *Seosan* (1520-1604) (Tan 2001: 144).

Nam also states that

Buddhism protecting the state (*Kor. hoguk bulgyo*) as one of its main trends. *Hoguk bulgyo* implies that Buddhism protects the state from crises such as natural disasters and invasions (Nam 2003:46).

For instance, constructing *Seokguram* Grotto during the late *Silla* period also embodied the national concern in part, which shows the wish for the protection of nation from invaders. Historically, one of the traits of Korean Buddhism is devotion to national security.

Throughout the long history of Korean Buddhism, it can be seen as 'inclusive' by its attempt to achieve harmony with local beliefs and dominant philosophic principles, and through the reconciliation of two different sects -scholastic and meditative - and finally, through its concerns for national security, when even passive spiritually committed monks are prepared to fight for their country.

Korean Buddhism today has no state patronage and it survives and thrives purely on its religious terms and conditions as South Korean government policy guarantees religious freedom. A Korean Buddhist monastery serves as a place of worship for Buddhists, be they monks, the local followers or tourists. This implies that a monastery has two functions; as a place of worship, and an as a site of historic and cultural interest. Consequently, some well-preserved shrines are named as national heritage sites. The Korean Buddhist monastery reflects the complex history addressed above, and inevitably has become best understood through maintaining its own traditions in monastic life and its symbolically-inflected architectural appearance.

Korean Buddhism attempts to advertise its benefits to the domestic and international communities through offering 'Temple Stays'. This retreat-like event is for religious worshippers, also for non-religious people and foreign people, it offers the chance to experience religious life and respite from their normal life. This short programme follows the monastic daily life such as *Seon* meditation, worship service, and the traditional dinner and tea ceremonies. This experience may be particularly profound for European visitors when the environment and culture promotes spiritual fulfilment and negates the value of acquisition and wealth (see: http://eng.templestay.com).

6.2.2 Characteristics of Korean Buddhist architecture

Monasteries in mountains

Today in Korea, the majority of monasteries are generally situated in mountains. In the early stage of Buddhism in ancient Korea, monasteries were constructed in the centre of town or city with the support of government due to its social function and missionary work. However, there are reasons why the majority of monasteries are located in mountains in the present time. Monasteries are categorised by its location in three types; a Flatland monastery, a Mountain monastery and Grotto monastery. Flatland monasteries were typically found in major towns or cities and were typically very large sites with extensive architecture. The mountain monastery, situated in a mountain range or valley, was laid out by the influence of *Seon* Buddhism and geomancy (*Pungsu*). These monasteries were used by the full range of Korean society from the aristocracy to ordinary working people (Kim 2007: 26).

From the introduction of Buddhism until the *Goryeo* Kingdom, the numbers of Flatland monasteries and Mountain monasteries were essentially main types. With the increase in corruption of the late *Goryeo* period and the arrival of the *Joseon* Dynasty saw the start of a declination in urban, Flatland monasteries at the end of the 14th century. The result is very few surviving Flatland monasteries.

One Korean local belief is especially related to a mountain: ancient Koreans believed that the most revered mountain has a Mountain Spirit with its natural energy; therefore, this

reinforces the choice of a mountain base as the most appropriate site for construction of a monastery. This has been greatly influenced by the geomancy (*Kor. Pungsu*). When Koreans selected the austere place for construction, they considered the layout of the surrounding mountains and rivers. The location of mountains and river are very important factors in the practice of *Pungsu*. It spread and widely practiced due to the Korean geographical condition, which has high percentage of mountains in its territory.

The literatural meaning of *Pungsu* is a conjunction of '*Pung*' meaning wind or atmosphere, and '*su*' which is water or hydrosphere, which refers to the view of nature and the natural environment. For this practical use, the hylic theory is used for finding propitious places for construction or for gravesites where there is a perceived harmony between nature and buildings, and it signifies the analytical system of a spatial relationship between people and the natural world. The theory of *Pungsu* is based on 'natural energy'; all abundant universal energy is from nature, and this natural energy (*Kor. Gi*) is continuously circulating and changing through the movement of wind and water, from the sky to the ground or ground to the sky, and this influences human habitation (Kim & Lee 2006: 149). Kim states that 'Korean houses were built in places Korean architects believed to be replete with *gi* (natural energy), so that one can sense and control the flow of *gonggi* (air) in a way that best suited human life' (Kim 2007c: 57).

A propitious site is one filled with the energy of the earth and it is created by balance and positive energy flow. Users of Pungsu believe there are two essential conditions for locating a site; a propitious site is one which is backed by a mountain and simultaneously faced by a river or stream (*Kor. Baesanimsu*). The place must be protected from strong wind by surrounding mountains and allows easy access to water (*Kor.Jangpungduksu*). A location that satisfies these conditions is considered to be full of the right natural energy (Kim & Lee 2006: 149).
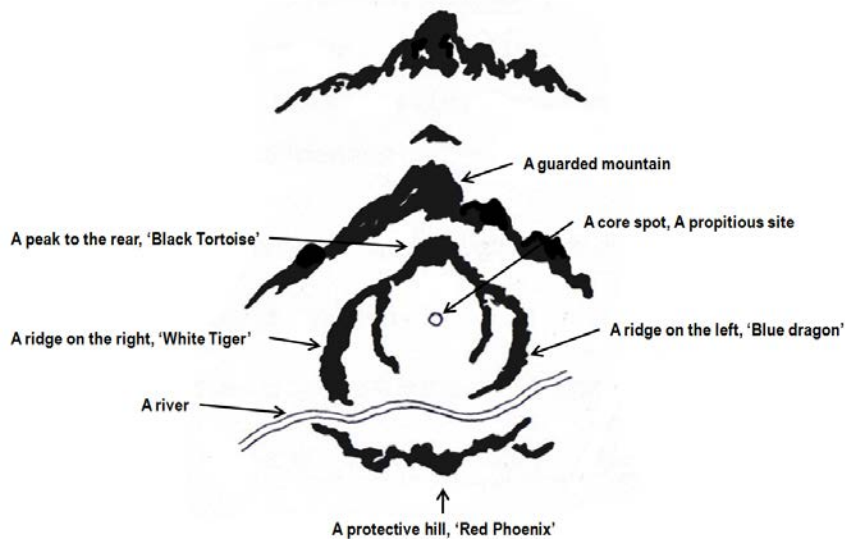
Figure 9: A map of the ideal site in *Pungsu* theory

Selecting land is the most important step for constructing traditional Korean architecture, since it is necessary that architecture should be in harmony with its natural environment. Most of the construction of Korean traditional buildings has been influenced by the *Pungsu*; in particular, the location of monasteries in mountainous terrain was specifically impacted by this principle.

The majority of Korea's physical geography consists of mountain ranges, and because of this many monasteries are located at mountain bases and surrounded by mountainous terrain. This natural condition encourages *Seon* meditation and celibate, ordained life. The sense of isolation is exaggerated through the architecture of the monastery compound with the meditation halls being situated deep inside the compound grounds (International Dharma Instructors Association 1995: 47).

Finally, as I mentioned, during the *Joseon* period (1392-1910), Buddhism was oppressed by the government due to its corruption and the development of a new national ideology, Confucianism, which evoked a strong anti-Buddhism. To ensure this occurred, many Buddhist monasteries were constructed not in a town and a city but in mountain ranges. In Korean culture, *Seon* Buddhism is thus recognised as being closely related to a mountain environment.

To summarise, most Korean monasteries are located in the mountains for five main reasons.

1. Geography (most of Korea in mountainous)
2. Local mountain god beliefs
3. Influence of geomancy (*Pungsu*)
4. Political oppression during the *Joseon* Dynasty
5. Appropriate for training *Seon* meditation practice.

Central court yard structure

Korean traditional architecture has been designed through focusing on a central court yard structure where its four sides are enclosed by buildings. The placement of monastery buildings are designed so that the bell tower, is in the south which has an entrance on its ground floor, and the most important building, the main Buddha hall, is situated inside, is in the north. Shrines are situated to the west and east sides. The bell tower in the south leads people to enter the inner side from previous gate house. It also allows the flow of natural energy through the entrance space and this energy stays in court yard by other enclosed three sides. This form of architectural structure is also engaged with *Pungsu* theory; therefore, its placement of buildings around the main court yard is similar to the shape of the mountains surrounding the monastery compound (Yim 2004: 147). The placement of other buildings is radically extended to outer area by the central court yard. This court yard structure was generally used for monasteries, Confucian schools and palaces, as well as in all traditional architectural forms (Kim 2007c: 40).

The structure of Buddhist monasteries generally shares a number of architectural features such as buildings, gates, walls, stairs and courtyards. Each building in the compound has different aspects ranging from various worship places, living quarters, meditation halls, lecture halls to local belief shrines, which are arranged in one unit compound. The layering of buildings naturally creates a hierarchical order due to the elevation of ground on a mountain; therefore, the positioning of buildings is decided by its religious and practical function. By being placed in this order, gate houses are situated in an entrance area and the main Buddha hall is situated in far inside. Shrines, a lecture hall, a meditation hall and a bell tower are arranged by situating the main Buddha hall and main court yard at the centre. Local belief shrines and hermitages are in further outside. Buildings are formed an axial

placement by the main Buddha hall. The general placement of monastery is largely extended along a linear axis due to the sequential order of gate houses and gate houses situated in relation to each other through a consistent distance of space. The axial line is not straight but slightly staggered. This is general form of Korean monastery compound (Kang et al. 2002:40).

Sequential order of gate houses

People first approach the Buddhist compound via the first gate, generally the One Pillar gate, and then go through the gate houses with the second and third courtyard to reach the main Buddha hall. This is an identical structure in each monastery. Kim states that 'this type of architectural design is concerned not only with space but with changes in space-time, i.e. space that changes with the passage of time' (Kim 2007c: 61).

Each phase of space, between gate houses, gives rise to the temporal changes based on the spatial and time experience, which should be understood by perceiving that these are linked together in the overall flow of process. All single buildings are not prominent as an independent point of focus but serve the temporal and spatial changes in each space within an overall sequence (Kim 2007c). Kim states that

> traditional Korean architecture used each building as a means of completing the overall arrangement, and thus organized the appearance, scale, and space of each building to fit into the whole (Kim 2007c: 41).

The traditional Korean architectural structure can be defined as an enclosure of the compound, the hierarchical and sequential order of gate houses and buildings, the axiality of placement and the central court yard structure. These reflect both religious messages and the topographic configurations. These aspects have combined to define a specific Korean style of architectural aesthetics.

Collectiveness

The 'beauty' of traditional Korean architecture is traditionally acknowledged through the contemplative appreciation of the whole architectural structure, as it is defined through the sequential movement through the court yard, buildings and walls, as well as the natural environment. It is not focused upon an individual building, but buildings as part of a meditative as well as physically determined process of revelation and spiritual feeling. This view of Korean architecture emphasises the totality, collectiveness and the interactivity between the part and the whole. In regard to this, Korean architectural 'beauty' is therefore embodied in the assumed harmony between each structure, based on the synergy of natural energies.

This collective architectural unit has an inseparable connection with the natural environment, and therefore, considering this holistic principle is central to my practice as each aspect of the location and environment are presented as a dramatised agency in my narrative. Essentially, my graphic art work is concerned with making the environment and the philosophic principles informing it, the central 'characters' in my narrative.

6.3 The *Songgwangsa Seon* Buddhist monastery in Korea

Korean *Seon* Buddhism and the monastic life will be addressed through looking at the *Songgwangsa Seon* monastery compound. Located in South Korea, it is an exquisite example of a Buddhist monastery. This construct will provide the context to explore a Korean Buddhist's unique life style and its significant cultural values.

6.3.1 The *Seon* Buddhism

The literature meaning of *Seon* refers to meditation for enlightenment. *Seon* Master *Seung Sahn* states that 'Entering the gate of *Seon* practice simply means returning to your mind as it naturally is before thinking arises'(*Seung Sahn* cited in *BanWol* 2004: 108). This implies that *Seon* practice starts from the recognition of an assumption about the true nature and universal essence of humanity, and therefore, when people describe the *Seon*, their

experience is understood to be rooted in the natural order, and the view of Buddha, as god, as energy, as holiness and as an Absolute. *Seung* stated that the most important attitude for understanding the *Seon*, was that an individual must completely cut off all attachment to thinking, and return back to the 'empty' mind before thinking arises. This fundamental principle of meditation informs the process of finding true identity through self-training.

The *Seon* meditation practice form of Buddhism has developed and prevailed, becoming the dominant form of Korean practice with important cultural centres such as *Songgwangsa* monastery. During the late period of *Goryeo* (918-1392) and early period of *Joseon* Dynasty (1392- 1910), sixteen great Buddhists were given the title of National Master. One shrine in *Songgwangsa* monastery was built in dedication to sixteen National masters including *Jinul* himself. This shrine has portraits of the Sixteen National masters and is called '*Gooksajeon*'. It means that the *Songgwangsa* has strong precedents to produce *Seon* masters and maintain *Seon* traditions (Kang et al. 2002: 86).

The amalgamation of the *Seon* meditation practice sect with the doctrinal school sect, resulted in the unified *Jogye* Order; this has remained as the main sect of Korean Buddhism to this day. The majority of Buddhist monasteries in Korea belong to the *Jogye* Order. The 'Traditional Temples' are appointed by the Ministry of Culture, which are preserved as examples of cultural heritage. The number of 'Traditional Temples' and their order are listed below;

Table 6: The number of 'Traditional monasteries' in 2002

Orders	Number of Monasteries
The *Jogye* Order	711
The *Taego* Order	94
The *Chuntae* Order	23
Other Orders	21
Total number	861

(Source: Baek 2004)

There are some other major aspects of this practice to take into account. The *Jogye* Order, for example, requires that celibacy characterises the life of the Buddha. The *Jogye* Order

includes 2000 temples, 15,000 Buddhist monks and over 10 million lay Buddhists in South Korea. Twenty five dioceses belong to *Jogye* Order with each diocese having a head monastery and branch hermitages.

6.3.2 Monastic life in the *Songgwangsa* monastery

In Korea, there are three treasures of Buddhism in the *Jogye* Order, which are the Buddha, the *Dhamma* (the universal law of nature) and the *sangha* (the Buddhist community). The Buddha represents enlightenment, the *Dharma* represents Buddha's teachings, and the *sangha* represents the fellowship of monks. According to three essential elements, three jewel temples represent each treasure of Buddhism. *Tongdosa* temple is known as the Buddha-Jewel monastery because it preserves Buddha's relics. *Haeinsa* temple is the Dharma-Jewel monastery because it holds the sutra wooden panel of *Tipitaka* (sacred book of Buddhism) *Koreana* which is inscribed with the teachings of Dharma. The *Songgwangsa* temple represents the *Sangha*-Jewel monastery because the *Songgwangsa* has produced sixteen national Preceptors in the history of Korean Buddhism and is a centre of *Seon* meditation tradition (Kang et al. 2002).

As the *Songgwangsa* monastery is my research model for practical artwork, I have addressed its history, monastic life and its architectural traits. *Songgwangsa* is one of the leading and historic temples of the *Jogye* Order in Korean Buddhism. The original name of *Songgwangsa* was '*Kilsangsa*' and was founded by Master *Hyerin* during late *Silla* period about 1,200 years ago. It was a small temple housing 30-40 monks. The original site remained small in scale until National Preceptor *Jinul* (1158-1210) claimed '*Kilsangsa*' as the location for his personal retreat and community of meditation and wisdom in 1197. This religious movement was initiated by National Master *Jinul* for pursuing a genuine religious practice and reforming the corruption of Buddhist society under the military reins of government of the *Goryeo* period. Once *Jinul* and his followers occupied *Kilsagsa* in 1200, the name of temple was changed to '*Suseonsa*', and the scale of compound was increased (Kang et al. 2002).

Songgwangsa is comprised of three separate Chinese characters; 松廣寺. '*Song*' is from the pronunciation of '松' which means pine tree. '*Gwang*' is from the pronunciation of '廣'

which means expansion or wide. The final letter '*Sa*' is from the pronunciation of '寺' which means shrine or temple.

That is why the ending word in the name of many Korean shrines has '*Sa*'. According to the meaning of this Chinese letter, *Songgwangsa* can be interpreted 'Pine Expanse monastery' (Moon 1996: 61). Generally, the pine tree in Korea symbolises continuity, fidelity and purity.

Songgwangsa Seon monastery is a large scale compound and has been headquarters to the *Seon* sect, *Jogye* Order, for over 300 years. This temple has been reconstructed and expanded over eight times. The most extensive reconstruction was undertaken by *Kobong* master (1350-1428) who was the 16th National master during the *Joseon* Dynasty period. The most recent reconstruction work followed the Korean War of 1950-3 and some additional buildings were constructed in the 1980s.

Meditation exercises

Meditation in Korea is considered as the main way for gaining enlightenment and is an expression of Buddhist dedication. The rigorous meditation practices are most notable in the summer and winter retreats (Moon 1996). The retreat seasons regularly occur in summer (Apr. 15- Jul. 15) and winter time (Oct. 15- Jan. 15), twice a year by the lunar calendar. For monks of the *Jogye* Order attendance of retreat sessions are significant events marking development of their life-long practice.

This universal Buddhist tradition comes from India. During the monsoon season in India, Buddhists stayed in one place to avoid travelling in the adverse weather. Korean monasteries have maintained this custom, in summer and winter. These retreat seasons are regarded as the intensive meditation training period and formal religious retreats. During meditation practice, it is not allowed to read sutra, talk about the Buddha or share knowledge with other practitioners, to avoid distraction and promote self-contemplation. This means the finding an answer to any personal preoccupation or anxieties should be done through self-training and discarding any preconceived ideas (Buswell 1992).

Meditation time is regulated to fifty minutes for practice and ten minutes for a break. In break time, Buddhists go for a walk in the yard to release physical strain. Elements that the practitioner is expected to endure and overcome are distraction, drowsiness and physical discomfort holding the same pose for long periods. Meditation begins at 3 am and may continue for upwards of fourteen hours a day. Monks are not permitted to leave the monastery until the retreat practice period finishes. Intensive Retreats (*Kor. Yongmaeng Chongjin*: Furious effort) are held in the last week of the winter retreat period, usually before the memorial day of the Buddha's enlightenment in early January. During this rigorous Intensive Retreat, mediators do not sleep for seven days (Buswell 1992).

Becoming a monk in Korean Buddhism

Entering religious life is called '*Chulga*' (leaving home). It means that once you start Buddhist priesthood, you must cut off family relationships including any kinds of human relationship in the secular world (Moon 1996: 56). The career of a Korean Buddhist starts with the postulancy period followed by the novice hood. After completing these two periods, individuals enter the final phase to become a fully-fledged monk.

At entry to the *Jogye* Order, monks are assigned a vocation master. The vocation master teaches postulants the basics of Buddhist discipline and encourages them to adapt to rigid monastic daily life until they become a full-fledged monk. The vocation master gives a religious name for his disciple, which symbolises rebirth in the Buddhist's life by abolishing the name used in the secular world. The development where the learner progresses to master and in turn disseminates learning of their own creates a hierarchical community or clan. Buddhists identify themselves by taking a religious name combined with name of their vocation master (Moon 1996).

In the initial stages of postulancy (*Kor. Haengja:* Practitioners), learners devote themselves to do physical labour such as cleaning, preparing meals, working fields and secretarial duties for at least six months. During postulancy, aspirants confirm their determination and learn the monastic regulations, how to perform ritual service, and basic chants; particularly the Thousand Hands Sutra (Donyeon 2003).

After completing postulancy, there is an ordination ceremony to become a novice, called *Sami*. In this ceremony the *Seon* master asks to the ordinants after the end of recitation of each precept; "Will you be able to keep this precept?" And they answer and swear to keep the rule of the 'Ten precepts' (*Kor. Samigye*) (Moon 1996). After this recitation of the Ten precepts, the ritual that follows is the 'Burning of the Arm' (*Kor. Yonbi*) in which a waxed wick is used to make a small burn on the individual monk's arm. This symbolic ritual represents the ordinant's decision; although the physical body is burned in death, the individual will remain faithful to the Buddha. When monks have finished the postulancy period, novices are encouraged to study Buddhist scripture at *Gwangwon* (lecture hall) or the *Jogye* sect Buddhist University for three years in preparation for the next phase, *Seon* meditation. They should build a solid understanding of texts before starting contemplative practice. After completing the novice period in textual school, they progress to the level of Buddhist acolyte, the final stage before becoming a fully-fledged monk. The ordination ceremony is held twice a year in an autumn or late winter. After four years training as a novice monk (*Kor. Sami*) or novice nun, they become an ordained monk (*Kor. Pigu*) or nun (*Kor. Bhikkhuni*). Monastic life in the *Jogye* Order is governed by 250 precepts in the case of monks and 348 for nuns (Buswell 1992).

When the novice has finished their studies, ordination is held in their third year. The monk's ordination, called '*Bigu-gye*', is the final ordination to become a full-fledged a member of the Buddhist community.

After ten years, a monk is eligible to be a head of monastery through examination. There are two kinds of monastery master; one is the spiritual leader of *Seon* meditation, called *Bangjang* (*Seon* master). Another is an executive head, called *Juji* (abbot). The duty of *Seon* master concerns spiritual matters for Buddhists and lay people, and the delivery of *dharma* lectures. The *Juji* (abbot) is in charge of all executive work. *Seon* monasteries are governed by the administrative body (*Kor. jongmuso*) which manages the institution and its facilities. The tenure ship of abbot lasts four years, but they are often re-elected (Moon 1996).

Daily life

The daily programme of Buddhists consists of a restricted schedule and they have different time tables depending on role and status. A Buddhist's day begins at 3.00 am with the sound of a *Moctak* (a hollowed, wooden, bell-shaped percussion instrument) and chanting. Generally, a Buddhist performs the recitation of sutra with a loud voice. This seminary ritual, called '*Dorangseok*' is to wake monks and purify the monastery through breaking the calmness of the pre-dawn. The *Dorangseok* caller begins this daily religious ritual outside of the main Buddha hall, crosses the courtyards and continues to the Bell tower. When it reaches the Four Guardian's gate, he returns to the main courtyard. For this daily ritual performance, an experienced Buddhist is always selected for the role. The morning ceremony of Buddhist is predicated on the following prayer citation:

> pray that the whole universe will hear this sound and may all
> painful places be brightened. May the hells, ghosts and animals
> be relieved of suffering, and may all problems disappear so that
> all living beings may properly awake
> (see http://www.skb.or.kr/english/m04_03.htm).

Following the ritual of *Dorangseok* Buddhism four ritual instruments are sounded; a large temple bell (*Kor. Bumjong*), a temple drum (*Kor. Bubgo*), a wooden fish (*Kor. Moceo*) and a cloud-shaped gong (*Kor. Wunpan*). These symbolise all living beings in the world and start to be played by turns at about 3: 30 a.m. The large temple bell rings thirty three times, which represents the thirty third heaven of the Buddha's world. The temple drum is played to awaken lay people and cure the pain of all creatures. The wooden fish is played for all creatures that live in water. The cloud-shaped gong rings for beings of the air. The sound of four instruments represents the voice of the Buddha and his wisdom. All creatures are called to listen and follow to the words of the Buddha (Haeja 2005: 244-253). This gives me a particular inspiration for the visualisation of the Buddha's teaching in my animation narratives. These sacred and symbolic figures are restored in my animation in an abstract environment.

After the daily communal chanting, all monks return to their stations for *Seon* meditation practice or textual study progress. Before breakfast, monks clean rooms and yards at 5:30 a.m. Breakfast is held at 6 o'clock. Monks are seated in the order of religious ages and

have a meal in formal silence. Each monk is given four bowls for rice, a portion of soup and vegetables with a spoon and chopsticks. Chanting and rice offering takes place at 10:30 a.m. at the altar in a pre-meal prayer service. The monks have lunch at 11:10 a.m. Lunch is the main meal for the Buddhist because tradition requires that the Buddha does not have a meal in the evening. After lunch, Buddhists return to work until supper at 6 p.m. The time for supper changes by the season. The evening service is held at 7:50 p.m. Monks retire at 9:00 p.m. Buddhists have different roles based on a rigidly scheduled regimen of practice, which is regarded as part of their religious practice (Moon 1996).

6.3.3 Layout of the *Songgwangsa* monastery

The *Songgwangsa* monastery compound is located in the *Jogye* Mountain range. It has mountains to its rear and on both sides with a river in front with lower mountains located across the river. The site is a clear example of geomancy theory. *Songgwangsa* faces South- west due to local topography; this is unusual as generally Korean monasteries face south. The latest plan of *Songgwangsa* is shown below.
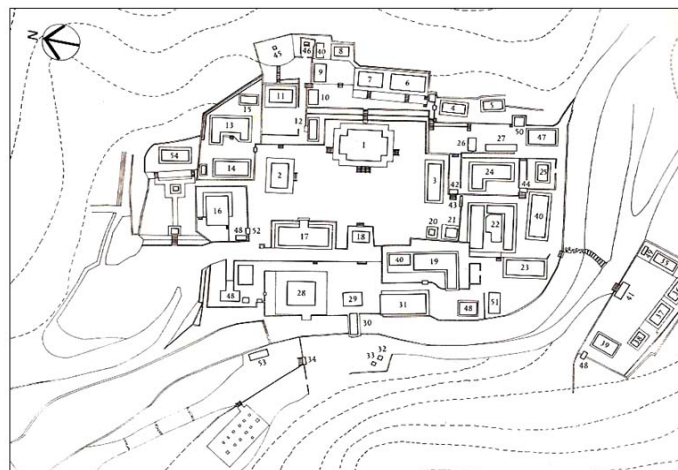
Figure 10: The blueprint of the *Songgwangsa* monastery (Source: Kang, et al. 2002: 39)

The name of all buildings and their photos are shown Appendix I and Appendix II. When *Songgwangsa* was re-established by master *Jinul*, his principle of combining the contemplative '*Seon*' with the inclusion of the scholastic '*Gyo*', informed the architectural placement resulting in a complex that exhibits the traits of both the *Seon* and the doctrinal sects. The consideration of the *Seon* sect is revealed through location of a *Seon* meditation

hall in the compound. *Songgwangsa* consists of three layers defined through their elevation; the upper, middle and lower tiers. A group of meditation halls are located behind, and are placed higher than, the Main Buddha hall in the upper area. This is different from the typical form of Korean monastery where the main Buddha hall is located far inside.

The upper area, surrounded by the low walls, is sealed off from the rest of the monastery, and is only accessible to those monks undergoing training in *Seon* meditation. The placement of meditation halls in the high area illustrates that *Songgwangsa* gave greatest consideration to *Seon* Buddhism. The central middle area holds the main Buddha hall and other shrine halls. The lower area comprises gate houses and lecture halls (see Figure 11).
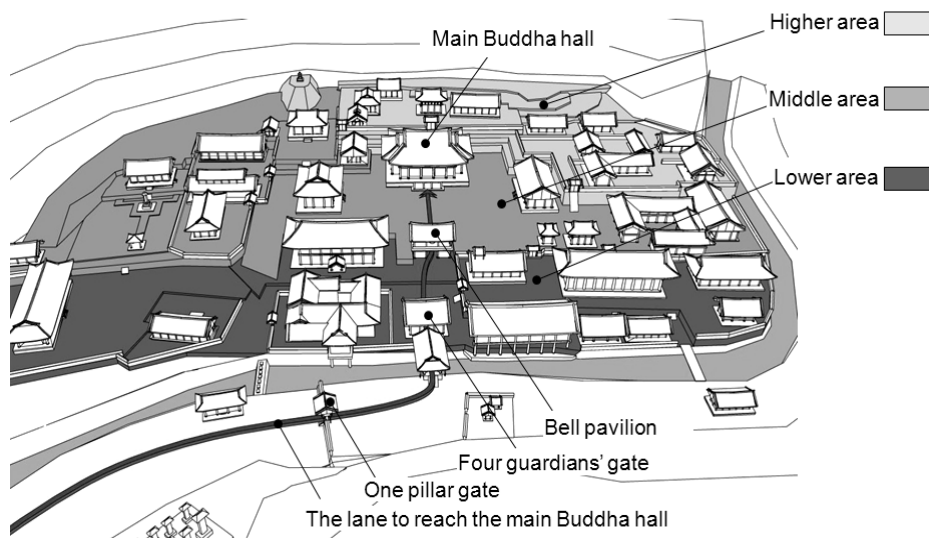
Figure 11: Three levels of ground in the *Songgwangsa* monastery

The map of *Hwaeumkyung,* the realm of Buddhism (*Kor. Hwaeom ilsung beopgyedo*) presents the essential teaching of scholastic sect (see Figure 12). The map consists of 210 characters of the *Hwaeumkyung* Sutra which was made by the master *Uisang* (625-702). He summarised the *Hwaeumkyung* Sutra as a character diagram. *Jihyo*, a master Buddhist in one of the branch temples of *Songgwangsa*, has mentioned that this map might have influenced the placement of monastery; however, it was not always applied into the real placement of temple compounds. The shape of map was made from a gammadion (Swastika) and it has been developed as a more complicated form.
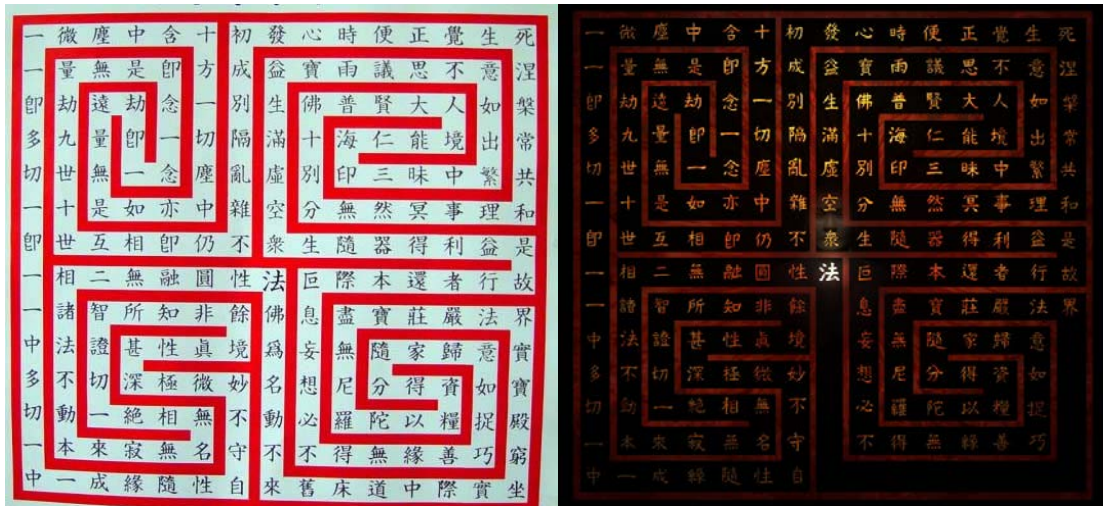
Figure 12: The map of *Hwaeumkyung* (left) and my graphic work image (right)

This Buddhist universal map (see Figure 12) is used as an idea source for visualising Buddhist's philosophic teachings, and then, in my digital documentary, it symbolises the Buddhist's scriptural study.

Photos are shown from the 1930s and 2008 (see Figure 13). Before the reconstruction of part of the buildings, the placement was more closely located and all buildings seemed to be intertwined complicatedly like the shape of the map of *Hwaeumkyung* (Kang et al. 2002).
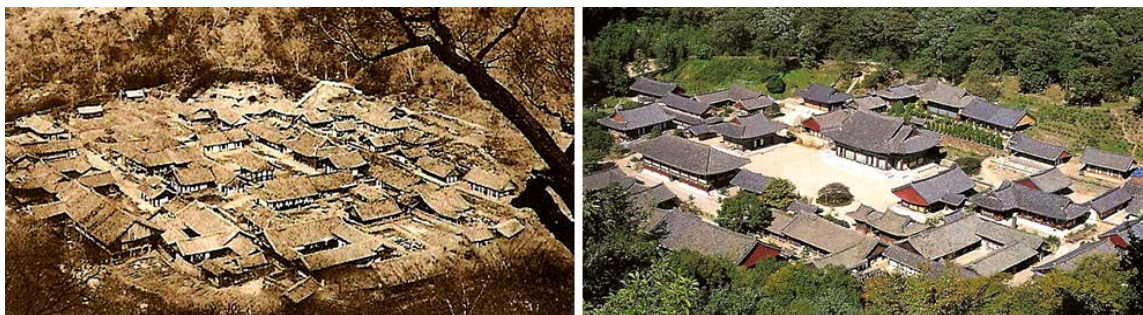
Figure 13: The *Songgwangsa* monastery in 1930 (left) and in 2007 (right)
(Source: Kang et al. 2002)

The Korean Buddhist monastery represents an area of peace and tranquillity, which leads people to a spiritual path. The path for reaching the main Buddha hall in *Songgwangsa* monastery, people follows the One pillar gate, *Woohwa* Bridge, Four-Guardian's gate, Bell tower and across the courtyard. The walled enclosed monastery is made up of a structural hierarchy, a sequential order of gate houses.

6.4 The concept of Space composition as aesthetics of Korean architecture-Three approaches

As I have already stressed, a Korean monastery's placement and its spatial composition reflect its relationship to a geographical location; the building is usually placed at the base of a mountain. The key component of much Korean architecture is an 'open space' (i.e. a courtyard or meeting place) within the confines of the building's structure (Kim 2007c: 40). Kim states that

> the courtyards created by surrounding structures…they are an
> essential element of Korean architecture: therefore, the overall
> space including individual buildings and even yard is the object
> of architecture (Kim 2007c: 40).

Alongside these 'open spaces' are many points of 'transition' (i.e. doors to other spaces, steps up to walking areas etc.) and this is important because the movement through the environment suggests an architectural 'collectiveness'. This means that the relationship between buildings and the movement through them suggests harmony and connectedness.

The physical meaning of 'space' in this chapter focuses on the Korean Buddhist temple compound, its traditional structure, and its function as a sacred architectural space. To illustrate the deep meaning of this space and the composition of the monastery compound, in relation to my practical art work, I have chosen three different but comparative approaches, which have used similar elements and approaches.

The physical area of a traditional Korean monastery consists of walls that follow a general concentric pattern. Entry to the monastery is through a sequence of structures, starting at the first gate (the One pillar gate) at the outer perimeter wall; the second gate (Four Guardian's gate); and a third 'gate', the ground floor of the Bell Tower, and finally, the main Buddha Hall, including further enclosed areas within the monastery compound. This creates a pre-determined path from the exterior of the compound to the most important buildings at the heart of the compound. In particular, the main courtyard, in front of the main Buddha hall, serves as the focal point to visitors and religious people, and this gives access to other shrines (Yang 1999: 41).

There are enclosed spaces within the monastery compound between the hierarchical order of the gate buildings and the main Buddha hall. These spaces receive their identity from religious, natural and architectural factors. The passage of the observer through the pathway leading to the centre of the monastery compound is marked by an implied progressive emotional and physical development, prompted by these spaces and their symbolic factors. After entering the first gate within the monastery complex, the observer enters a new space. In this way, each gate symbolises the connection of two separate spaces. In this way each space has its own spiritual significance which increases as one moves from the outer perimeter to the inner courtyard where the main Buddha hall is situated. The emotional experience as one moves through the gates, is heightened by climbing steps, which invoke a more spiritual experience as the view takes in more wide open spaces. The central pathway through the Korean Buddhist monastery leads the observer towards an intended destination.
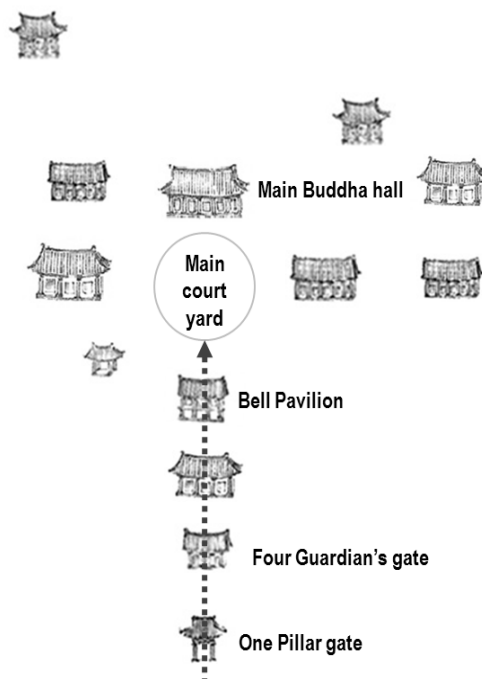
Figure 14: General layout of Korean monastery compound

This chapter is concerned with addressing the aesthetics of Korean sacred architecture, by using three comparative approaches, to compare them with the analysis of the spatial composition of a Buddhist monastery compound.

I have selected the 'Songgwangsa' Seon Buddhist monastery as my own model by which to analyse spatial composition as a typical example of Korean Buddhist monasteries. I will look at this monastery by using some of the approaches, tools and criteria by which I have analysed the three stated approaches mentioned above. The conclusions I draw will attempt to explain and illustrate the importance of spatial relationships in the composition of a Buddhist monastery complex, and will be expressed through the structures and aesthetics of 3D digital animation.

6.4.1 The 'Narrative structure' of monastery

The first approach relates to the 'Narrative structure' of Buddhist cosmology based on the work of Yang (1999), who explored the narrative structure of a monastery compound in the *Joseon* Dynasty. The Narrative structure of the monastery compound is influenced by representing Buddhist cosmology – expressed as the Central-world Mountain *Sumeru* - through the sequential construction of buildings in each phase of space. The placement and order of the gate houses and shrines in this temple compound, embodies the world of the Buddha's land, which has a hierarchical structure, based on the natural ascent of a mountain. The basic form of the monastery layout is influenced by the symbolic characteristics of the '*Sumeru* Mountain', which in turn reflects the principles of Buddhist cosmology (Yang 1999).

The concept of Mt. *Sumeru* is closely related to the Hindu mythological concept of a central world mountain - the *Sumeru* Mountain - rising from the sea, surrounded by holy radiation, and with the sun and moon circling around it.
(see: http://www.newworldencyclopedia.org/entry/Naga).

Yang (1999) states that from the *Joseon* period, the composition of the monastery layout was changed from a structure based on the focus of the 'stupa' (a stone pagoda which preserves relics of the Buddha) and the journey to the main Buddha hall, to one in which the system of sequential gates, and the movement through the varied shrine halls became the norm. The reason for the change of method in layout was the adoption of the Narrative structure implied in the ascent of 'Mt. *Sumeru*'. This helped to communicate a model of Korean Buddhism, previously suppressed by the government, to find popularisation among

the common people. This is because Korean Buddhism had lost its valuable support from the royal family and the higher classes in the *Joseon* Dynasty. This resulted in Buddhism urgently needing to re-claim its influence upon the common classes, and prompted Buddhists to use their re-structuring of monastery compounds to illustrate and disseminate Buddhist philosophy and teaching in an accessible way.

Yang (1999) stated that the compositional factors of a monastery compound corresponded to the vertical ascent in the world of the mountain *Sumeru* (see Figure 16). At the outside entry gate stands a wooden sculptured post (*Kor. Jangsung:* human face shape), a flag post (signifying the sacred space of the monastery), a stream, and finally, a bridge (see Figure 15). These architectural and natural elements symbolise the secular world itself, and also the beginning of a symbolic voyage undertaken by the people, ultimately, crossing the scented ocean and the mountain ranges which surround the Mt. *Sumeru*. The One pillar gate, the first entry gate, signifies the entrance to Mt. *Sumeru* and marks the start of the journey to reach the Buddha land at the top of the mountain.

Figure 15: A wooden sculptured post (left), a flag post (middle) and a bridge before the entry gate (right)

The second gate, the Four Guardian's gate symbolises *Caturma* (Four great kings, inhabit the middle of mountain above the secular world) which is located in the middle of the mountainside. Though this was not universal, Yang (1999) also identified that this gate – the gate of liberation - also signified the *Dorichun (Dori* River*)* at the top of Mt. *Sumeru*. The main Buddha hall and its courtyard, at the highest point of the monastery, symbolise the arrival at Buddha land, and imply the world floating above the layer of heaven of Mt. *Sumeru*.

In summation Yang noted that the 'Narrative structure' of the monastery compound embodied the vertical ascent of the central-world mountain *Sumeru* (see Figure 16), and this corresponded to the visitors' experience, and their implied elevation to a transcendent-state, and the entry to a religious world through the symbolism of a Buddhist pathway.
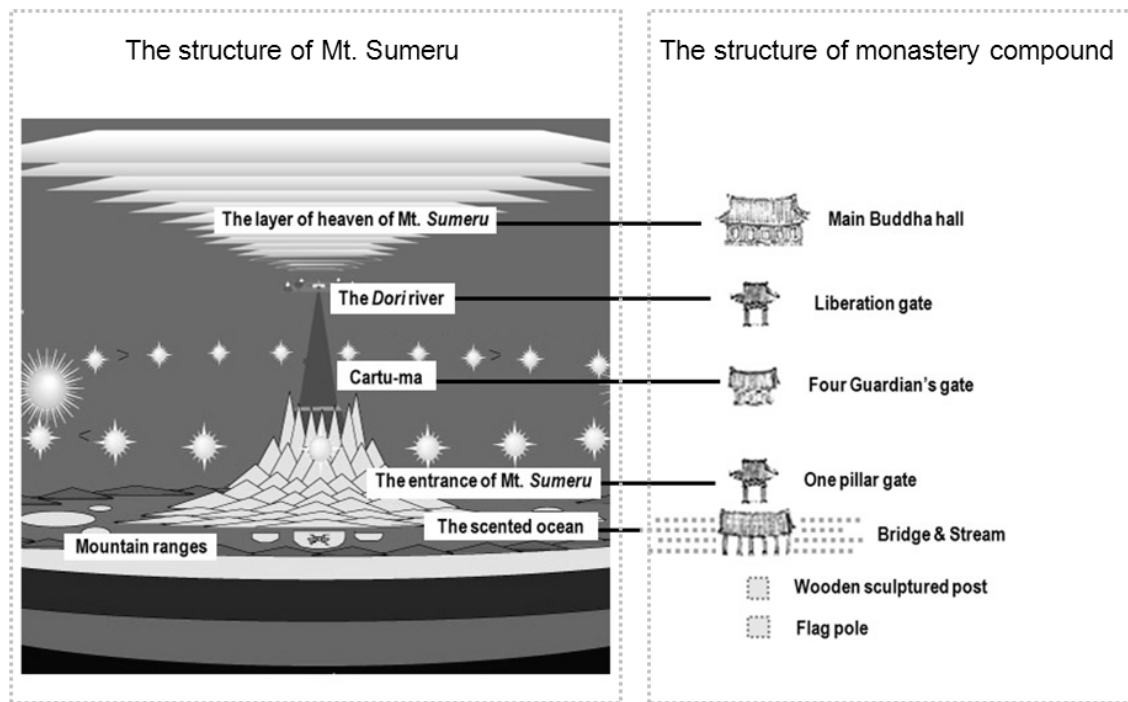
Figure 16: Illustration for the map of Mt. *Sumeru* and the structure of monastery compound

Yang (1999) categorised the architectural structure of a monastery as four core processes based on the sequential movement of an observer. These were firstly, an Inducing structure – an entry space which consists of a wooden sculptured post, a flag pole, a bridge and a stream. Such elements provided visitors with directions which guide them to the religious area. Second, was a Linear structure - sequential gates from the one pillar gate to the main Buddha hall, which lead people to follow one pathway. The heightening emotion of the visitor encourages further physical and spiritual progression to the final objective space. Third, the Central structure - the main Buddha hall and its courtyard represent the focal objective in the hierarchical order of gate houses, and finally, fourth, a Centrifugal structure - the shrines and halls are placed radially about the main Buddha hall (see Figure 17).
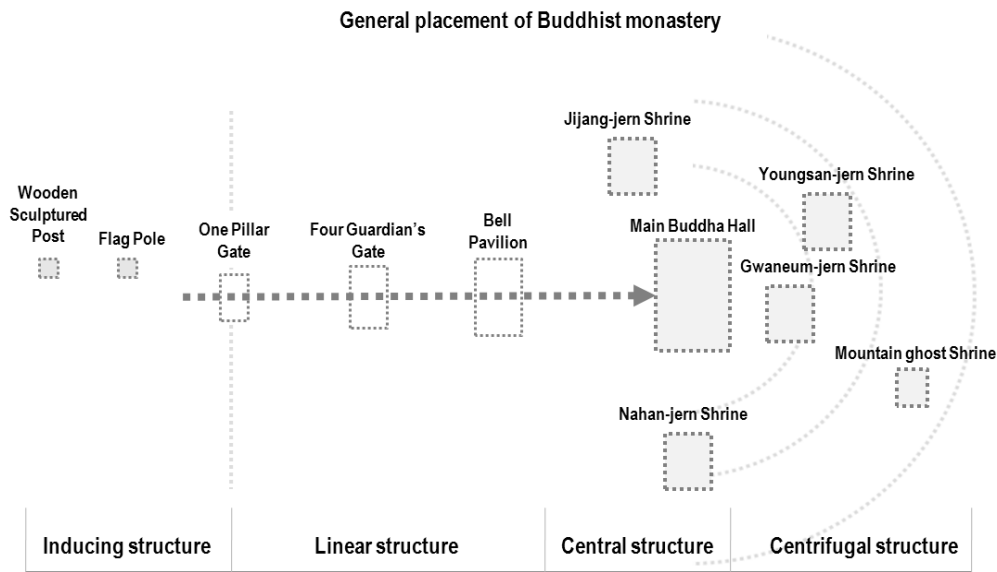
Figure 17: General layout of Korean Buddhist monastery (Source from: Yang 1999)

Yang (1999) applied 'The Four Noble Truths', the systematic method in Buddhist thought, and acknowledged as one of the most fundamental Buddhist teachings, to these four structures in the monastery compound. Each phase of the Four Noble Truths implies the process of spiritual awakening, all of which are fundamental to the teaching of *Mahayana* Buddhism. The elements of the Four Noble Truths are suffering, the cause of suffering, the cessation, and the path of cessation. This essentially recognises that life is full of suffering, but in recognising that such suffering occurs through attachment to the arbitrary cruelties of the material world, a person can be cured by following a path of spiritual awakening in Buddhism.

The outside of the entrance space, before going into the monastery compound, symbolises the extension of the secular world. People realise and perceive that human life is full of sufferings, which they carry with them to the Buddha world. Experiencing the movement through the sequential gates symbolises the ascetic practice, of leaving the secular world behind and moving into a spiritual plane. Through experiencing the sequential elevations, people reflect on themselves and realise how their suffering is caused.

Reaching the main Buddha hall and the main courtyard symbolises the reality of an awakening and the beginning of the process by which the original *Gautama* (the first name of Buddha when he was in mundane world) becomes the Buddha. Visiting the *Boddhisatta*

(One who has resolved to attain Enlightenment for the helping of all sentient beings) shrine halls around the main Buddha hall symbolise that people have reached the state of awakening through the guidance of *Bodhisattva*. Visitors then move along a physical and emotional 'Path of cessation' and through the 'Centrifugal structure', in order to reach a transcendent state.

Findings 1:

In summation, Yang (1999) has linked the four physical structures (Inducing, Linear, Central and Centrifugal structure) and the four key elements of fundamental Buddhist teachings (Suffering, Cause of suffering, Cessation and the Path of cessation), which are, in turn experienced by the process of people's movement through the structure of the monastery compound. The summary of Yang's comparative analysis is shown below, also related to the physical environment:

Table 7: The Yang's comparative analysis for the structure of the monastery

Each place of monastery compound	Physical Structures	Four Noble Truths	Narrative Structure of Mt. *Sumeru*
Outside of the first entry gate	Inducing structure	Suffering	The scented ocean and mountain ranges
The sequential order of Gate houses	Linear structure	Cause of suffering (Finding the reason of pains)	-One pillar gate: the entrance of Mt. Sumeru -Four Guardian's gate: *Catur-ma* -Liberation gate: the *Dorichun* of the top of Mt. Sumeru
Main Buddha hall and main courtyard	Central structure	Cessation (Perceiving what enlightenment is)	The top of the *Sumeru* mountain.
Boddhisatta halls	Centrifugal structure	Path of cessation (Achieving how to get enlightenment)	The layer of heaven of Mt. *Sumeru*.
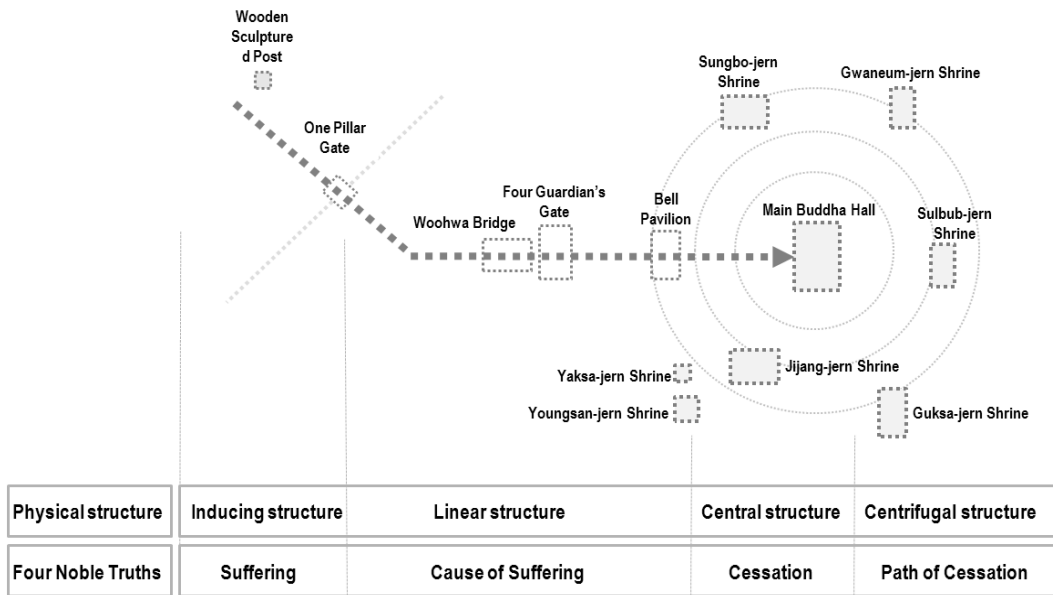
Figure 18: The layout of the *Songgwangsa* monastery by the definition of the Yang

The layout of the *Songgwangsa* monastery compound, above, illustrates Yang's definition. Yang (1999) noted, though, that the case of the *Songgwangsa* monastery is focused on the Centrifugal structure, because of the concentration upon the main Buddha hall, and the group of meditation halls. This narrative sequence combined with the Four Noble Truths strongly influences my conceptual idea for visualising the Buddhist's spiritual practice and their universal commission, particularly, for the last part of the animated documentary by focusing on the spiritual aspect.

6.4.2 Analysing the spatial composition of the monastery by 'Space syntax'

The second approach uses 'Space Syntax' (Kim 2007b) to analyse the characteristics of the spatial composition of a Korean Buddhist monastery. Analysing the spatial composition of the monastery compound by 'Space Syntax' is designed to reveal other aspects than those identified by reading the compound purely as a spiritual and philosophic metaphor.

'Space Syntax' is essentially a set of theories to analyse social effects by assessing the spatial configuration in buildings and cities, developed by Hiller and Hanson in 1970. Hiller notes,

space syntax is set of techniques for the analysis of spatial configurations of all kinds, especially where spatial configuration seems to be a significant aspect of human affairs, as it is in buildings and cities
(see: the website 'Space Syntax laboratory in University College London, http://www.spacesyntax.org/introduction/index.asp).

'Space syntax' is a technique used to gain an intellectual understanding of spatial environment, which explores human behaviour, and in particular, the access to space and the practical use of the space for a specific purpose. Stähle et al. (2007) argue that 'Space Syntax' focuses on the architectural and urban morphological aspect rather than the history and the principle of architecture. 'Space syntax' is an analysis of space for the practical use of residence, looking at the integration and segregation of space, and interaction within it. It is an analytical tool used in the fields of sociology, proxemics and other areas (Lee & Kim 2006: 30).

'Space Syntax' presents the relative relationships between the elements within a physical environment without considering the position and size of the building. The map of a 'Space Syntax' analysis shows the connection and segregation of the spatial aspects as nodes and connecting lines in a graphic representation (see Figure 19, 20, 21). The social traits exposed through the use of the building in relation to its space, can be addressed through understanding the spatial composition in the building. In particular, it is crucial to address the importance of accessibility for people, and this is illustrated through the 'depth' of the nodes on the graphic. 'Depth' is the measurement of the 'layers' of space that are available as a observer may proceed through the building from the front to the back – this would signal the movement through doors, walls, spaces etc.

Convex shapes (see Figure 19) and axial lines (see Figure 20) are two primary ways of analysing space. These may be represented as the connections in a connectivity graphic, and using one of them depends on the degree of linearity in the placement of buildings.

Convex shapes (see Figure 19) tend to represent interior spaces, reflecting the partitions between spaces (i.e. walls and doors), and the graphic represents the ways in which space and access to space are addressed. Axial lines tend to be used to define external spaces,

negotiating how areas might be defined which are made up of more irregular configurations of buildings and points of access.

Rezayan et al. (2005) noted that convex spaces are used for the free spaces in an environment and are separated into a finite number of convex spaces.
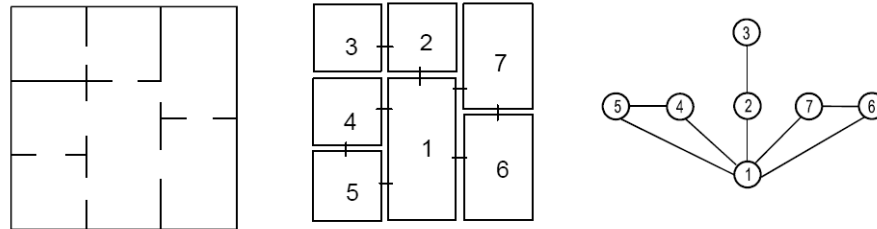
Figure 19: Convex representation
(Source: Jiang et al. 2000 cited in Rezayan et al. 2005)

Representations by axial lines are used for a relatively dense environment in which the free space enables to the lines to stretch in one orientation at most points, and represents a relatively linear spatial arrangement (Jiang et al. 2000).
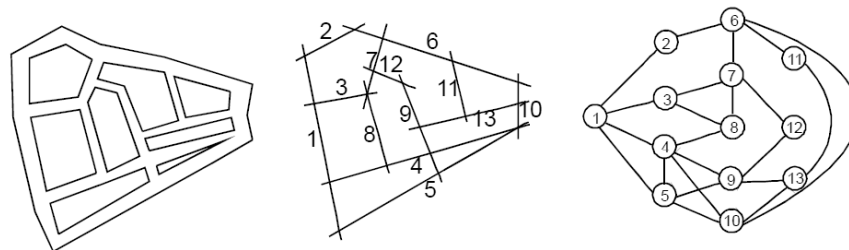
Figure 20: Axial representation
(Source: Jiang et al. 2000 cited in Rezayan et al 2005)

Lam (2008) adds that a certain kind of spatial composition has a pattern which Hillier called spatial configuration. Hillier presented the basic type of spatial configurations outlining the general rule of the 'Space syntax' through convex representation.
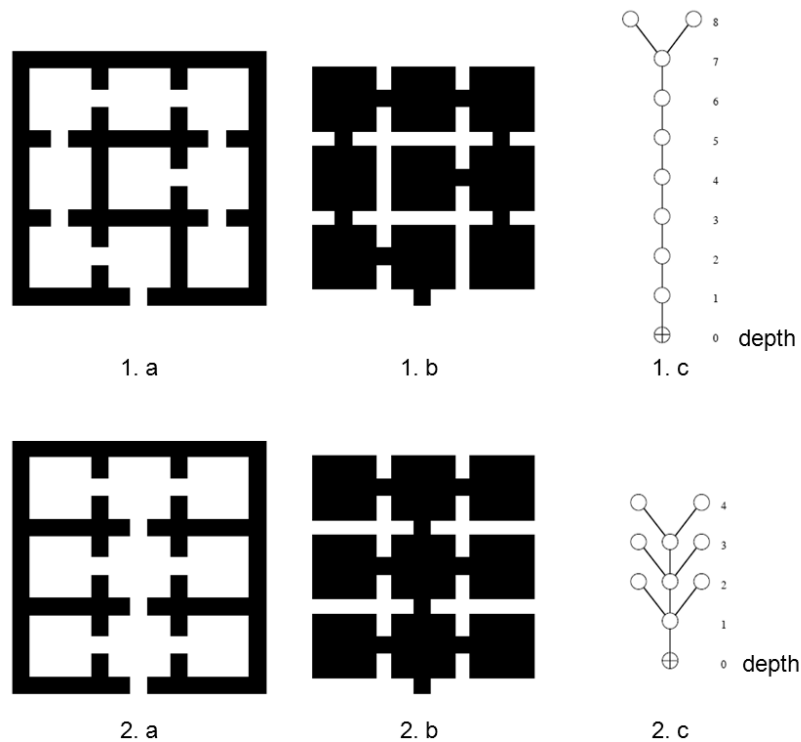
Figure 21: Spatial configurations by the 'Space syntax'
(Source: Hillier 2007: 21)

Hillier (2007) shows that spaces are related with a number and connected in a sequential order. 1.b and 2.b represent the block spaces. The result of such a space arrangement is represented 1.C and 2.C in Figure 21 is called a justified graph. These two figures have different length, depth and shape. Figure 1.C shows that the space is deeper (depthness is 8), which limits users and therefore, this space configuration tend to promote privacy and segregation. Hillier (2007) stated Figure 2.C has lower depth (depthness is 4) and exhibits a tree branch form which is more integrated and flexible in relation to privacy and community.

Jung, Yoon and Lee (2007), and Kim (2007b) have analysed the spatial composition of a Korean Buddhist monastery compound by using 'Space Syntax'. Kim (2007b) also used 'Space Syntax' to analyse the spatial composition of thirty Buddhist monasteries. These have provided references for my research to analyse the spatial configuration of the *Songgwangsa* monastery.

Findings 2:

I have analysed the spatial pattern in the '*Songgwangsa*' monastery to identify the characteristics of its architectural layout. I have used 'Space syntax' for the monastery compounds by focusing on exterior space, outside of the buildings. In a justified graph, the buildings' interior space is indicated as rectangular shapes (see Figure 23), and exterior space, such as court yards and passageways, are indicated as round shapes (see Figure 24). This is because each building has an objective space; therefore, interior spaces are included as independent space in this representation. Furthermore, I have considered the form of the monastery compound; there are key areas which house the main shrines and sacred buildings; there are other areas which have lower walls and are mainly functional buildings; and there is a sequential order of gate houses. For developing the justified graph, I have focused on the physical layout of monastery compound.

The process of developing the 'Space Syntax' is shown below; the first image is a blueprint of the *Songgwangsa* monastery.
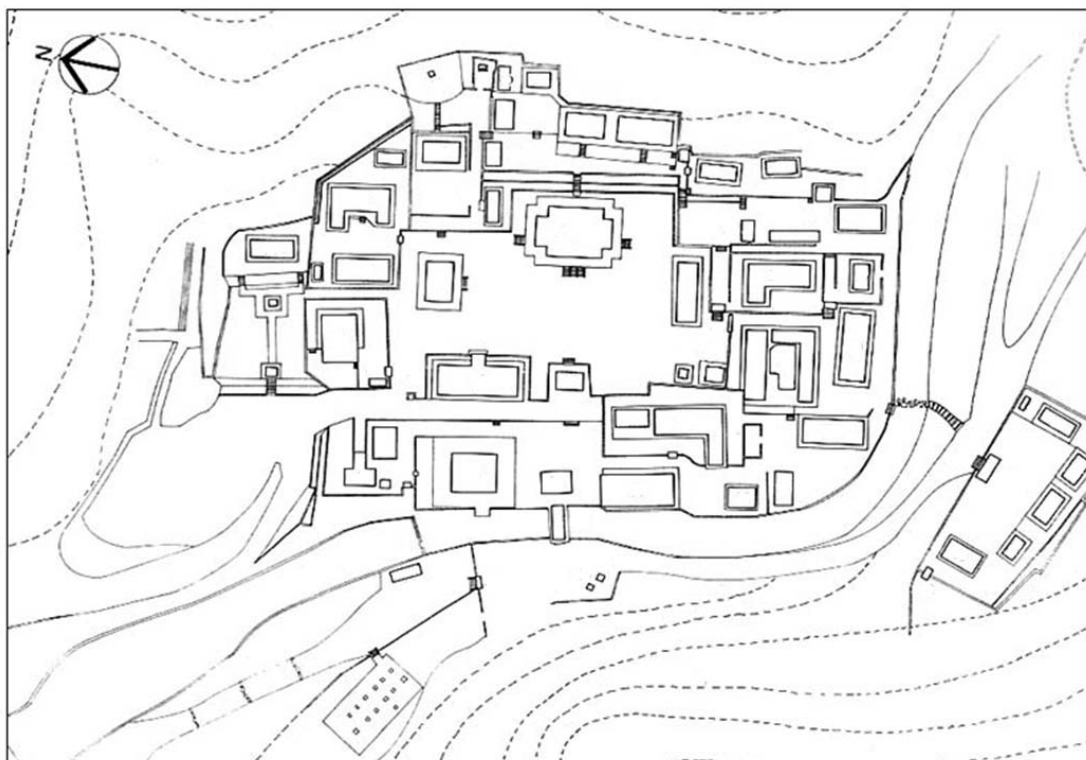
Figure 22: Placement of buildings in the *Songgwangsa* monastery

The second image (see Figure 23) shows that all independent buildings are given numbers to recognise them as rectangular shapes in the justified graph.
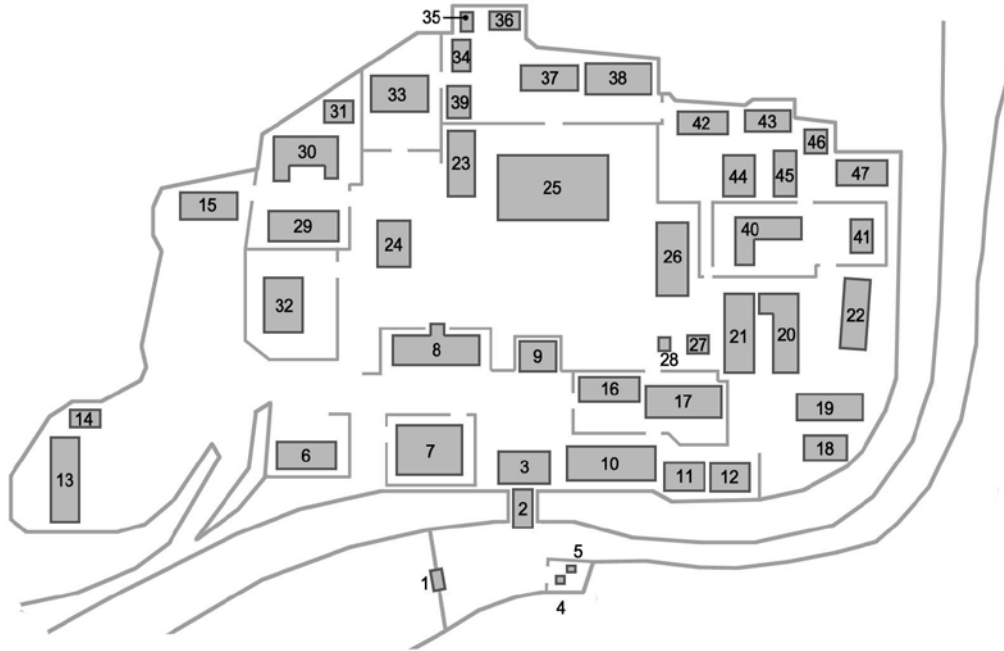
Figure 23: Numbering for all independent buildings

The third image (see Figure 24) presents how exterior spaces are separated and arranged. The exterior spaces largely exist as forms of court yard and are divided by low walls, which have formed precincts.
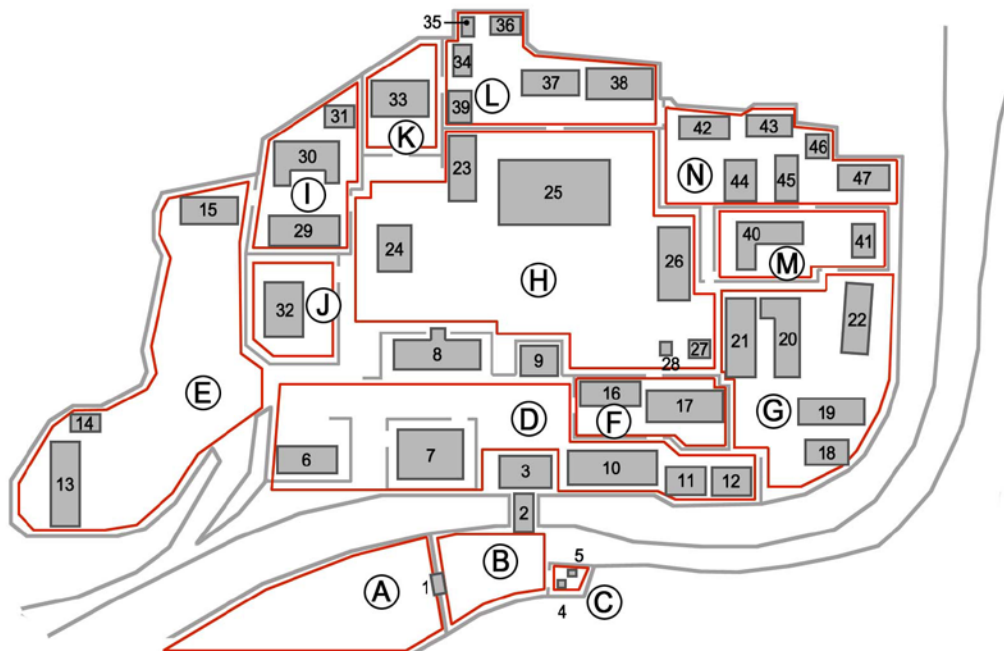
Figure 24: Block spaces for the next step, justified graph

The spaces are shown as a block and given designated letters (see Figure 24). The space is separated within the small precincts, the different layers in the environment, and at the gate houses. In this way, the space of monastery can be divided by 14 areas (A- N).
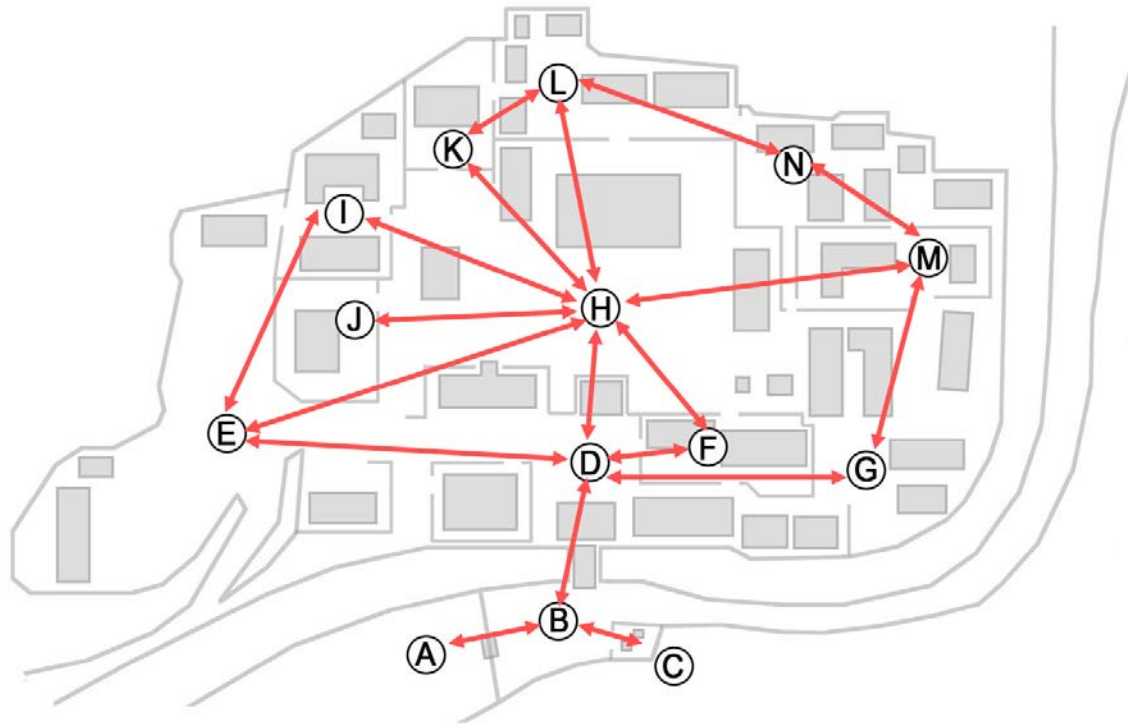
Figure 25: The connectivity of spaces

The image (see Figure 25) shows the connection of spaces based on passageways. H is the main courtyard situated at the central point and is accessible to all other spaces. This shows that the structure of monastery is based on the focus of the main courtyard. This also represents that A, B, D and H shows from the entry gate to the main Buddha hall, which show a sequential process.
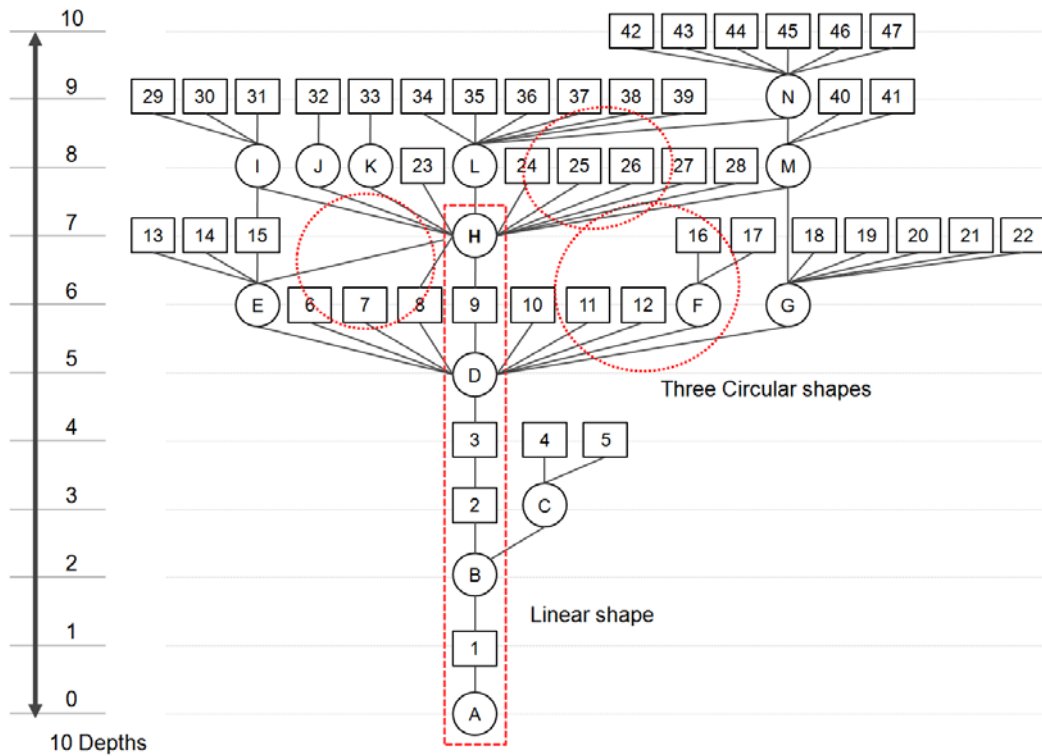
Figure 26: Justified graph for the *Songgwangsa* monastery

The justified graph (see Figure 26) shows that the space configuration of the *Songgwangsa* monastery is deep (10 Depths) but it is easy to access the main court yard, for worshippers because the single pathway leads users directly to it. This justified graph shows that the sequential order of the gate houses (Depth 0- 7) are placed linearly which reveals a 'linear sub –graph'. The placement of the shrines and the meditation halls and other buildings are placed around the main courtyard (H). The main court yard is the centralised point for integration and connection, allowing public access. The shape of graph is formed like a tree.

Hiller (1996) states that the 'tree form' in a justified graph means more flexible for the privacy and community. It can be interpreted that the placement in both the sequential order of the house gates and the radial shape of the placement of shrines are intentionally designed. The radial shape means those small blocks (see Figure 26: three circular shapes) are connected and segregated from each other and linked to the main court yard. Buildings for meditation and the lecture halls (7, 20, 21, 37, 38, 29, 30) and living quarters (11, 14, 16, 23, 31, 32, 34, 35, 39, 40, 41, 45) are sealed off from visitors, and therefore, these

buildings are mainly situated far inside the compound away from the central point. Two ring shapes in the top right hand side of the justified graph (see Figure 26) shows that groups of buildings are placed behind the main Buddha hall. These groups are mainly meditation halls and shrines. These spaces allow segregation and privacy. This shows that the meditation halls are placed far inside the compound to ensure spiritual tranquillity. This layout has been designed with specific religious purposes in mind. This again shows that the *Songgwangsa* monastery has given key consideration to the placement of the meditation halls, and this area is segregated from other areas.

The space configuration of the *Songgwangsa* monastery can be summarised:

- deep depthsness – 10 depths
- revealing the 'linear sub- graph' for sequential order of gate houses and three 'circular sub-graphs' for three groups of buildings
- the main court yard is the centralised point as integration and connection
- the form of whole shape is 'tree form'

Kim's analysis of the justified graphs of thirty monasteries shows the commonest model is the tree form with significant depth. It can be argued, then, that the tree formed, justified graph represents the general shape of Korean monasteries. It means that Korean monasteries are based on the sequential structure of the entry area and the radial structure of the central part. The shape of the justified graph of the *Songgwangsa* also follows this pattern. This approach also implies the common characteristics of Korean monastery such as sequential order of the gate houses, the central structure of the main court yard and the location of meditation halls behind of the main Buddha hall, which are designed with strong religious purpose.

6.4.3 Analysing the space of Korean monastery by the observer's visual perception

This approach, analysing the spatial composition in a monastery, is examined through use of visual reference. Chung (1989) presents the characteristics of spatial experience focusing on the observer's visual perception in each phase of movement through the open space in a monastery compound. Observers moving through the physical space, implicitly

experience elevation to the religious world, as they engage with a symbolic passage through Buddhist philosophy and religious meaning. The observer's visual perception is based on optical perception and is affected by physical conditions, such as the horizon, vertical direction, spatial depth, motility and elevation based on the perspective and an optic angle from which the viewer sees. Through using Chung's research, I hope to reveal the visual aesthetics of the *Songgwangsa* monastery.

Chung (1989) has argued that spatial composition in a monastery compound can influence the emotional and visual perception of the observer, as one moves from the entry gate to the main Buddha hall. Chung analysed three monastery compounds (*Haweomsa, Tongdosa* and *Hainsa*) for the sequential order of their spatial composition, and therefore, he produced eight types of visual characteristic perceived along what he termed, the 'progressional path' in the monastery compound. These are:

1) *The Phased Effect* (related to composition): The progressional path consists of divisions between gate houses. These layered and separated spaces of environment give the observer the sense of a phased effect.

2) *Perspective representation*: Each gate on the path is regarded as a focal point. Due to the optical effect, the observer's eyesight naturally focuses on the gate in front, which evokes a perspective representation. As an observer approaches the gate, the backdrop of natural scenery becomes secondary and the observer's line of vision focuses more on the gateway.

3) *Implication effect* (a suggestive progress): Each space directs the observer to the next architectural object by showing part of the next building or symbolic structure.

4) *Contrapuntal effect* (a Contrast effect): The narrow short passage which forms the ground floor of the Bell tower, shifts the mood from the two subsequent contrasting elements moving from the long to the short, from the bright to the dark, and from power to weakness, as if one is being absorbed inside a changing environment.

5) *Sequential progress*: As the observer moves along the lane, the line of vision becomes gradually expanded as they emerge into

new spaces, and the space of each phase becomes sequentially connected.

6) *Dramatic effect*: When the observer comes out from the narrow passage of the ground floor of the bell tower, and goes up the stairs, the wide open space which is the main courtyard, dramatically stretches away. The main court yard is partly enclosed by the main Buddha hall and other shrines.

7) *Frame effect*: The frame effect is created through the gate house and the passage of the bell tower, in essence creating a frame for the environment as if it were a picture.

8) *Overlapping effect*: This effect is created when more than two architectural objects overlap visually. This kind of scene makes viewers feel the depth of perspective.
(Source from: Chung 1989: 101)

Findings 3:

The observer's perception is based on the emotional and visual effects identified above. These eight kinds of visual effects are associated with showing the visual aesthetics of sacred architecture. The spatial composition of the *Songgwangsa* was examined using Chung's criteria, based on these eight kinds of visual effect. The observer's visual perception is evoked by the progression along the path from the One Pillar gate, the *Woohwa* Bridge, the Four guardian's gate, the Bell tower, the main courtyard and the main Buddha hall.

A real photo and an image from my art work are shown together below. Though I have sought to represent the gate realistically, and in accord with the space theories above, I have adopted a particular visual perception into my artwork, to stress the aesthetic qualities of Buddhist architecture.

Tall trees grow on both sides of the path, which evokes a 'Perspective representation' and the observer's line of vision is directed towards the first objective building (see Figure 27). The first architectural objective, the 'One pillar gate', closes in on the observer. The observer can see the next objective building through the 'Frame effect' of the One pillar gate, the *Woohwa* Bridge. One pillar gate also provides the 'Implication effect' for next space (see Figure 27).

Figure 27: A photograph of the first entry gate (One pillar gate) (left) and my graphic work image (right)

Through crossing the bridge, the emotion of observer becomes more involved in a specifically religious environment with the effect of 'mounting expectancy' and 'inducing the observer'. Through the narrow and dark interior of the Four Guardian's gate, the observer's emotions become more pious by looking at the four guardian statues (see Figure 28). The inside of the gate houses are dark and short which represents closure, and eventual opening, respectively.

Figure 28: A photograph of a guardian statue (left) and my graphic work image (right)

After coming out of the Four Guardian's gate, the observer's attention becomes directed towards the Bell tower, a two-storied building, which grabs the attention of the observer by 'Perspective representation' (see Figure 29).

Figure 29: A photograph of a Bell tower (left) and my graphic work image (right)

When the observer approaches the ground floor of the Bell tower, which has four religious musical instruments, the 'Frame effect' is revealed viewing through the passageway (see Figure 30). After passing the Bell tower, the observer goes up along the narrow stairs, and the main Buddha hall appears across the wide main court yard. The contrast effect of brightness and darkness, wide and narrow, are repeated by going through from the outside to the inside. These opposite elements serve to relate the monastery space to a progressive level of sanctity, which can be described as the 'Contrapuntal effect' and 'Dramatic effect' (see Figure 30).
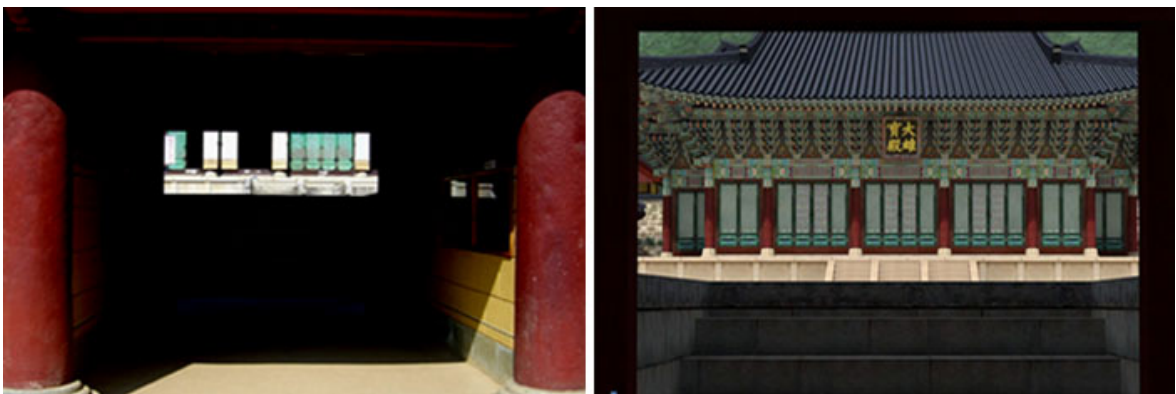
Figure 30: A photograph of the pathway of bell tower (left) and my graphic work image (right).

After the Bell tower, the wide courtyard appears which suggests a transcendent feeling to observer. The mountain backdrop, together with the main Buddha hall evokes a beautiful aspect of the temple architecture, and may be seen as an 'Overlapping effect'. It also offers the observer an appreciation of the depth of the space (see Figure 31).

Figure 31: A photograph of the main Buddha hall with mountains (top) and my graphic work image (bottom)

The high stylobate – the elaborately decorated bracket system under the eave and stone guardian statues on both sides of the stairs of the main Buddha hall – seeks to represent a magnificent and grandiose spectacle, which might prompt in the observer, a transcendental feeling, which can be described as 'Dramatic effect'(see Figure 32).

Figure 32: A photograph of bracket system of the main Buddha hall (left) and my graphic work image (right).

The element of repetition in the paintings on the rafters seeks to create a distinctive architectural aesthetic in Korea, and may be seen as an 'Overlapping effect'. Furthermore, the repeated rafters under the double eaves, juxtaposed with the sky-line provides a typical example of architecture which can be interpreted as combining the physical material world with the emptiness of the ethereal and spiritual world (see Figure 33). This organic connection between physical object and the non-physical object is an important aspect of visual aesthetics in Korean traditional architecture (Kim 2007c).

Figure 33: A photograph of double eaves and rafters of the main Buddha hall (left) and my graphic work image (right)

The growing expectancy arises inside of the hall as it symbolises the Buddha land itself. In the sequential process from the entry gate to the main Buddha hall, the space is separated and connected by gate houses, which can be seen to be a 'Phased effect'. Experiencing the sequential order of each space provides the observer with an increasing awareness of the aesthetics of architecture based on a religious ethos.

Figure 34: Buildings in the *Songgwangsa* monastery

The *Songgwangsa* monastery was revealed through Chung's criteria, encouraging the view that the observer's visual perception provokes emotional responses, and that aesthetic interventions prompt spiritual engagement. This is enabling in the construction of my own work, particularly, the third part of the animation documentary exploring the architectural beauty in the monastery compound. This also seeks to create emotional responses to aesthetic effects, but more in the spirit of communicating the philosophy of Buddhism, rather than its transcendent state.

Chapter 7
PRACTICAL ISSUES- STUDIO BASED WORK

7.1 Introduction

This chapter is concerned with addressing the development of my conceptual idea and is also a critical evaluation, artistically and technically, of my practical art work, a computer animated narrative. Recreating the Korean sacred architecture and representing Buddhist philosophy, and suggesting religious 'experience' in a digital environment is potentially charged with a number of ideological issues, but I have chosen to approach this representation on purely aesthetic and artistic principles.

In regard to this, my core research question is how Korean Buddhist art and architecture might be represented as a symbolic experience, and how both the material and spiritual world might be best represented in a digital environment, as a 'documentary' form suitable for exhibition in museums and galleries.

A documentary is not a traditional fictional narrative, but a 'story' based on real world events and issues. A documentary tends to seek some idea of 'the truth' from real life and the factual world. Aufderheide (2007) states that 'a documentary film tells a story about real life, with claims to truthfulness' (Aufderheide 2007: 1). In regard to this, viewers expect to experience 'the real' through documentary films to gain some information, knowledge or something worth knowing, but often created in an entertaining way. Aufderheide stresses that the important element in documentary is the representation of reality, since it has often been assumed that documentary offers some notion of 'objectivity', while it has always been the case that 'actuality', has been presented in a subjective and creative way. It is crucial how a filmmaker makes a 'truthful' representation through particular kinds of trustworthy storytelling techniques respecting and authenticating 'reality' in the most appropriate fashion.

The recording of 'real world' footage provides the raw materials for the production of most documentaries. This raw material, the footage, is edited by technical manipulation and directed by the subjective perspective. It might cause the distortion of the real, and only offer one perspective 'the truth'. For example, 'Nanook of the North' (1922) is a great documentary of the early era of documentary cinema film, Nanook, the main character of this documentary, is not his real name and his actions are partly manipulated and conceptualised for the camera by the director (see Aufderheide 2007). However, this manipulation by the director shows only his conception of reality, which may or may not represent or reflect the true situation. The representation of the real in documentary *inevitably* accompanies the subjective perspective of directors or technicians. This is because documentary represents something rather than merely shows the real. Bruzzi (2006) argues that 'the act of filming concretises rather than distorts and is in itself a way of comprehending the world' (Bruzzi 2006: 15). While film itself may 'apprehend' the real people and environment it records, it is still a matter of choice, selection and editorial control about how it represents the point of view of the film-maker.

American filmmaker Robert Flaherty (1926) mentions that 'documentary is the artistic representation of actuality' (Flaherty cited in Aufderheide 2007). The method of representation depends on the filmmakers, and their personal understanding of documentary filmmaking, and should attempt to be an honest representation of the experience of reality. Interestingly, this understanding of documentary as an intrinsically subjective form, means that it is easier to see why it can accommodate the completely illusionist vocabulary of animation. Animation is for the most part not constructed using actuality footage but is fabricated in other ways and with other techniques. It is, however, a pertinent vehicle by which to express ideas about 'reality' and to offer alternative 'truths'. When these characteristics of documentary combine with animation, the visual imagery may often explores the less obvious and deeper meaning of the physical outlook of the materials, and authenticates their truthfulness in a different way. Wells states that

> animation has always embraced documentary forms. The apparent artifice and illusionism of the animated form is reconciled with the non-fictional parameters of the documentary form by prioritising the subjective intervention in representing social and cultural issues (Wells 2008: 69).

With this in mind, I have adopted the documentary style for my film and my work uses factual information and deploys voice over narration. However, it is different from classic and general forms of documentary using real live-action footage, because I wish to represent the meaning of the Korean Buddhist architecture and the spiritual ideas embedded in a Korean monastery, in a more abstract way, using the tools available to me - computer generated images – while fully referencing a real monastery. These effective digital tools enables me to illustrate both realistic and abstract images, because using animation enables me to have control over the environment and its depiction, in more creative and flexible ways than merely shooting the monastery in live action.

For example, in the last sequence of the film, 'One Mind', it reveals the spiritual experience of Korean Buddhism, based on the factual information gained from my contextual studies of the philosophy of Buddhism, however, the metaphysical state which this induces is impossible to capture by a real live action camera. I have, thus, sought to illustrate the non-visible nature of philosophic ideas and principles using computer generated images with visual effects based on my subjective interpretation of those principles, and the experience of actually being in the monastery.

My artwork is not purely in a traditional 'fly-on-the-wall' or 'verité' documentary style, but documentary 'tropes' mix with more creatively flexible computer animation, and therefore, should be defined within the 'Animated documentary' genre. My artwork is also different from the digital reconstruction of a building for the purposes of constructing or engaging with architecture, which aims for the purely for visual record and data. It is not processed and dramatised through a creative sensibility in the way that my work is. For example, Choi and Hwang, one of the pioneers of seeking to translate Korean architecture into digital form, states that 'the information of traditional Korean architecture is presented in and shared with three dimensional data; it is very helpful to understand the building information and to communicate the architectural knowledge with others' (Choi & Hwang 2005: 1). This is not sufficient, however, to gain an experience of the architecture, nor understand its meaning. This is what I wanted to achieve.

Choi was merely seeking accurate 'record' of the architecture in a digital environment, but I believe it is important to move beyond merely representing the building, and to suggest the spiritual and aesthetic experience that it embodies. I strongly believe that this can

distribute knowledge in new ways, and will lead audiences to appreciate the 3D digital form in a more immersive way. In regard to this, I have critically considered the structure of my animated visualisation, in order to move beyond Choi's 'presentation' of architecture, and to dramatise the buildings and artwork with a narrative. This, in turn, moves beyond architectural knowledge using a digital form of data, and becomes an experience of both the context and content of the buildings.

Wells states that 'animation offers a different vocabulary of expression to live action, and enables greater creative freedoms' (Wells 2006: 10). Wells has emphasised the area of animation as a dominant tool for creative work, therefore, digital artists or people related to this field are given more opportunities to show their artistic and abstract concepts using CGI. Already, Pixar Animation and Dreamworks, major American studios, have created a 'classical' style of computer generated work, but I wish to use the same tools and technical applications for different creative and artistic purposes. In regard to this, my animation narrative seeks to cross the boundary between reality and the abstract world, and is in some senses an animated spiritual documentary. I believe this approach releases the architectural beauty and spiritual identity of Korean Buddhism, by stressing the significance of its construction and purpose. I have a bigger ambition for the work, however, in that I believe that unique nature of the traditional and sacred culture which is still exists in Korea, may be of benefit to global audiences and humanity in general. My hope is to evoke the powerful sacred teachings and experience of Buddhism through this animated art, which can elicit direct and empathetic responses from audiences.

This chapter was written with two goals in mind. Firstly, considering the conceptual development of the idea of my animation narrative and the associated technical considerations for digital production are discussed. Secondly, the validity of my digital work will be explained and evaluated by focusing on the artistic aspects of the process. In addition, the presentation of my animation narrative, dramatising the environment through the voice over performance and visual effects, will be argued for, as an example of animation documentary, and as a model which is effective and sufficient for contributing new knowledge and delivering significant impressions. This is important because this method in constructing an animated narrative has a unique style, seeking to be different from previous approaches of narrative and visual commentary in animation.

For example, I have watched some films related to Buddhism, not Korean Buddhism but examples dealing with Buddhist ideas and narratives from India and Singapore, which have character animation and traditional storytelling features. 'The Legend of Buddha', directed by Shamboo S. Phalke is in the classic style of a 2D animated cartoon film, in the Disney-style, and animated by focusing on human characters. The story involves the Buddha's life; his birth and his sacred journey to attaining spiritual awakening. It has a clear story narrative and offers religious principles, aimed significantly at the younger generation but in an entertainment vehicle. Another film related to Hinduism, 'Bal Gamesh', produced by Pankaj Shama is a 3D computer animation and also a character centred film. This presents the mythological story of a young prince who died and was resurrected again through the mythological and sacred power of the Gods, and then he becomes an elephant god himself. This film presents the life of the Elephant god, adored and worshipped by millions of people, as entertainment.

These are examples of the traditional character animation within orthodox narratives, and made for entertainment purposes. However, I did not use a traditional narrative character because my own view of Korean Buddhism, basically started from focusing on the monastery compound itself; a key place, with embedded philosophical ideas and spiritual principles. I wanted to try and reflect my own experience of going into the monastery, and to suggest a transcendent feeling. This is my intention for audiences; that they should 'feel' the sense of the monastery as if they go through the sequential and hierarchical structure of the compound created as a virtual simulation and in relation to the digital artwork. To support this I have adopted the notion of 'documentary', and this is obviously and fundamentally different from the general style of character centred animation films. With this in mind, I have sought to dramatise the environment through the poetic expression of the narration, and to privilege the buildings, landscape and spiritual ideas as the 'characters' of the piece. No traditional figurative character features in the narrative, as I hope to evoke a spiritual agenda through the representation of philosophic principles and sacred spaces. I believe this is a more authentic experience in attempting to understand the Buddhist philosophy and the whole experience of Buddhist practice. In regard to this, I have tried to recreate a real monastery as closely as possible in order to recreate those

feelings, elevated ideas and spiritual elevation, that I experienced, but using an abstracted environment based on realistic, detailed illustration of the buildings.

7.2 'One mind'- Implication output

7.2.1 Conceptual idea for animation narratives

My conceptual idea has been developed and visualised based on the content of the previous chapter, Korean *Seon* Buddhism and the spatial composition of a monastery. This is important because my research is practice-led research, therefore, my research, written work, should support and explain my practical art work. Finding and generating an initial idea as a creative work is the most difficult task for starting my animation narrative. Wells states that 'research is an important yet undervalued component of animation. It may require visits to the library, real locations and places of visual stimulus' (Wells 2006: 18). For this reason, I have visited the monasteries including *Songgwangsa Seon* monastery to get personal experience and inspire my conceptual ideas, and also to collect visual materials. Visiting monasteries inspires my first response to the real environment, feeling its impact without limitation, and inspiring artistic response. Thereafter, I could bring this inspiration to a more disciplined approach in representing the Buddhist's architecture and its environment, shaped by its actual dimensions, construction etc, and by its function and purpose.

My intuitive feeling for the monastery environment can be described as one of tranquillity, peace, full of emptiness and silence. There is no sound except for the gentle bell ringing and the mild wind blowing during a mid-day. The large space of the main courtyard, this dominant empty space, seems to embrace all the other shrines and natural surroundings. The collective group of monastery buildings seems to be in harmony with both mountains and sky. The main hall stands dominating the environment of the central point of the monastery. This first impression is more enhanced by the perfume of the wood from the inside of the hall. This strong odour stimulated my emotional feelings for the traditions and long history of the architecture. The material of the Buddhist's buildings is primarily wood - a part of a tree and of nature. Various kinds of tree wood are used for the construction of

religious spaces, the inside of the shrine halls, and all decorations and ornaments. A wooden structure also works as a medium of expression and creativity, and represents material value as well as an understanding of tradition (Moon 2002). This architectural wooden structure defines the unique style of Korean sacred architecture. Wood is specially valued, and I stress this in the second part of my narrative, which dramatises the construction process of floors; superb, crafted rafters, and frames with beautiful and delightful details.

Gate houses and shrines are decorated by symbolic representations of principally animals and flowers. A Buddhist monastery represents the religious message of Buddha through various decorative emblems and adornments such as various shrines, musical instruments and architectural elements, which help with the exploration of the Buddha world and to raise the religious experience of visitors (Heo 2007). These architectural and religious devices evoked in me a feeling of sacred fear, and the sense of a holistic and pious environment, visually and emotionally. This is my own emotional and subjective reflection to the Buddhist's religious environment, but such memories and feelings are projected and catalysed in my art work. The first impression of the imagery of the monastery compound was considered as an artist and not through the eyes of those seeking religious fulfilment. My work is not engaged with a particularly religious agenda, nor does it seek to be socio-political commentary or propaganda, but an aesthetic communication with people who do not have such buildings or their concomitant arts and philosophy in their cultural context.

Wells (2006) mentions that autobiographical personal experience and emotional memory are potential influence for the construction of expression. As I was born and brought up in Korea, I have experienced Korean Buddhism unconsciously and indirectly through the influence of mass media, learning about history and culture, and in visiting monasteries as a tourist. This past experience is therefore not about a specific 'enculturation' but works as an inspiration for establishing my conceptual idea.

Other ways such as reviewing pertinent literature, watching films and collecting visual materials also inspired my ideas. For the structure of the animation sequence itself, I listed my key conceptual issues. These bullet-pointed key ideas serve as the first phase of the pre-production of my animation work. The list is shown below:

- the characteristics of the placement within, and the natural environment surrounding, the Buddhist monastery (see chapter 6).
- the Spatial relationships in the monastery (see three theoretical approaches).
- the religious and practical functions of buildings in the monastery (see Appendix I and II).
- the construction process and physical structure of a wooden building (see Appendix III).
- the Symbolic representations of forms, creatures etc inside the monastery (see 7.3.4 Analysis- 'One Mind').
- a consideration of Monastic life and the implications of *Seon* meditation (see chapter6).

The conceptual idea was generated and developed further by using stimulus sketches in the initial stage of the technical and artistic work. This draft visualisation represents my first perception and sensory experience of the monastery compound. It also enabled me to recollect and recall my past visual memories related to a Buddhist monastery environment. Through this sketch work, the pictures in my imagination and the core concept became clear, and led to designing the main production work, digital computer visualisation. These sketches are primarily produced based on referencing visual materials, observations and my artistic sense.

My character and environment design in a digital format is partly or totally reconstructed and re-imagined using sketches and photographic record. I developed the original shape of the shrines and the monastery to explore different aesthetics. For example, the sequential order of three gate houses are conceptualised as abstract settings. The real placement and photographic evidence are transformed in my animation narrative through my more subjective and artistic ideas. This is shown in Figure 35 in the next page:
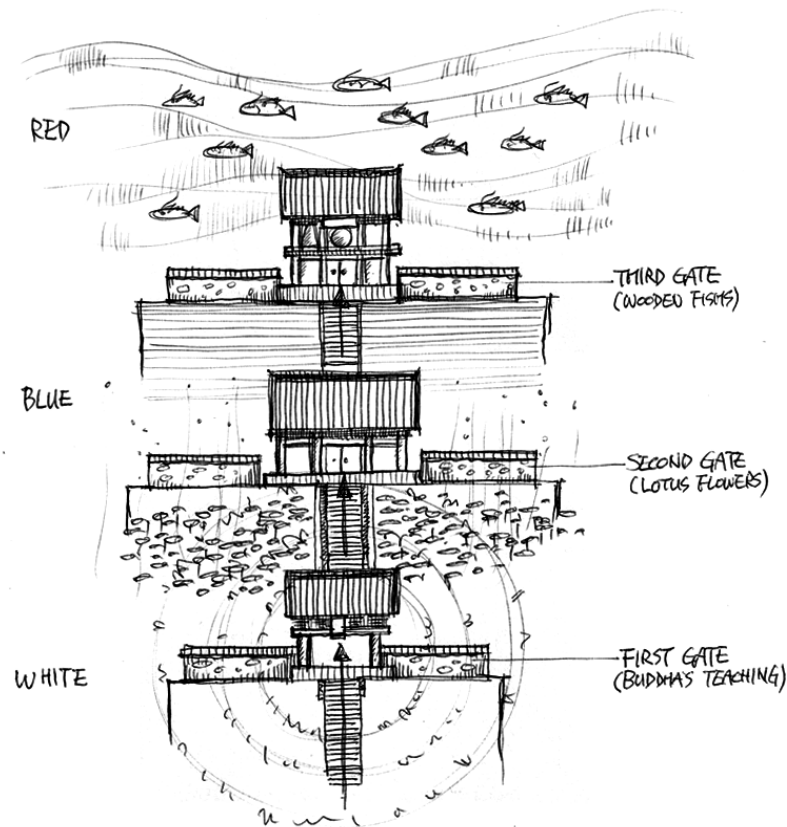
Figure 35: An idea sketch for three gate houses

This is not merely the virtual restoration of the buildings, as an act of 'record', but also an abstract and sacred environment by which my narrative seeks to visualise the Buddhist's elevated transcendent space, and sacred journey. This scene stresses the need to make the steps more elevated than a real order, in order to enhance a view of the implied relationship between Buddha and humankind. Through following the stairs and passing gate houses, audiences might be able to feel a more solemn and sacred sense.

My practical artwork falls into four parts, each with a different content, with the final part moving from an interpretation of the spiritual journey and environment to a representation of a spiritual experience, I have focused on exploring the representation of the Buddhist's philosophical principles and sacred experience by dramatising abstract and surreal environments. This is the core part of my animation narrative.

- Blue print for the Spirit: The first part dramatises the characteristics of architectural placement.

- Building the Sacred: The second part lyricises the construction process of a wooden building.
- Keeping the Faith: The third part reveals the architectural beauty of the monastery.
- One Mind: The fourth part imagines a Buddhist's spiritual journey by showing the symbolic representation of spiritual experience.

Each part has a different conceptual intention. These four parts of my animation is not based on a central figurative character but dramatises the environment, philosophical ideas and architectural meaning by using voice over. These voices will evoke a dramatic feeling along with the musical aspects of the sound track. The script for the voice over is shown Appendix V.

This animated documentary does not prioritise traditional narrative or character animation but dramatises architecture, art, Buddhist thoughts, and sacred environments as a narrative and as 'character' by using documentary approaches, animated computer graphics and sound. It is crucial to explain that my artwork which seeks to differ from the general style of documentary as a mode of 'record' and 'analysis', and to use it as a form of non-fiction 'expression'.

The first section, 'Blue print for the Spirit', uses aspects of 'travelogue' which describes the natural environment and the placement of monastery. The second section, 'Building the Sacred', uses aspects of 'public information / instruction' about depicting the construction process of a wooden building. These two sections can be characterised as the 'imitative' mode of documentary, which tends to echo the traditional style of live- action documentary (Wells 1997).

These two sections deploy 'characters', but present only as a voice over; the first section presents a monk narrating while exploring the placement of the monastery compound, and the second section deploys the voice as a craftsman informing the audience about the construction process. Crucially, though the voice modifies the informational content with poetic language and dramatic performance. The voice over reveals the emotional feeling such as the religious pride and artistic passion in building the monastery, and this spirituality is reflected in the poetic tone of the narration. As Wells notes, 'it is clear that documentary is not merely a vehicle for factual information, but for emotional issues, and

overt argument' (Wells 1997: 42). These sections, then, seek to effectively strengthen the depiction of the factual elements and informative aspects by revealing the emotional and rhetorical philosophy of the spiritual imperative which informs them.

The third section, 'Keeping the Faith', uses aspects of Wells' form, the 'subjective' documentary - how a single voice interprets and responds to a situation and environment. The visual images of the third section shows the architecture of the monastery compound but these images – the real environment – are responded to by the subjective interpretation of a traditional craftsman, who stresses his sense of their affect, endorsing their sublime 'beauty'. The voice over effectively introduces and describes the visual context, but presents the Buddhist buildings and environment as an artwork for audiences by emotionally dramatising the environment.

The fourth section, 'One Mind', uses aspects of 'post-modern' documentary form, by creating and depicting seemingly non-verifiable aspects of the human condition, but which offer some version of 'truth' (i.e. emotional and spiritual experience). The visual context of this section is a 'fantastic' model, through reconstituting the real, using symbolic representations and re-configuring the buildings of the Buddhist monastery. This is in an attempt to visualise the religious message and transcendent state of Buddha's world and Buddhist spirituality. As Wells states, '… all aspects of the animated text enables this post-modern scenario to take on explicit illustrative form' (Wells 1997: 44). The 'post-modern' tends to resist the real and the objective authority, and therefore, the real is interpreted as a subjective mode. This effectively suggests the creation of a fantastic environment, and in this section, the subjective concept of documentary animation reveals and visualises the 'invisible' nature of a Buddhists' philosophic thoughts, and the deeper meaning of symbolic features. By adopting this mode, the fourth part, 'One mind' adopts a fantastic and abstract way of interpretive illustration.

My animated documentary focuses on visualising the meaning of the monastery environment, the Buddhist's spiritual world and the sacred messages of Buddha exemplified through symbolic representations. It is not a complete short form narrative in the traditional sense, but it has a narrative development. It is not quite a documentary but has a documentary tendency in showing a real place, and a known philosophy, and suggesting a real, if 'internal', spiritual experience. The dramatisation of these ideas is

characterised by my own style of visualisation, and is different from traditional form of commentary, by prioritising a poetic, suggestive style rather than a fact-based prose. The piece does not tell a story, but dramatises environments in order to suggest a narrative concerning with contemplation and ascendance.

In framing the animation sequence, I always considered how I would ensure the continuity of narrative, and prompt the anticipation of audiences. For example, the fourth part of the animation, each end of scene shows some symbolic implication for the next frame, which offers a clue for, or stimulates curiosity in, audiences. Each space in the sequential order of gate houses is connected by doors. Each different sacred space shows different Buddhist representations - i.e. lotus flowers, wooden fishes, etc. - through opening doors and this makes audiences anticipate what the next sequence may contain. The door is not merely a door, but an iconic feature. This hierarchical structure of doors symbolise the dramatic movement and elevation to the next stage of sacred world. Passing through the doors leads the audience to the objective space for the completion of spiritual awakening. With this Buddhist principle in mind, the main title is 'One Mind' which signifies the core agenda of Korean *Seon* Buddhism. It is the philosophic view of Korean Buddhism that all oppositional aspects are not two but one. This is represented in the fourth part of my animation narrative, working as an abstract interpretation of the Buddha's teaching and a Buddhist's spiritual journey.

Through these animation sequences, I attempt to show significant images which have an important spiritual and cultural impact that Europeans may not have experienced before, crucially, these different architectural aesthetics and sacred traditions of Korean *Seon* Buddhism may offer a different perspective on the human condition. The European perspective of Buddhism may be different from people who are encultured in Buddhism as their religion like a Korean. As I have mentioned, Buddhism is an embedded part of tradition and culture, and it is at the heart of a Korean's basic spiritual outlook.

Brian, vice-president of the Buddhist society UK, states that Buddhism in the U.K is recognised as a learning (academy) and not as a religion, and in this sense, it is closer to a life philosophy or a perspective on the world (Gwak 2004). This shows that a European may have a different approach to Buddhism, seeing it as meditation purely for the purposes

of well-being, rather than as a naturalised religious concept. Tibetan Buddhism represents nearly 40% of the total Buddhist followers in Europe due to the influence of the famous monk, the *Dalai Lama*, while the Buddhism of Southern Asia and Japan are also followed. *Il-dae*, a Korean Buddhist in the *Yeonhwa-sa* temple of the U.K, states that Korean Buddhism is not well known within Europe, even though Korean *Seon* Buddhism maintains the *Seon* traditions well. He has suggested that the Korean Buddhist community needs to try harder to spread Korean Buddhism to Europe (Jung 2004).

Hopefully, I would contribute to this process by disseminating Korean sacred culture to Europe, through the artistic practices of illustrating and digitalising these four individual parts of a 3D computer animation narrative.

7.2.2 Technical development for digitalising work

This chapter deals with the practical and technical considerations of my practical art work, a 3D computer animation. I will discuss how my artistic intensions have been applied to practical art work in a pertinent way using the dominant computer technology, and 3D and 2D graphic software. For the successful completion of this graphic project, I necessarily had to make significant technical and practical decisions, such as choosing a hardware system, making a software selection and deciding upon the level of detail / rendering capabilities. The process of my practical art work consists of three steps which are shown below;
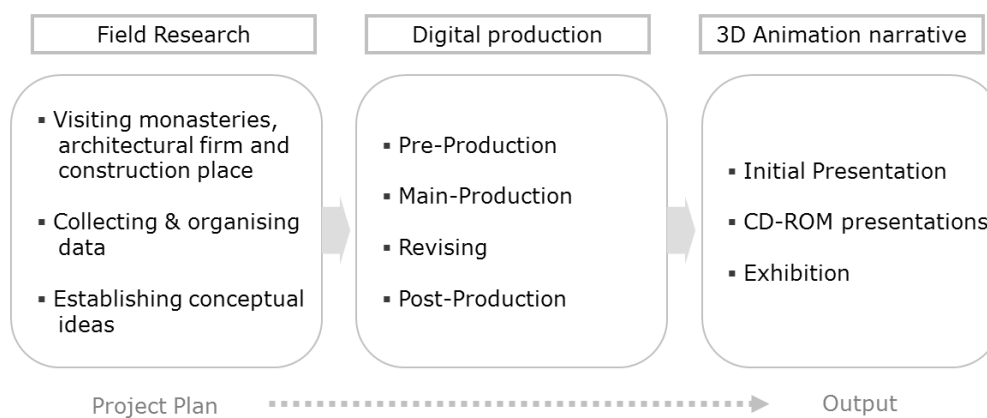
Figure 36: The process of my digital art work

During the period of field research, I have visited monasteries, a traditional architectural firm and a place where a monastery was being constructed, to collect visual materials and get knowledge related to Buddhist art and architecture. The visual material was primarily collected from visiting the 'Songgwangsa'. Photos were taken of each building and all its appurtenances such as traditional patterns, wall paintings, signboards, stone and wooden statues, latticed doors, pillars, stairs, musical instruments and Buddhist's artefacts. I also used scanned images from books and photos from internet websites (see Figure 37).

Figure 37: Scanned images (left) and images from the websites (middle and right)

The *Sam-Jin* Architectural Firm in South Korea which was surveying all sacred buildings in the *Songgwangsa* monastery also offered me blueprints as digital data. These are core resources for my practical artwork. The list of resources is shown below:

- Blueprints for buildings and placement: 184 files
- Photographs: 2300 files for monastery compound
- Scanned images for traditional pattern: 85 files
- Sounds for Buddhist's chanting and other sound tracks: 52 tracks

Through this research activity, I also attempted to get some inspiration for my practical artwork, and, at the end of this stage, I developed my key conceptual ideas and the main structure for my animation narrative. For the pertinent work process of digital production, I set up the timetable, but it is not a fixed time schedule because, sometimes, the digital production needs extra work or faces unexpected technical problems. Particularly, the rendering process and post-production work, composition and editing work, took longer than my original plan. However, the main process of work is followed this time table which is shown in the next page.

Table 8: Time table for the artwork production

	Work Module	2008						2009												2010			
		7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4
Pre production	Concept- the inciting idea	O	O	O	O	O																	
	Creating Schedule of Work	O																					
	Research & Collecting visual sources	O	O	O	O																		
	Reviewing Resources			O																			
	Preparatory Visualisation			O	O																		
	Storyboard/ Script		O	O	O	O																	
	Animation Sequence (Block test)						O	O															
	Animation Analysis									O						O							
	1st Reflection									O													
	Modeling						O	O	O	O	O	O	O	O	O	O	O						
Main production	Shading & Lighting								O	O	O	O	O	O	O	O	O	O					
	Animation							O	O								O	O					
	Effects															O	O						
	2st Reflection														O								
	Rendering															O	O	O	O	O			
	Voice over Recording,																				O	O	
Post Production	Compositing and Editing																	O	O	O	O	O	
	Post-production Analysis																		O				
	Output to chosen Format																						O

In the pre-production stage, I modified and organised resources such as blueprints, scanned images, photos, sound and text as the preparation for the main production work. This work

is mainly as a 2D exploration. The conceptual idea was significantly developed and fixed by completing a storyboard and designing characters and environmental settings. The sound sources were decided for each sequence, which aided development of the narrative. At this stage, I recognised that I was developing a different model of animated documentary, taking into account the 'reality' of Buddhist philosophy, experience, and environmental context, but expressing this through the metaphoric language available in animation (see Wells 1997).

The technical issues of digital work such as modelling, texturing, lighting, animating and rendering are important processes in the main production of digital work. Particularly, modelling and texturing constitute a large amount of work in my animation, in attempting to 'restore' the real form of the shrines. Architectural elements are restored by observing the real building and using the visual materials cited above, to secure the accuracy of the restoration. I attempted to depict the buildings and placement of the *Songgwangsa* as realistically as possible. Among the monastery buildings, I have focused on restoring seven key shrines and religious places as digital models, using detailed forms based on the blue prints and visual sources. The seven buildings are the One pillar gate, the rainbow bridge, the four guardian's gate, the bell tower, the main Buddha hall, *Jijangjern* shrine and *Sungbojern* shrine. This is because other buildings, almost forty others, are not shown in close up in my animation narrative. In regard to this, other buildings are simplified, then copied and modified to represent the rest of the monastery's other features.

The final technical step is editing the sequence, shot by shot, and putting a sound source and voice over track. The sound track and voice over are key forms in dramatising this environment and experience. This makes my animation a different kind of narrative because it is not human character centred nor entirely abstract. The sound of Buddhist chanting and narration make the environments work as 'characters' and aid the exploration of the visual, conceptual and symbolic ideas, which in turn, emerge from 'documentary' sources. In technical selections, I used the industry standard graphic software, Maya, Final-cut pro and Photoshop, all deployed on mainstream CGI features.

The general process for the development of digital models is to review prototype photos, design figures and contexts, produce initial modelling, develop texturing and then to set the

materials into the chosen environment. All digital figures, objects and contexts are produced by this process.

Analysing resource	Designing	Digital works		
▪ Reviewing text & photos	▪ Sketches ▪ Level of detail	▪ Modeling (3D software)	▪ Texturing & lighting	▪ Composition
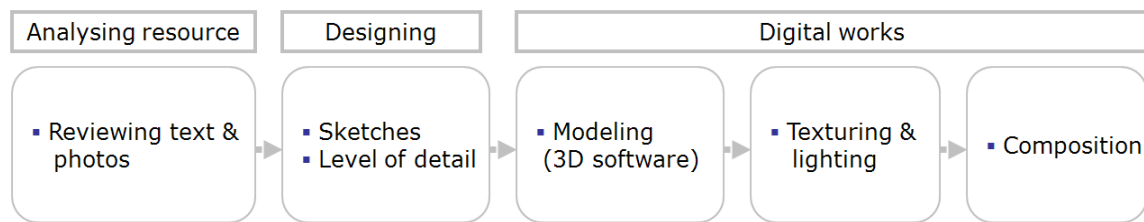
Figure 38: The digital process of all figures

To validate the process of digital work, the development of digital work process for '*Jijangjern*' and 'a wooden fish' are shown in Appendix V.

7.3 Evaluation of the practical art work (Evaluating validity)

7.3.1 Analysis – Part 1. Blue prints for the spirit

The first part is titled 'Blueprints for the Spirit' which implies how the placement of the Buddhist monastery embodies the Buddhist's principle and its topographic site. In the beginning, the placement of the monastery compound is illustrated and animated to explore the influence of the natural environment. Each component such as the ground, buildings, mountains and river are shown in sequence. The whole environment in which the monastery stands is illustrated on the screen. This group of buildings is primarily arranged under the influence of geomantic theory (*Pungsu*) and its implied religious messages. The list of illustrated content is shown below;

1. the natural environment such mountains and river influenced by the geomancy (*Kor. Pungsu*),
2. the direction of the monastery,
3. an axis of placement,
4. a Three layered ground structure,
5. the sequential order of gate houses, and
6. the central structure by the main Buddha hall .

The style of illustration for this part was inspired by the drawings of *Young-tack Kim*. His pen drawings, shown below, demonstrate another aesthetic form based on the original

depiction of Korean traditional buildings. *Young-tack Kim* is a famous illustrator known for his unique form of artistic visualisation.
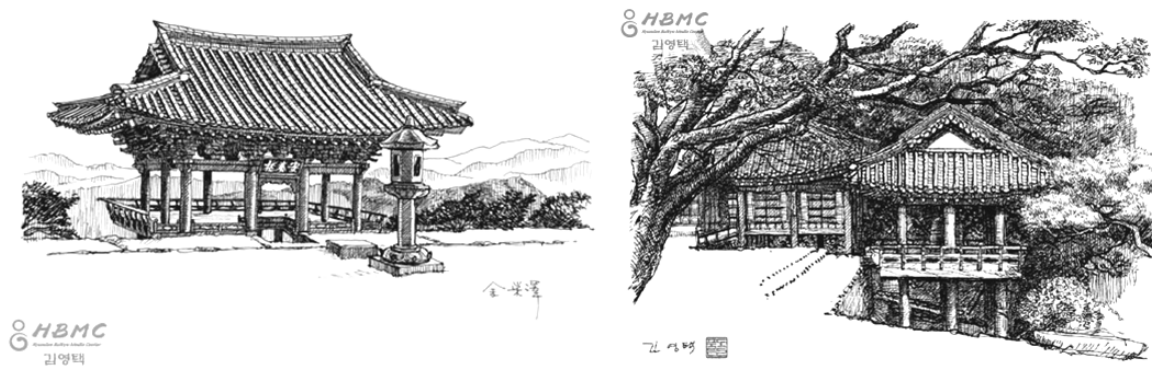
Figure 39: Young-tack Kim's pencil drawings
(Source: http://www.buddhapia.com/_Service/gallery)

His visualisation is essentially a classical styling, mixing realist representation with minimalist drawn forms. This simple medium of drawing seeks to link personal spiritual and creative feeling to the immediacy of practice, conveying an aesthetic imbued with sacred, primal, value. By my impression and appreciation of his pencil work illustration, I have attempted to express the picturesque monotone of images, embodying a particularly Korean style of traditional graphic art, best exemplified by *Young-tack Kim*'s work. Consequently, I have also considered how to transform and embody this pen drawn mood, in flat images, to the three dimensional animation in my work.

To create this pen drawn effect technically, a hand drawn mapping source was used, drawing lines with a 4B pencil, to create 2D texture in the 3D digital environment. I attempted to create the sense of moving pencil drawing images deploying digital techniques. This way of expression mixes the traditional style with computer-generated expressive processes. In this respect, my own digital output can make a claim to a distinctive form of art. One of the images in my animation clip is shown below:

Figure 40: An image in my first part of animation

All buildings within the landscape are illustrated not through character animation but by animating the space with the implied camera. Symbols and signs are used to explain the structure of the placement of buildings. For this part, the voice over of a monk is used – effectively the character now dramatising the space using a particular kind of poetic expression based on lyricising spiritual works. Information about the monastery and Buddhist philosophy is implied in this voiceover, but it is deliberately avoiding the usual documentary voiceover describing the place in a travelogue style.

The monk's voice narrates the sequential path from the first gate house to the main Buddha hall. This journey is depicted as if he goes through this path by himself. The 'documentary' voice of the assumed 'expert' is replaced by a more personal poetic voice, implying that the activities and values of the context and its sacred principles are just as 'real' as anything in the material world.

7.3.2 Analysis – Part 2. Building the sacred

The second part of the animation, shows the structure and construction process of a wooden building, a Buddhist shrine. This is not merely an informative and educational instruction part; but an act of spiritual building, that is once more exemplified in the poetic expression and chanting of the voice over. Therefore, this part is entitled 'Building the Sacred'. The sound of the drum, one of the Buddhist's musical instruments for ritual service, is getting louder as the building is constructed. This construction process is a long struggle not merely for the completion of a religious building, but for achieving a process which has realised and embodied the Buddha world itself. The construction - from the

preparation of materials to the painting - requires technical perfection, endurance, self devotion and, particularly, the invested spirituality of craftsmen. This is once more embodied in the impassioned poetry of the monk, serving as a commentary on the process. Though the visual aspects of this sequence are reminiscent of a computer aided design sequence, I have sought to revise such a process by the representation of the particular conditions of building a Korean monastery and through the poetic voiceover suggesting what this means to the craftsmen who built it.

To collect information about the traditional way of construction and structure, I have done literature reviews (see Appendix III) and visited the construction places. I had a meeting with the master carpenter, *Euisup Im*, registered in Ministry of Culture, to attain knowledge of his experiences. He stressed that the most crucial and important work is in the corner part of the double rafters in the roof structure, which is shaped like a palm tree; and also, in the bracket systems of the half-gabled roof building. The half gabled roof is usually given to important buildings and it employs more intricate techniques and decoration than the other two types, the gabled roof and the hipped roof. The multi-cluster bracket system is a core part of a wooden building in its functional and decorative aspects. With this information, my animation shows the process of constructing the corner double rafters and the bracket system in detail. The animation sequence though seeks to show the construction process not merely as a building process but as a creative and spiritual act.

To reference this particular process, I have chosen the specific model of the *Sungbojern* shrine. This distinctive form of building shows the Korean traditional and architectural style in its physical state and structure, and it is one of the most representative shines in the *Songgwangsa* monastery. This shrine is a specific example which has a half-gabled roof and a multi-layered bracket system in the typical style of such a wooden building (see Figure 64).

In my animation, the opening scene shows a box (see Figure 41), which on each side has a blueprint for that particular aspect of the building. This certifies that this digital model is based on the actual blueprints and uses the same shape and proportion as a real building. In the following sequence, the animation shows the construction of the foundation work, installing pillars, building walls, assembling bracket systems, tiling the roof and painting

the construction with dynamic animated motion. Particular emphasis is given to the assembling process of the bracket system, consisting of sixty one pieces, and which is animated through showing each stage of the construction in detail, seeking to show a moment of documentary 'spectacle' (see Figure 41).
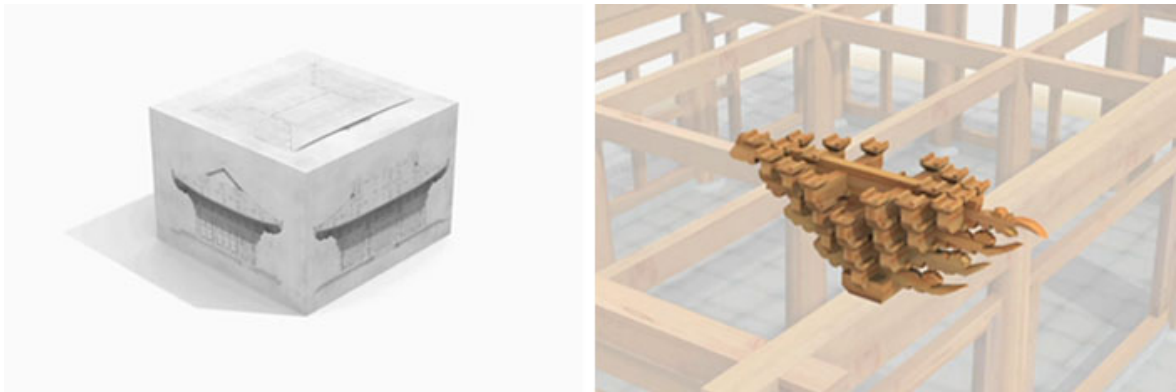
Figure 41: A box opening (left) and bracket systems (right)

The digital model for the *Sungbojern* shrine is shown below.

Figure 42: The digital model of the *Sungbojern* shrine

This animation precisely represents the delicate structure of the building and construction process in each step, so that audiences, non-Korean or even Korean, can easily understand the traditional methods of construction. These traditional techniques of construction are not widely known, and only a few craftsmen remain who can enact them, but the use of digital tools in this way, both preserves the process, and conserves a virtual representation of Korean architectural traditions in an effective way. I hope, therefore, that audiences can understand and acquire fresh knowledge about the structure of a Korean traditional

building through appreciating this part of the animation. Further, I hope they recognise the relationship between constructing a building and developing and evidencing a religious principle, and an act of faith.

7.3.3 Analysis – Part 3. Keeping the faith

Yim states that

> the physical beauty of the wooden building in its exterior is released by the curving black roofs and wooden carvings of the intricate bracket systems under the eaves, which shows the beautiful curvy line with impressive magnificence (Yim 2004: 13).

In the third part of my narrative, I seek to show this architectural beauty of the *Songgwangsa* monastery compound through a realistic simulation, but enacted in a slow and contemplative way to echo the philosophic intention embedded in the environment. Buildings in the monastery were built by the care of craftsman and through their discipline created the 'beauty', which reflected their spiritual beliefs. The repetition of double rafters, beautiful curved lines of the roof, gentle lights under the roof and various kinds of patterns and paintings all demonstrate a creative impression of transcendent feelings. Particularly, Korean craftsman tend to concentrate on securing the harmony between buildings, and between the buildings and their natural surroundings. This relates two aspects. Firstly, the implied power of the natural world - the mountain based location, etc. – and the architectural traits, which show the collective focus and spiritual unity of the monastery. Korean architects really stress that a comprehensive effort is required to maintain order and harmony with nature (Yoon, C., n. d).

My artistic purpose for this part is to reveal the architectural beauty of the sacred buildings and the landscape. Various sacred buildings and their beautiful colours and forms are shown in the sequence but seek to work as static images like framed paintings. These views are described by the narration. On this occasion it is a craftsman's voice dramatising his pride in this beautiful environment.
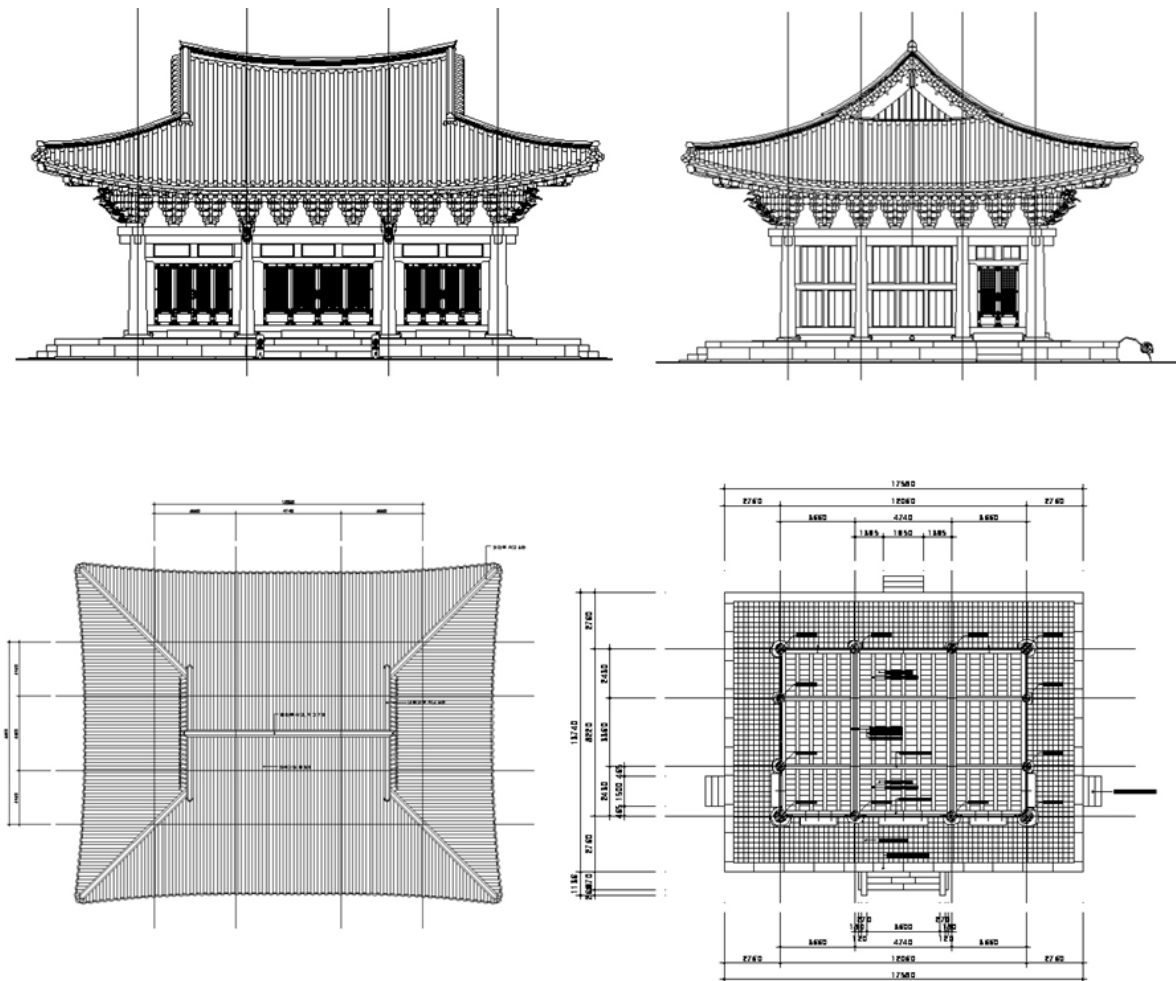
Figure 43: Blueprints for *Sangha*-Jewel (*Sungbojern*) hall, front view (top right), side view (top left), top view (left bottom) and cross section (right bottom)

All the buildings and their placement in the digital environment are recreated based on real blueprints (see Figure 43) and visual sources so that the buildings could be realised in full detail, and as a realistic expression in advance of a more symbolic approach in the final sequence.

I attempted to express that this monastery environment was informed by tranquillity, peace, emptiness, and serenity, to provoke a holistic spiritual mood conducive to emotional engagement and sensory perception. Sacred buildings are not merely physical structures or engineering but they also explore the sacred yearning for the Buddha world and the aesthetic sense of the religious world. The symbolic significance of the monastery buildings and decoration are embodied by the craftsman's great efforts and his spiritual investment in achieving architectural and religious fulfilment. With this concept in mind, I

have attempted to simulate the beautiful and sublime state of the Buddha world throughout this part of the digital animation.

For exploring the architectural beauty of the *Songgwangsa* monastery in this way, I have adopted the 'the observer's visual experience' determined by Chung (1989), noted in the previous chapter. These visual perspectives are primarily captured based on the people's optical views of the monastery and their specific experience of 'looking'. By applying the eight kinds of visual effects of Chung's research, nine different shots are composed in my piece to achieve continuous display. The first view, showing the One pillar gate, is seen in perspective representation and within a frame effect. This is the first gate of monastery and it signifies the beginning of the process in creating 'one mind', and achieving enlightenment.

Buddhist philosophy notes that all things have dualities such as life and death, good and evil, etc. but insists that the present and the future are not two things, but actually one. This first gate shows this principle of Buddhism as an architectural device. The beautiful and intricate five layered bracket systems with a signboard provide a strong impression for the visitor. The perspective from this gate is digitalised as the same as the viewer's optical angle (see Figure 27).

The following image shows the main Buddha hall with buildings around the main court yard from a nearly top view, (see Figure 44) and this view is developed by slowly craning downward. This group of buildings reveals the beautiful lines of the various kinds of roofs and their spatial composition. As the images are dissolving, the main Buddha hall is shown by the camera, as it cranes down. This reveals its magnificence as it is the centre of the monastery architecturally and spiritually (see Figure 44). The roof of the hall overlaps with the line of mountains, which creates a beautiful harmony with the sky.

Figure 44: Top view (left) and the main Buddha hall (right) of my graphic images

Showing the slow movement of the lights in the corridor of the building reveals the serene and peaceful mood (see Figure 45). The Judgement shrine (*Jijangjern*) is shown as it has the typical style of a gabled roof (see Figure 45).

Figure 45: Corridor (left) and the *Jijangjern* (right) of my graphic images

In the sequence that follows, bracket systems and double rafters under the eave are shown to reveal its intricate decoration and beautiful curved lines, which might further evoke a dramatic effect for the audience (see Figure 46). The *Sungbojern* is shown as one of the important shrines, because it has a typical style of a half-gabled roof (see Figure 46).

Figure 46: Bracket systems and double rafters (left) and the *Sungbojern* (right) from my graphic images

The following shot shows the *Woohwa gahk* (bird's feather bridge) which is harmonised with the river and trees, aestheticised further through the reflecting images on the river (see Figure 47). This creates one of the most beautiful scenes in the *Songgwangsa* monastery. The Bell tower, which stores the musical instruments for the ritual service upstairs is also shown (see Figure 47).

Figure 47: The *Woohwa gahk* (left) and The Bell tower (right) from my graphic images

The final shot shows the three shrines in the main court yard as static images (see Figure 48).
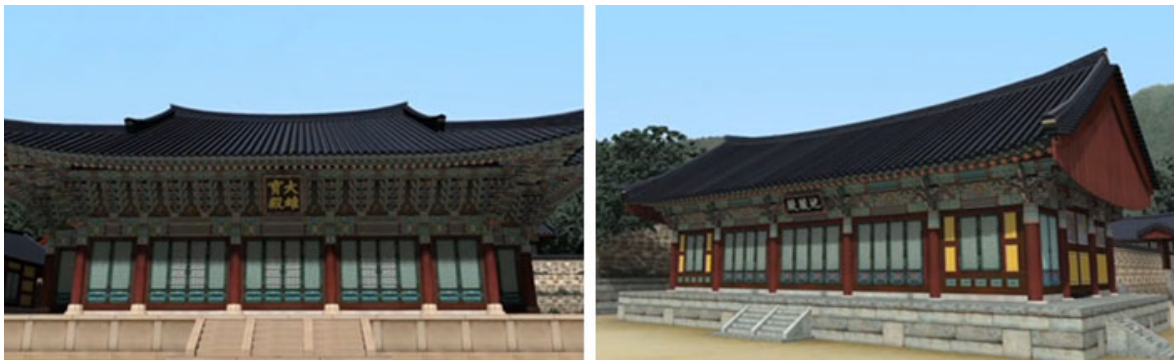

Figure 48: The Main Buddha hall (left) and *Jijangjern* (right) from my graphic images

These views direct and guide viewers, encouraging an almost gallery style perspective, of moving from painting to painting. It is to be hoped that audiences will gain an emphatic feeling for the beauty of Korean sacred buildings through this part of the animation.

7.3.4 Analysis – Part 4. One mind

The fourth part, 'One Mind', represents the spiritual journey from the secular world to the Buddha's world as an abstract narrative. The story sequence of this final part uses the 'Narrative structure' of Buddhist cosmology and the Four Noble Truths (Yang 1999), which I addressed in the previous chapter. The order of the Four noble truths is played out as the four stages in the narrative process: Suffering, Cause of suffering, Cessation and the Path of cessation. The Four Noble Truths guide believers to achieve a spiritual awakening through these four phases. The process through these four stages is depicted and visualised as a spiritual journey towards the attainment of 'One mind'. Each stage of noble truth is illustrated by a symbolic representation to explore the elevation to the sacred world through a transcendent state of mind.

With these four staged sequences in mind, my visualisation work focused on the illustration of a Buddhist's spiritual training and the embodiment of the Buddha's world on the screen. I attempted to dramatise ideas, environments and architectural artefacts using chanted voice over, poetic commentary and musical expression.

Suffering

Figure 49: An image for the one hundreds mouths for symbolising 'Suffering'

The first part of 'One Mind' starts with the implications of 'Suffering', the first stage of the noble truths. To illustrate humankind's intrinsic suffering in the secular world, I have

symbolically illustrated the one hundred and eight kinds of suffering identified in Buddhist philosophy as 108 screaming mouths (see Figure 49).

These sufferings occur throughout birth, old age, sickness and death in the past, the present and the future. The 108 mouths are floating in the black and empty space; each mouth symbolises each kind of pain. The environment is full of horror and despair with heavy and loud sounds, shouting, moaning and screaming. The sounds, echo, and get louder and faster as the camera moves through the dark and foreboding environment. This stage dramatically prepares for the next stage by suggesting a state of mind which requires eternal salvation through religious transcendence. The yearnings of the people seek release and the cessation of these pains, and it is this which informs both the spiritual and narrative transition from the secular to the transcendent world.

Cause of suffering

Yang (1999) stated that when people go through the sequential order of gate houses, they might reflect upon themselves and recognise where their sufferings are caused. The sequential movement between spaces suggests the religious ascension as it elevates higher and further, and consequently, relieves the earthbound suffering of humanity. This spiritual ascension is represented by the three gate houses, and the movement from entering the first gate (One pillar gate), from 'outside' to 'inside', and then proceeding to the second gate (the Four Guardian's gate), and then the movement to the third gate (the Bell tower), and then on to the Buddha Hall. Kim states that

> in a Buddhist temple, a one pillar gate should be nothing more than a one pillar gate, and a guardians' gate should be nothing more than a guardians' gate… from the entrance gate to the main hall, meaningful and alive… The temporal-spatial experience as a whole should be understood as an art piece (Kim 2007: 62).

The meaning of the second noble truth, the cause of suffering, becomes clearer as the participant moves through the elevated and enhanced temporal-spatial experience created by passing through these three gate houses. Each space – effectively now an 'abstract' or 'non-secular' space, seeks to show the message of Buddha's teaching and the implication

of religious salvation using various symbolic and religious representation in the artefacts and environment.

In my narrative, after passing through the dark space of a long tunnel – the shift from 'outside' (suffering) to 'inside' (the possibility of salvation) - the screen becomes pure white, and the flashing light signals a scene shift, and a symbolic shift, to a peaceful environment. Audiences can feel a strong sense of both the dramatic transition and transcendence of this environment. Yang states that 'visitors to the temple are invited to participate in the world of abundant Buddhist symbols, and through this process, is enabled to elevate oneself to the transcendent world and have a simulated experience of liberation'(Yang 1999: 215).

In my narrative, the one pillar gate is elevated in the white space. Buddhist's scriptures are depicted on screen, getting larger, essentially introducing and leading the viewer to the Buddhist world and its teachings (see Figure 50).

Figure 50: One pillar gate with white background

At the one pillar gate, begins the entry into the monastery and the first step towards the Buddha's world, and the spiritual journey towards 'one mind'. The sound track - Buddhist chanting - runs under this scene. This chanting provides a more sacred atmosphere and creates a mood in which the purpose of the chant as an incantation of Buddhist principles can begin.

In the following sequence, after entering the first gate, the second space of the monastery is full of lotuses on both sides of a bridge (see Figure 51). The solemn decoration of the flowers in a temple adorns the Buddha world. Lee states that 'The highest form of ornamentation in Buddhist art has been the flower motif, considered the embodiment of the *dharma*, the Buddha and the truth' (Lee 2003: 221).

Figure 51: The Four guardian's gate with lotuses

The religious meaning of a full bloomed lotus represents the purification of body and mind, therefore, it symbolically guides people in the process towards being awakened spiritually. It also implies that people have Buddha's nature *already* in their mind. The full bloomed lotus signifies attaining enlightenment in Buddha hood, and the closed blossom, remains as a symbol of hope, and potential, because it expects to bloom in the future. The lotuses are animated to bloom and the sparkling pollen rises from lotus flowers going up to the blue sky. This process enhances the sacred environment and operates as a symbol of purification.

The following space is the inside of the Four Guardian's gate, which has four guardian statues, called the 'Four kings of the heaven'. The sacred role of these symbolic guardians is the protection of the Buddha land and crushing demonic opponents underfoot (International Dharma Instructors Association 1995:28). The East King holds a lute, the West King holds a dragon, the North King holds a pagoda and the South King holds a sword (see Figure 52).

Figure 52: The East King holding a lute

The four heavenly kings are related to the four directions and the four seasons (Haeja 2005: 31). These four heavenly guardians dominate the environment intensifying the fear of the power of the Buddha. To enhance this environment, the background of this scene is dark and only the face of the guardian is lit with dark red, green and blue colours. The key aspect of this part of both the narrative and spiritual process is that people should purify their mind and repent their sin in front of the absolute guardians.

In my narrative, the door then opens in order to proceed to the next gate house. The third space is features strong symbolic elements including flying wooden fishes and a bell tower in a red sky (see Figure 53). This red colour represents the end of journey and I attempt to imply that this environment is the last chance for people to enter the Buddha's space. Wooden fishes are floating and wandering in the sky like people who have lost their destination. The wooden fish's appearance is a mixture of forms including a deer's horns, bull's eyes, a crocodile's mouth, a catfish's moustache, and a fish's body with a fin. The wooden fish is ultimately revealed as one of the four musical instruments used in the daily ritual service. A wooden fish symbolises the various kinds of people in a secular world. The bell sounds heavily and slowly spreads from the bell tower to awake all creatures on the earth, at sea, in the sky. The sacred meaning of the fish is the trainee's spirit of studious diligence because a fish never closes its eyes ever. This strong image is transited to the next stage when passing through the door.

Figure 53: An image for the third space in front of the bell tower for symbolising 'Cause of suffering'

Cessation

The third stage of the noble truth, Cessation, signifies the enlightenment and Buddha's world, which is illustrated by reaching the main Buddha hall. They have arrived but not yet achieved transcendence. Three sitting gilded Buddha statues and four standing gilded statues on the altar defines the Buddha's space (see Figure 54). This symbolises the arrest of human pain and desires. The camera moves inside of the main Buddha hall, and the viewer senses that they have achieved the objective of the journey in reaching this space, but their journey is not complete. The ceiling of this hall is splendidly adorned by paintings and carvings of the lotus flower, which symbolises the Buddha's land where it rains flowers.

Figure 54: An image for inside of the main Buddha hall with three sitting and four standing gilded statues on the altar for symbolising 'Cessation'

This peaceful environment informs the serious mood which precedes the last destination, finding the final way towards enlightenment. The camera approaches the Buddhist's face, prompting the beginning of a symbolic sequence which suggests meditative practice.

Path of cessation

This meditative practice shows the Buddhist's spiritual and psychological struggle for their religious enlightenment. I have tried to visualise their long struggle with the discipline required to attainment such enlightenment, and this is based on three core principles.

A monk should study the scripture for the preparatory stage in meditation practice, as I mentioned earlier in my address of Korean Seon Buddhism. To visualise this in my animation, a Buddhist sits meditating within the Buddha hall, but this is suggested as the 'dark space' of his psychological perspective. He is seated in a lotus posture, and has the 210 Chinese characters animated on and around him, showing he is embracing and learning scripture (see Figure 55). These eventually form the map of the Buddha which symbolise the complete study of such scriptures. The map of the realm of Buddhism consists of 210 characters of the *Gumgang kyungs s*utra, which was made by the great master *Uisang* (625-702).
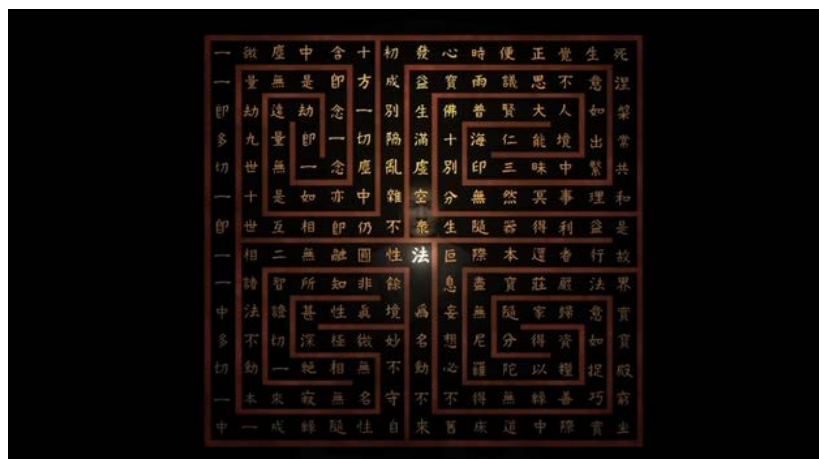

Figure 55: An image for the Buddhist's meditation practice with the map of the realm of Buddhism consists of 210 characters for symbolising 'Path of cessation'

This significant map of sutra leads people to attain enlightenment through the guidance of essential Buddha's teachings (Hong 2007:20-21). In addition, I modelled the face of the

Buddhist upon my own face to integrate myself into this animation sequence. Through projecting myself into the digital model, I could better imagine the feelings of the practitioners and their determined attitude, but equally, demonstrate a 'distant' self-conscious authoring of the piece as a creative artist. When a monk begins their religious life, they should completely cut off the secular relationship from their family, motherhood, etc. This is the second meditation issue which required interpretation within the animation. To visualise the detachment of the relationship from motherhood, I made digital models, of pregnant women statues, and placed them in an open field, subject to wild elements (see Figure 56).

Figure 56: The pregnant women statues in an open wild field

These woman statues represent the universal mother figure, 'mother nature.' These figures look rusted and are getting ruined by the rigours of the environment. The sound, a strong wind, and baby crying remind audiences of where they come from and their intrinsic nature as a human being. It is necessary to express this in this way, however, to show how such deeply visceral and emotional ties must be abstracted from the truly independent and spiritually secure mind.

As a master *Sungshan* notes, to reach the highest level of enlightenment, one should empty his mind even before thought arises and attempt to forget himself to empty the mind, and therefore create 'one mind'. In this respect, I have applied this principle of Korean *Seon* Buddhism to the last part of animation sequence by literally illustrating the practitioner trying to detach himself, as another version of himself (see Figure 57), to attain the highest level of spiritual awakening. Merging opposite sides of himself symbolise the attainment

of one mind. This shows the dramatic conflicts of a Buddhist meditation and his transcendent experience in a final stage of practice.

Figure 57: A Buddhist exhibiting the dualist state

All conflictions are resolved through the completion of his meditation and silence and peace come. This scene strongly concludes my visualisation of the Buddhist's spiritual attainment and their universal transcendence.

The effect of my animation narrative will be to offer a very different experience which audiences might gain from other mass media. My animated documentary treats Buddhist philosophy and its embodiment in a real environment as a way of understanding and dramatising ideas, not people, and aesthetics not material reality. I have chosen not to use traditional animation characters and narrative arcs in order to better use animation to reveal complex metaphysical principles, and the ways in which they are embodied in sacred art and architectural practices.

Chapter 8
ISSUES, OUTCOMES AND RECOMMENDATIONS

This research addresses the notion of how Korean cultural identity is revealed through the aesthetics of Korean Buddhist art and architecture, and how Korean Buddhist symbolic representation of the spiritual world can be best represented in a digital environment as digital form of animation narrative pertinently and successfully. This is the main question of my practice-led research.

My practice-led research as a whole is wide ranging; reviewing contextual material and producing practical artwork, a 3D digital form of documentary animation narrative. For establishing the theoretical foundation for the interactive and supportive relationship with the artwork, my research can be seen as 'multi-disciplinary' covering various issues - Korean cultural identity; previous cases related to 3D forms of cultural heritage, focused on the restoration of the architecture; Korean Buddhist monastic life and its architecture; three approaches related to the spatial composition of the monastery; and evaluation of my art.

This process of research is developed by the methodology of reviewing critically the literature for social and cultural aspects of the study, engaging with three comparative studies and discussing the practice and conceptual construction of my practical artwork. These methodologies are primarily dealt with in Chapter 2.

In Chapter 3, the background knowledge about Korea, such as topography, language, race and religions are summarised, focusing on the natural and cultural aspects, and then it is suggested how these elements influence Korean culture, and particularly, the formation of the Korean style of Buddhism and its architecture. For instance, in a religious aspect, Christianity and Buddhism are the main religions in South Korea and peacefully coexist rather than existing as one dominant religion. This is a unique case in the world and suggests that Christianity symbolises the impact of Western culture and Buddhism symbolises the main part of Korean tradition. Christianity has rapidly increased in its number and influence in society in less than one century. By contrast, Buddhism has over

sixteen hundred years formed the influence of local beliefs, and is still one of the main religions in South Korea. Notably, it is key in forming the social and cultural identity of Korean national heritage.

The discussion about issues of Korean cultural identity is broadened in Chapter 4. Reviewing Korean cultural identity enabled me to understand the social and cultural background through looking at cultural discontinuity (Japanese colonisation, Americanisation), Confucianism, nationalism, cultural globalisation and, importantly, the division of Korea. The characteristics of Korean cultural identity can be summarised as;

- Nationalism has been solid and developed based on strong collectiveness and racial homogeneity
- Confucian traditions operate as the main barometer of social morality and value
- There has been active adoption of American influence for social and economical development, while trying preserve indigenous traditions

By considering these factors, the process of modernisation, democratisation and globalisation can be seen as the main social issues informing the development of South Korea since the middle of twentieth century. A key issue remains, however, which is, the division of Korea. The perspective of the world tends to overlap and confuse the images of the two Koreas. I discuss how South and North Korea are different in political and social aspects and how it is important to reconcile these differences for recovering cultural homogeneity. South Korea has developed its positive image by great economic growth and holding international sport events. South Korea places great emphasis on the global society with an active and positive stance. By contrast, North Korea has increased its negative image by dictatorship, abusing human rights, starving the population, developing nuclear weapons and having an uncompromising attitude to international society.

However, the tradition of Confucianism and racial homogeneity are still alive in both Koreas. For the reconciliation of two Koreas, social-cultural exchanges are important, and actually have made progress with the recognition of government and population that they may be mutually beneficial. South Korea supported North Korea in humanitarian aid during the Kim (1998-2003) and Rho governments (2003- 2008) under the 'Sunshine

policy', but under the current government from 2008, the social and cultural exchanges have decreased because of political conflict.

In previous cases related to the digital representation of architecture, similar to my artwork, three different types of project were reviewed to understand their various applications and advantages in Chapter 5. The style of my practical art work has developed accordingly, and created a unique style of animation narrative through reviewing previous cases, and adopting a 'documentary' mode, which allows an animated interpretation of environmental, philosophical and spiritual ideas.

In Chapter 6, the characteristics of Korean Buddhism and architecture were reviewed to show that Buddhism is the core part of Korean spiritual tradition as well as cultural heritage. Buddhism has maintained its traditional way of monastic life, principle and traditional models of architecture throughout its long history. Based on understanding this general knowledge, three case studies about the spatial composition of the *Songgwangsa* monastery compound enabled me to reveal and conceptualise the aesthetics of Buddhist architecture and their spiritual principles in a digital environment.

In Chapter 7, the evaluation of my artwork is discussed looking at the conceptual and technical aspects. When considering my artwork, it is a unique form differing from previous digital animations in respect of its application and structure. Notably, in the voice over, of a monk or craftsman, the narrative describes the mood, environment and Buddhist spirituality with a poetic tone of expression rather than a 'reportage' style of explanation. The voice over explores the visual images creating a more dramatic environment, along with the emphatic sound of the Buddhist's chanting and spiritual music. This can be defined as an animated documentary as I mentioned in previous chapter.

This unique form of art work effectively and artistically reveals the real information and conceptual ideas by showing Buddhist symbolic architecture and exterior environments, and their embedded spiritual principles in abstract and realistic illustration. The development of my conceptual idea is based on three approaches engaged with the spatial composition of sequential order of gate houses and shrines in the monastery compound. The meaning of the sequential order of space is revealed through adopting the narrative story of Buddha's world and Buddhist universal teachings, the Four Noble Truths. This

structure, the four phased sequences, is applied to my last part of animation narrative, 'One mind'.

Reviewing the literature and three approaches tends to be not conclusive but nevertheless quite suggestive in inspiring the establishment of my own ideas for the animation narrative. This is because this area of the artwork is subjective and creative and, in a certain sense, there is no fixed conclusion. In regard to this point, I also faithfully followed the intrinsic feeling of the monastery environment to develop my imagination and conceptual application. My practice-led research is aiming for the 'suggestion' of my artistic ideas about the exploration of the aesthetics of Korean Buddhist architecture and their spiritual practice.

My artwork was conceived and developed by a purely artistic approach. Hopefully, my animation narrative, which seeks to 'discover' Korean Buddhist culture as fresh knowledge using digital tools, will allow European audiences to attain a balance and informed perspective regarding Korean cultural traditions and cultural identity.

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BAL GANESH, 2007, Directed by Pankaj Sharma, Shemaroo Entertainment Present, India.

BAL GANESH 2, 2009, Directed by Pankaj Sharma, Shemaroo Entertainment Present, India.

KRISHNA, 2008, Directed by Aman Khan, Jayantilal Gada Present, India.

THE LEGEND OF BUDDHA, 2006, Directed by Shamboo S. Shemaroo Entertainment Present, Indian entry in the animated film category for the 2005 Oscar Award, India.

APPENDICES

Appendix I: References portraying general representations of Korea by western Medias

1. South and North Korea set date for military talks, 1 February 2011 Last updated at 08:15
North and South Korea have agreed to hold preliminary military talks on 8 February, in an attempt to defuse heightened tensions on the peninsula.
http://www.bbc.co.uk/news/world-asia-pacific-12331535

2. North Korea has more secret nuclear sites - UN report, 1 February 2011 Last updated at 00:25
UN experts believe North Korea has at least one hidden nuclear site, according to leaks of a UN report.
http://www.bbc.co.uk/news/world-asia-pacific-12330056

3. North Korea's Kim Jong-il 'opposed succession', 28 January 2011 Last updated at 10:48
North Korean leader Kim Jong-il never wanted a dynastic succession but had no other option to stabilise the troubled regime, his eldest son has said.
http://www.bbc.co.uk/news/world-asia-pacific-12304763

4. South Korea economic growth slows, 26 January 2011 Last updated at 08:24
South Korean economic growth slowed in the final three months of last year to 0.5%, from 0.7% the previous quarter, as retail spending and manufacturing production slowed.
http://www.bbc.co.uk/news/business-12284130

5. South Korean pastor jailed over North Korea visit, 21 January 2011 Last updated at 09:27
A South Korean clergyman has been jailed for five years for travelling to North Korea and praising its leaders.
http://www.bbc.co.uk/news/world-asia-pacific-12249072

6. North Korea 'ready for sacred war' with the South, 23 December 2010 Last updated at 18:06
North Korea is ready for a "sacred war of justice" using a nuclear deterrent, its armed forces minister has said.
http://www.bbc.co.uk/news/world-asia-pacific-12067735

7. Blitzer in North Korea: Life in a tinderbox, updated December 22, 2010
The Korean Peninsula is a tinderbox. One miscalculation can quickly lead to all-out war and hundreds of thousands of military and civilian casualties on both sides. Millions of North and South Koreans live very close to the DMZ.
http://www.cnn.com/2010/POLITICS/12/21/north.korea.wolf.blitzer.notebook/index.html

8. Three paths to war on the Korean Peninsula, updated December 20, 2010
For centuries the Korean sovereign state was known as Chosun, or land of the morning calm. But it has seldom seemed calm.
http://www.cnn.com/2010/OPINION/12/20/cronin.north.korea.dangers/index.html

9. U.S., South Korea to be in close contact during exercises, updated December 17, 2010
The Obama administration and South Korea have established contingency communication plans in the event North Korea retaliates against the South for holding military exercises, a U.S. military official said Friday.
http://www.cnn.com/2010/US/12/17/south.korea/index.html

10. 'Oldboy' director shoots new horror film on iPhone 4, updated January 11, 2011
South Korean filmmaker Park Chan-wook -- the director of 2003's critically acclaimed "Oldboy" -- says his new film was shot entirely on the iPhone.
http://www.cnn.com/2011/TECH/mobile/01/11/horror.film.iphone.mashable/index.html

Appendix II: The list of 45 buildings in *Songgwangsa* monastery compound

Function	English name	Korean name
gate house	One pillar gate	*Iljoomun*
gate house	Four guardian's gate	*Cheon wangmun*
gate house	Side gate	*Jinyeomun*
shrine hall	Great monk Hyobong's hall	*Hyobongyeonggahk*
shrine hall	Avalokitesvara hall	*Gwanumjern*
shrine hall	Arhats' hall	*Eungjindang*
shrine hall	16 national master's shrine	*Gooksajern*
shrine hall	Monk Poongam's shrine	*Poongamyeonggahk*
shrine hall	Main Buddha hall	*Daeoongbojern*
shrine hall	Sangha-jewel hall	*Sungbojern*
shrine hall	Judgement hall	*Jijangjern*
shrine hall	Youngsan shrine	*Youngsanjern*
shrine hall	Bhaisajyaguru hall	*Yaksajern*
shrine hall	Female spirituals shrine	*Saewolgahk*
shrine hall	Male spirituals shrine	*Cheokjoodang*
academies	*Seon* centre	*Daejijern*
academies	*Seon* centre	*Joonghyeondang*
academies	Teaching hall	*Selbubjern*
academies	Lecture hall	*Imgyeongdang*
academies	Lecture hall	*Gongroo*
academies	Lecture hall	*Haecheondang*
academies	Lecture hall	*Sajaroo*

Function	English name	Korean name
gate	One pillar gate	*Iljoomun*
gate	Four guardian's gate	*Cheon wang-mun*
gate	Side gate	*Jinyeo-mun*
shrine hall	Great monk *Hyobong*'s hall	*Hyobongyeong-gahk*
shrine hall	Avalokitesvara hall	*Gwanumjern*
shrine hall	Arhats' hall	*Eungjin-dang*
shrine hall	16 national master's shrine	*Gooksajern*
shrine hall	Monk Poongam's shrine	*Poongamyeong-gahk*
shrine hall	Main Buddha hall	*Daeoongbojern*
shrine hall	Sangha-jewel hall	*Sungbojern*
shrine hall	Judgement hall	*Jijangjern*
shrine hall	Youngsan shrine	*Youngsanjern*
shrine hall	Bhaisajyaguru hall	*Yaksajern*
shrine hall	Female spirituals shrine	*Saewolgahk*
shrine hall	Male spirituals shrine	*Cheokjoodang*
academies	*Seon* centre	*Daejijern*
academies	*Seon* centre	*Joonghyeondang*
academies	Teaching hall	*Selbubjern*
academies	Lecture hall	*Imgyeongdang*
academies	Lecture hall	*Gongroo*
academies	Lecture hall	*Haecheondang*
academies	Lecture hall	*Sajaroo*

Appendix III: The forty five buildings in the *Songgwangsa* monastery

The One pillar gate (*Kor. Ijumun*) is the first entrance on the pathway to the Main Buddha hall (see figure 58).

Figure 58: The One pillar gate with a signboard

 The second gate is to monastery complex is the Four guardians' gate (*Kor. cheonwangmun*) (see figure 59).

Figure 59: The Four guardians' gate and Eastern guardian

The bell tower (*Kor. Jonggoroo*) is a 2-storied pavilion displaying Religious artifacts, temple bell (*Kor. Beomjong*), temple drum (*Kor. Bubgo*), the wooden fish (*Kor. Mokeu*), and the cloud-shaped gong (*Kor. Wunpan*) (see figure 60). This also functions as the third gate in its ground floor level.

Figure 60: The Bell tower and musical instruments

The Main Buddha Hall is the center of the monastery (see Figure 61). Sometimes this hall is called the Golden Hall (*Kor. Geumdang*), due to the gilded body of the Buddha image (see Figure 62). The names used for the Main Buddha Hall can vary, depending on which image of the Buddha is enshrined inside. The Main Buddha hall in *Songgwangsa* temple was destroyed by fire during the Korean War in 1951, and rebuilt in 1987. This main hall is well decorated by various patterns and paintings with multi-cluster bracket structures.

Figure 61: The Main Buddha hall
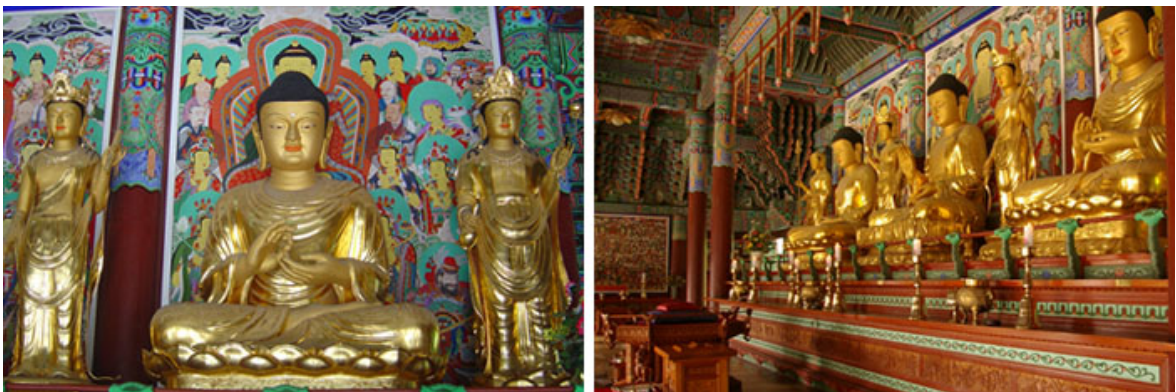
Figure 62: Gilt Buddha statues in inside of the main Buddha hall

Judgment Hall (*Kor. Jijangjern*) is located on the right side of the Main Buddha Hall (see Figure 63). This was rebuilt in 1988. Inside of the Judgment Hall, *Bodhisattva* of Hell and the Ten Judges of hell are displayed.

Figure 63: Judgment Hall

The Sangha-Jewel hall (Kor. *Sungbojern*) was moved from the current place of the main Buddha hall after the Korean War. The famous paintings, Ox-Herding, are drawn on surrounding walls, which tells a narrative story used to symbolic the Buddha's teaching (see Figure 64).

Figure 64: Sangha-Jewel hall (*Sungbojern*)

The *Gwanumjern* is located in the upper left corner of the main Buddha hall (see Figure65).

Figure 65: *Gwanumjern* and its bracket systems

Gooksajern dedicates to sixteen national masters is an old architectural structure which was founded in the King *Gongmin* (1369) period of the *Goryo* kingdom (see Figure 66). It is recognized as the oldest building in *Songgwangsa*, and the portraits of the 16 national masters of *Songgwangsa* are displayed. This building is the national treasure No. 56, and the real portraits of the 16 national masters are equally preserved.

Figure 66: *Gooksajern*

Yaksajern displaying the Buddha of Medicine (see Figure 67) is designated as the national treasure No. 302. Reconstructed in the ninth year of King *Injo* of the *Joseon* Dynasty, it was destroyed by fire in the Manchu war of 1636 and refounded in the 27th year of King *Yeongjo*. Its special architecture has one room in each of the front and side, whose roof is built on the pillars only without girders.

Figure 67: *Yaksajern* (right side of left image) and its roof

Youngsan jern was founded in the seventh year of King *Jeongjo* of the *Joseon* Dynasty (1793). It consists of 3 front rooms and 2 side rooms divided by the supporting pillars (see Figure 68).

Figure 68: *Youngsanjern*

Originally the *Tripitaka* Koreana (early form of printing block) was kept in *Eungjindang* (see Figure 69), but the building and the *Tripitaka* Koreana were destroyed by fire. The present building was reconstructed in 1968 and used as a main auditorium for Buddhist masses. *Soosunsa* is a meditation practice Hall (see Figure 69). Many practicing people stay here, and only authorized persons can enter here.

Figure 69: *Eungjindang* (left) and *Soosunsa* (right)
(Source: http://blog.naver.com/jbart?Redirect=Log&logNo=150001567695
http://blog.naver.com/nocleaf?Redirect=Log&logNo=90022745755)

Great monk *Hyobong*'s hall (*Kor. Hyobongyeonggahk*) displays the portrait of great Monk *Hyobong* (see Figure 70). It was destroyed by fire in May 1995 and restored in 2000. As a gable house with five rooms, the relics stupa and monument of the *Seon* master *Hyobong* are erected, and the memorial ceremony for the *Seon* master *Hyobong* is held in September 2 according to the lunar calendar.

Figure 70: *Hyobongyeonggahk*

The monk *Poongam*'s shrine (*Kor. Poongamyeonggahk*) has been designated as the local tangible cultural property No. 97 (see Figure 71). This building was founded in the third year of King *Cheoljong* (1852) and displays the original portraits of 43 senior monks, including Monk *Poongam* (1688~1767), the great monk of the *Joseon* Dynasty, and his disciples.

Figure 71: *Poongamyeonggahk*
(Source: http://blog.naver.com/jbart?Redirect=Log&logNo=150001567695)

The female spirit shrine (*Kor*. *Saewolgahk*) and the male spirit shrine (*Kor*. *Cheokjoodang*) are places for the dead spirits to stay for a night and to cleanse the desire and their misdeed of the secular world. The spirits then enter the temple where a shamanist performs the ritual of *Cheondojae* which cleanses the spirit (see Figure 72).

Figure 72: *Saewolgahk* and *Cheokjoodang*

As a place for *Seon* centre and *Bulil* International *Seon* Center of *Songgwangsa*, it is called *Moonsoojurn* composed of two buildings, *Daejijurn* and *Joonghyeondang*. *Daejijurn* is a gable house with the 6 front rooms, 5 side rooms and *Joonghyeondang* is a gable house and two storied building with the front 8 rooms, 3 side rooms on the ground floor and the 6 front rooms, 2 side rooms on the first floor (see Figure 73).

Figure 73: *Daejijern* (left) and *Joonghyeondang* (right)

Imgyeongdang and *Haecheongdang* are lecture rooms and the school library, as well as a place for the monk trainees to study (see Figure 74).

Figure 74: *Imgyeongdang* (left) and *Haecheongdang* (right)

Gongroo is a 2-story building next to *Haecheongdang* and was repaired in 1998. Lecture rooms and library are located there. *Sajaroo* (see Figure 75, right side image) is a middle story of the many-storied buildings, having the front 7 rooms and the side 4 rooms, it is used as a place for a Buddhist mass. *Yosa* is a residence building for the proctor taking charge of the reflectory and visitors calling on *Songgwangsa*, it is a long gable house with 7 front rooms. *Haenghaedang* (see Figure 75, left side image) and *Dasongwon* are refectories for the various traditional drinking teas.

Figure 75: *Haenghaedang* (left) and *Sajaroo* (right)

Eunghyeondang is situated on the right side of the *Gwanumjern* and it is the dormitory of Monk *Boojeon* (a Buddhist who manage the main Buddha hall). *Hasadang* is the oldest dormitory and it was founded in the seventh year of King *Sejo* of the *Joseon* Dynasty (1461). *Tamjindang* is a temple office taking charge of the administration of *Songgwangsa* and the 21st parish of the *Jogye* Sect of Korean Buddhism is located here. *Seongbogahk* (see Figure 76) is a museum as the geneology library of *Songgwangsa*, many legacies including two national treasures are kept there at present.

Figure 76: *Seongbogahk*

Woohwagahk (see Figure 77) is a bridge above the pond with gabled roof, situated before the Four Guardian's gate. *Woohwagahk* designed as the local cultural property No. 59. The meaning of '*Woohwa*' is to be a hermit, as your body and mind are as light as a feather to soar to the heaven. In other words, the bridge is crossed to lighten the body and mind, and to enter the ideal world of the Buddha.

Figure 77: *Woohwagahk*

Appendix IV: Construction process of a wooden building

1) Site work: The ground should be sufficiently dug up to fill with clay, earth and stone.

2) Foundation: Small bits of wood and stone put on top of the mud plaster to make hard foundation.

3) Pounding with stone to make a hard base.

4) After completing foundation , it start to install plinths.

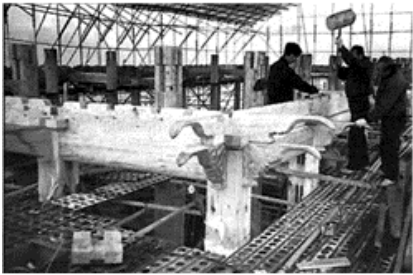
5) Framing: Columns are placed on top of the plinths.

6) Assembling tie-beam with column.

7) Installing lintels that span an opening between columns and rest on top.

8) Putting base blocks to support bracket system.

9) Bracket systems installed which are wooden structural members placed above a pillar to support the roof structure and eaves.

10) Setting up beams.

11) Assembled purlin-supports.
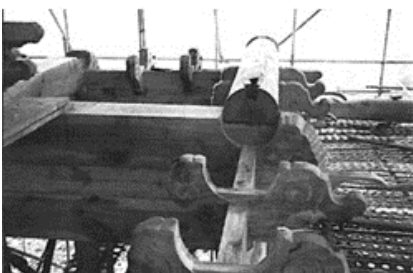
12) Installing purlins to provide intermediate support to the rafters of a roof.

13) Pivot purlin is installed on top of columns.

14) Crafts do hand carving wood cutting & shaping for the main crossbeams.

15) Crossbeams are installed to connect the pillar heads supporting the roof.

16) Interlocking middle purlins.

17) Short posts are placed on top of a beam to support a horizontal structure in a roof.

18) Upper beams are placed on top of short posts to support a horizontal structure in a roof.
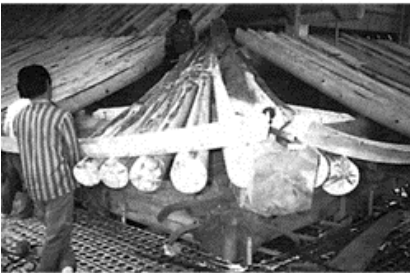
19) Angled rafter is placed at the corner of roof.
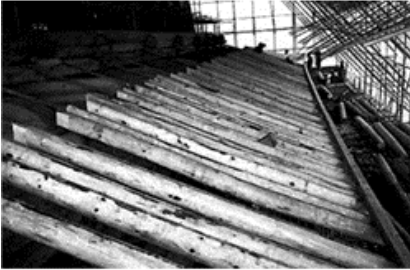
20) Rafters are placed on the roof.

21) Planking: Wooden panels are covered rafters.

22) Corner rafting: Laths are put on the top of the rafters.

23) Rafters which next to angled rafter are placed at the corner of roof. Its shape is like ribs of a pan. This work is one of the delicate processes.

24) Square rafters are placed on the tip of the rafters. It makes double eaves.

25) Inner space is formed.

26) Planking for roof foundation Small piece of woods put on top of the roof to give a slope to a roof.
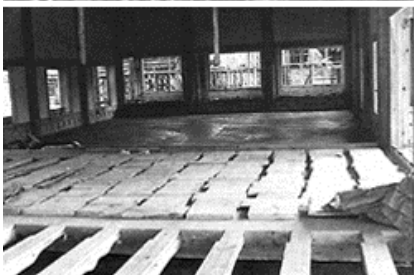
27) Tiling on the roof. Clay tiles baked at a high temperature and used as materials for covering a roof.

28) Plasterwork for walls.

29) Bricking a gable.

30) An interior floor made of wooden panels .

31) Doors and windows are placed. Doors and windows consist of lattice set frame and semi-transparent papers.

32) The process is about a multi-colour painting on a building's wooden surface, including underneath roof ridges, ceilings, and walls; designed to embellish the building frame and protect surfaces from weathering.

33) Building a wooden structure is completed.

(Source: Kim1998: 5- 25)

Appendix V: Digital work process

Most of the graphic work was done at the Fairbairn studio which belongs to the Loughborough University School of Art and Design with help from two technical tutors, Ben Dolmen and Stuart Franey.

1. The digital work process for a wooden fish

Collecting visual images

The digital work process starts with collecting resources such as photos, scanned images as form of visual materials. The left image of the wooden fish is from an internet website and the right image was taken by me during field research at the *Songgwangsa* monastery compound (see Figure 78). Basically, photos provide the form and texture of the figure, and then, this is the basis of the next step, redesigning the figures.

Figure 78: visual materials for wooden fish

Drawing figures and digital modeling in the graphic software, Maya

The wooden fish was drawn to slightly change its shape and texture for my conceptual idea and it also helped me to understand its top, front and side forms. The wooden fish for my artwork is mainly based on the image in Figure 78 and the head part was slightly exaggerated to dramatise its character (see Figure 79, Left). Modelling work for a wooden fish was processed using 3 dimensional graphic software, Maya (see Figure79, Right). The technical aspect of this modelling was developed by using Polygon and made one half and

then, a mirror model for the other side. This modelling was precisely detailed to embody its correct facial expression.
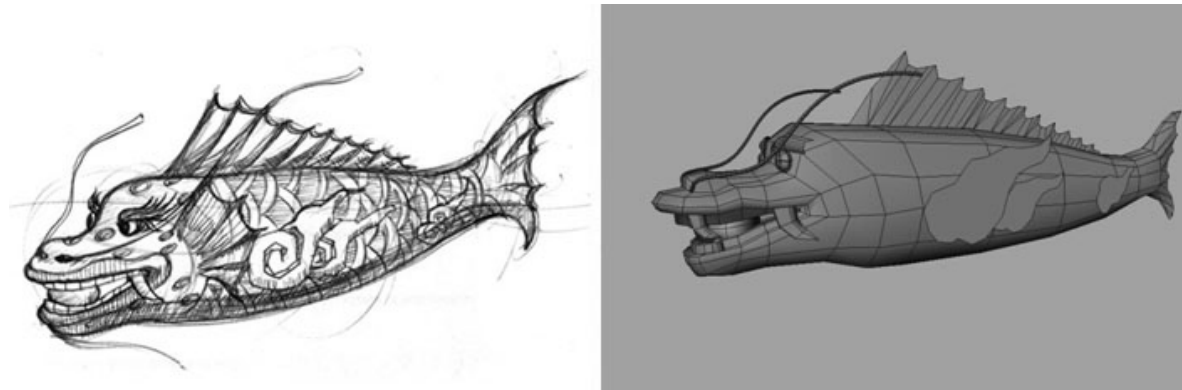

Figure 79: A sketch image of a wooden fish and an image for modelling work in graphic software, Maya

Producing texture source in the Photoshop and mapping texture source to the
digital model

After modeling, the texture source was made in the 2 dimensional graphic software, Adobe Photoshop (see Figure 80, Left). This texture source was produced based on photos taken from visual materials. Completed texture source was imported in Maya and mapped. The image (see Figure 80, Right) is shown in a hardware rendering mode.
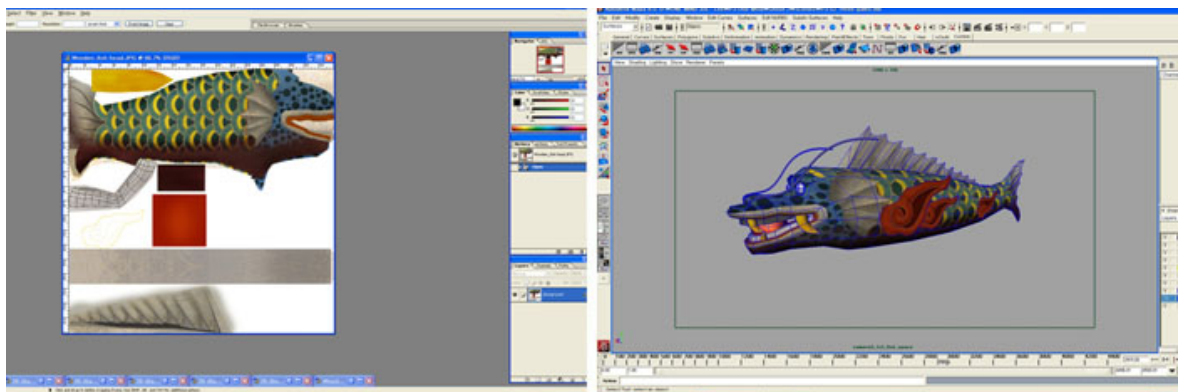

Figure 80: Making texture source for a wooden fish in the Photoshop

Rendering and editing in the Final cut-pro

The completed model, wooden fish, was composited and lit with other figures and surroundings, and was rendered using Mental ray rendering (see Figure 81, Left). Completed sequential rendering images are converted as moving clips and these are imported into editing software, Final cut-pro. Edited moving clips are composited with sound track and voice over for the completion of the work (see Figure 81, Right).
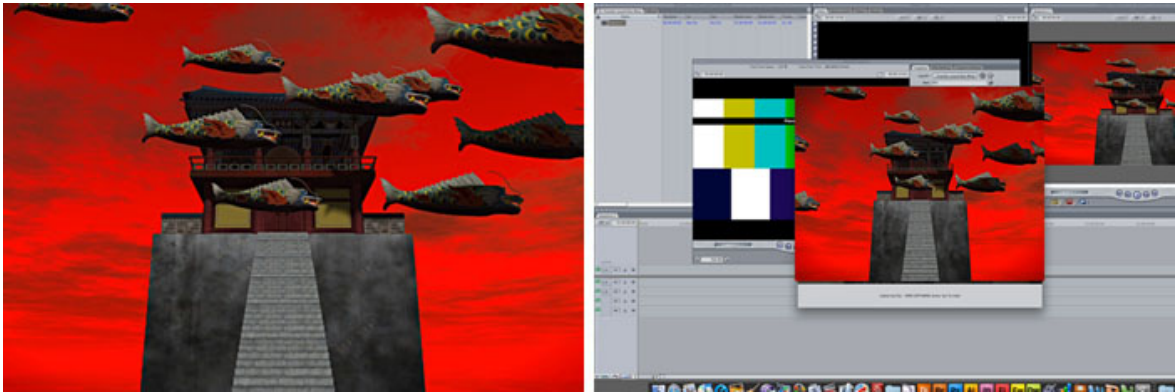

Figure 81: Mental ray rendering mode for wooden fishes

Recording voice over

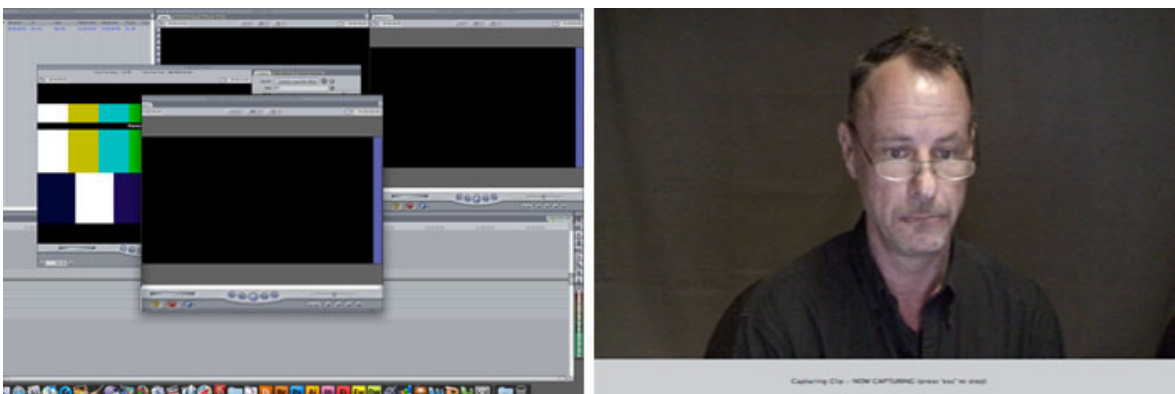The voice over was recorded by art director, Mr. Simon Geal (see Figure 82).

Figure 82: Recording voice over by Mr. Simon Geal

2. The digital work process for a *Jijangjern* shrine

Collecting visual images and blueprints

Jijangjern was reconstructed as a real shape in a digital environment, and therefore, blueprints (see Figure 83) are very important materials for its successful reconstruction.
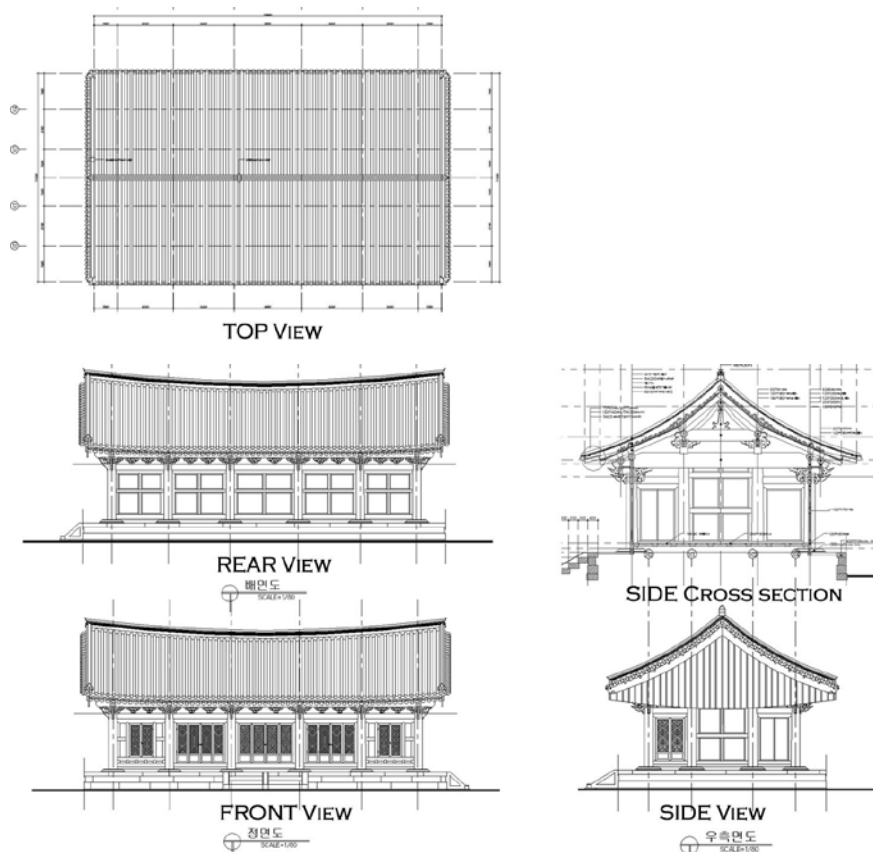

Figure 833: Blueprints for *Jijangjern*

Photos (see Figure 84) are used for analysing its shape and various kinds of patterns.

Figure 844: Photos of *Jijangjern*

Digital modeling in the graphic software, Maya

All the building's elements are built from blueprints to maintain same ratio of the real building (see Figure 85, Left).

Producing texture source in the Photoshop

Various kinds of patterns are made in the Photoshop based on the real photos and books (see Figure 85, Right)
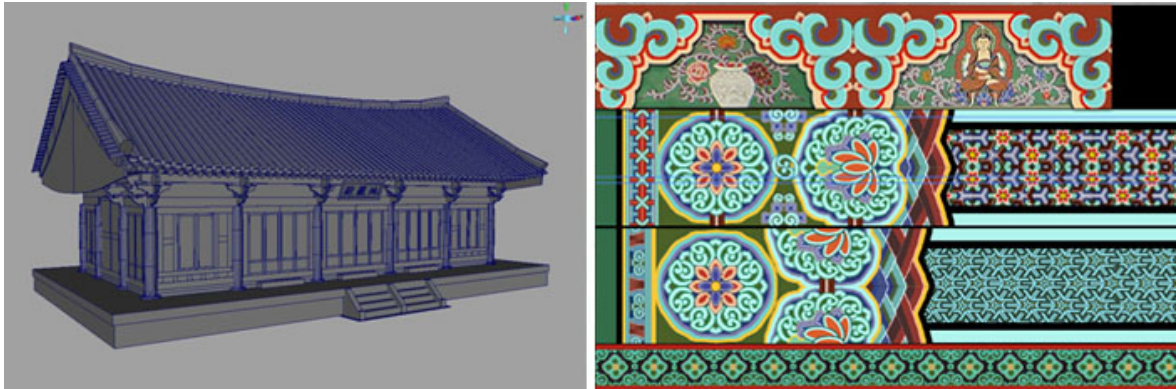

Figure 855: A polygon model of *Jijangjern* in Maya, 3D software (left) and digital image produced in Photoshop (right)

Lighting and Mental ray rendering

After mapping texture sources on the model the same way as the wooden fish, the digital model of *Jijangjern* shrine was composited with its surroundings and given lit using the 3 dimensional graphic software, Maya. It was also rendered using the Mental ray mode (see Figure 91).

Figure 86: Completed digital model of Jijangjern

Moving clips for the *Jijangjern* was exported to the Final cut-pro to edit and composite as same way as the moving clips of a wooden fish.

Appendix VI: 'One Mind' Script

A Computer Generated Moving Image Narrative by Hyunseok Lee
Script by Hyunseok Lee and Paul Wells

PART ONE: BLUEPRINT FOR THE SPIRIT

VO: Il shim, a Buddhist Monk

The *Songgwangsa* Monastery compound in Korea. 1200 years old. A centre for meditation. The One Mind of the Buddhist Faith

I am Il Sim, a Monk.

Amidst the beauty of the mountains, the flowing river, South facing – all part of a plan, a blueprint for the spirit.

The scholars of Pungsu theory insist the shrines look to the Buddha Hall.

Then up, up up. Three levels to ascend towards Buddha.

The journey begins.

I pass through the gates, past where others live, towards the shrines, moving on to places where only the teaching of Seon Buddhism is known.

From the One Pillar gate, I go to the Four Guardian's gate, past the Bell Tower to the main open courtyard, to the grandeur of the Main Buddha Hall.

Time stands still. To move beyond the material world. The draftsman drew the blueprint for the spirit.

PART TWO: BUILDING THE SACRED

VO: Il Sim, a Buddhist Monk.

Open the box, let the spirit grow, know the plan.

VO: Craftsman

Build from the blueprint, foundations, strong footing, build for the future.

Pillars, Lintels, Tie-Beams, Build, build….

 (As Bracket builds) Bracket. Art. Piece. By. Piece. Growing. Making. Art. As. Craft. As. Building. As. Spirit. As. Sacred. Growth……

Unique like Buddha himself.

VO: Il Sim, a Buddhist Monk

The craftsman creates. Hand carving. A structure for the spirit. Strong yet beautiful.

Dedicated work. Endeavour. A Higher goal.

The roof imparted. Like palm leaves, covering.

Sacred home, free from the secular world.

Painted with flowers. Nature ordered.

Transcendent.

Blueprint.

Creativity.

Spirit.

Building the Sacred.

Towards One Mind.

PART THREE: KEEPING THE FAITH

VO: Il Sim, a Buddhist Monk.

The craftsman works with care.

Each place has a purpose.

The light guides the eye.

Framed like a picture.

Seeing the colours and forms.

One view leads to another.

Casting an eye.

Sung Bo Shrine.

Wohwa gahk Bridge. Bird Feather flight from human desire.

Bell Tower. Daily Service.

Calm, Tranquil.

Beyond care and suffering.

The eye knows.

Letting go.

The journey to come.

PART FOUR: ONE MIND

VO: Il Sim, a Buddhist Monk.

108 kinds of suffering.

Birth. Sickness, Alienation. Old age. Death.

Know. Relinquish. Release. Cease.

The Buddhists spiritual journey knows only 'the four noble truths'.

Leave behind the everyday world and know the transcendent world.

Humanity will know the transition from the secular to salvation.

Before entering the Buddha world, it is required to know the teachings of Buddha.

The first step through the pillar gate is the first step to a purer world. The journey purifies the human mind.

The approach to the second gate has blooming lotus flowers, a symbol of solemnity yet uplift, implying the true desire for enlightenment.

Yet there is fear, too. The Four Guardians resist the demons.

The East King (*Jiguk Cheon Wang*) calms with lyric lute.

The South King (*Jungjang Cheon Wang*) wields a sword.

The West King (*Gwangmok Cheon Wang*) minds a dragon.

The North King (*Damon Cheon Wang*) stands before a Pagoda.

Four directions. Four seasons.

Travel On.

Deer horn. Bull's eye. Crocodile mouth. Cat-fish rising.

The floating fish a sign of different humanities, material humanity, secular humanity, lost….

Bell Tower. Ringing in awakening.

On earth, at sea, in the sky.

Spiritual Awakening.

Enlightenment Begins.

The spiritual paradise.

I must learn.

I must train.

I must know.

Eternity.

The Map of *Gumgang kyung* – Buddhist teaching.

Knowing, healing.

Leaving the motherland, loosen the bonds.

Forget myself, meditate, awaken.

Forget myself, meditate, awaken.

The mind before thought.

Fundamental.

Compassion.

Refuge.

Cleansing.

Repentance

End all Suffering.

One Mind.