

Landscape as Heritage:

Towards a Conservation Framework for Scenic Sites in Korea

Hae-Joon Jung



Department of Landscape
The University of Sheffield

Thesis submitted for the degree of
Doctor of Philosophy

March 2015

Abstract

As concerns about vanishing historical landscapes and new emerging landscapes have increased over recent years, a number of countries have now put in place bureaucratic approaches to safeguarding their own landscapes in a heritage context. Korea is one, which has tried to meet the demands of the age through one type of heritage landscape, scenic sites, implemented under the CPPA passed in 1962. However, an assessment of the conservation of scenic sites in Korea reveals that this is still in a rather rudimentary state; there appears to be a general lack of understanding about scenic sites, about what is important within them and how their value may best be conserved. Therefore, this thesis aims to question practices for conserving scenic sites in Korea with critical analysis of the cultural background and the current legislation system, and to provide recommendations to inform conservation strategies, underpin management and enhance public awareness with a view to keeping landscapes as heritage.

In order to re-establish a clear framework for scenic site conservation, this research first reviews international trends of academic and practical approaches to cultural heritage conservation. ‘Value-based’ conservation principles, and ‘cultural landscape’, which have contributed the establishment of a new paradigm for cultural heritage over the past 20 years, are key concepts in this research. To improve the conservation framework for scenic sites, the social and cultural structures underpinning values related to Korean cultural landscapes are identified. A profound analysis of how Koreans read, use and enjoy their surrounding landscape, with an emphasis on political, social, and cultural context, is provided. At a more general level, the thesis constantly asks what the actual and potential values of scenic sites in South Korea have been at different times, which provides new perspectives on the meaning of scenic sites and indicates how this leads to the conservation of these new values. At the practical level, this research follows developments in the conceptual and administrative understandings of scenic sites, particularly in terms of the shifting discourses of values in heritage and landscape as heritage, and in turn provides more sophisticated theoretical frameworks to establish consistent and objective ‘value-based’ principles for the conservation of scenic sites as landscape heritage.

Consequently, this thesis identifies five ways of developing a coherent policy and practice framework for landscape conservation: first, the value of scenic sites must be acknowledged based on the interaction between people and their environment, and the focus of management is

on this relationship; second, a value-based conservation system is needed to sustainably conserve and utilise scenic sites as public property; third, people associated with scenic sites should be the primary stakeholders for stewardship; fourth, the focus of management is on guiding change to retain the values of the scenic sites; and fifth, successful management of scenic sites should contribute to a sustainable society.

Acknowledgements

My first and foremost praise and thanks go to my rock, my father and my saviour, Jesus Christ for His richest grace and mercy for the accomplishment of this thesis.

Throughout the process of producing this thesis, I have been very fortunate to receive a significant amount of help and encouragement from many people. Obviously an immense debt of gratitude is due to my supervisor, Dr. Jan Woudstra, whose kindness, patience, encouragement and continual help and advice have made a major contribution to my research at the University of Sheffield. Also I would like to offer my acknowledgements to my second supervisor Emeritus Professor Carys Swanwick, whose advice and research have given inspiration throughout this study and to my future research. My thanks also goes to my former university supervisor, Professor Sim Woo-Kyung, in Korea University. I vividly recall his praise for my presentation about a traditional garden 10 years ago made me begin this journey with a hope to be a scholar like him. My thanks also goes to all those I have interviewed in gathering material for this thesis, including Emeritus Professor Lee In-Gyu, Professor Kim Hak-Beom, Professor Lee Jae-Keun, Professor Ryu Je-Hun, Dr. Lee Won-Ho, Mr. Gang Im-San, and all those officials in the Cultural Heritage Administration of Korea. They gave freely of their time and knowledge to make this research both insightful and interesting. Without them, there would not be a thesis like this one.

I wish to thank all the academic staff of the Department of Landscape for their views and critical comments during departmental seminars. Also, thanks are due to all the staff in the department, who have been instrumental in one way or another in helping me to achieve my goal. I would like to thank Dr. Colin Roth and Ms. Cilla Hollman-Sykes for their help in improving my English prose. I would also like to express my thanks to all my colleagues in the Arts Tower, particularly Dr. Choi Min-Sung, Dr. Israel Legwaila, Dr. Sally O'Halloran, Ebru Ersoy, Elisa Olivares, Jingjing Liu, Laura Silva Alvarado, Melih Bozkurt, Nam Jin-Vo and Park Jung-Hyun for their help, advice and friendship during my stay in England.

I would like to give special thanks to the members of the Sheffield Korean Church, in particular to Reverend Kong Gyu-Seok and his wife, Reverend Yun Sung-Chul and his wife, Dr. Kim Myeong-Jun, Dr. Lee Hyung-Joo, Dr. Yang Hong-Seok, Anthony Steers, Bok-Hee Steers, Heo Young-Han, Chae Su-Hee, Song Guk-Hyeon and Park Eun-Hee for their emotional aid by

praying and worshipping for Jesus Christ together, for which I will forever be grateful. Dr. Han Seung-Jin and Dr. Park Sun-Yeong, a wonderful couple, who are undoubtedly worth my deep gratitude for sharing wonderful times of pain and joy with me throughout this effort.

I wish to express my sincere gratitude to those who support me from Korea; Professor Chon Jin-Hyung, Professor Han Ji-Hyeong, Professor Kim Do-Gyun, Professor Kim Hyon-Sob, Professor Kim Soo-Bong, Professor Kwon Young-Hyu, Professor Lee Jin-Hee, Dr. Kim Hyun-Jun, Dr. Kim Soo-Jin and his wife, Dr. Kim Tae-Soo, Dr. Park Jeong-Im, Dr. Lee Chang-Hun and my sincere friends, Jae-Ung, Jeong-Sub, Jun-Sang, Won-Jin and Seong-Uk.

Finally, I am indebted and very thankful to my family, my parents, Jung Eun-Jin and Kim Myeong-Sook and my sister, Jung Hanna. Throughout this endeavour, they have supported me financially and emotionally with unconditional love and endless prayers for me. I also dedicate this thesis to the memory of my grandparents Jung Gyu-Il and Son Gwang-Sun.

Table of Contents

Abstract.....	i
Acknowledgements	iii
Table of Contents	v
List of Figures.....	vii
List of Tables	xv
List of Abbreviations.....	xvii
Chapter 1 Introduction	3
Research aims and background.....	3
Research questions and thesis structure.....	6
Methodology.....	9
Literature Review	17
Chapter 2 Values of Cultural Heritage in a Changing Paradigm	31
Defining ‘value’.....	32
Understanding cultural heritage values.....	33
Value-based approaches by cultural institutions for new perspectives on heritage policies.....	43
Summary.....	61
Chapter 3 Cultural Landscape and Heritage Landscape Conservation	65
The rise of Cultural Landscapes.....	67
Cultural Landscapes as heritage.....	84
Summary.....	134
Chapter 4 Historical Framework: the Korean Way of Reading Landscape	139
Morphology of the Korean landscape.....	140
Korean symbolic landscape: philosophical and religious backgrounds	143
Landscape as a place: Scenic Sites	193
Summary.....	282
Chapter 5 Attitudes and Values regarding Scenic Sites	287
Heritage values in Scenic Sites	288
Cultural heritage policies before the 1962 CPPA.....	291

Scenic Sites before the CPPA	302
Development of the cultural heritage policies after the 1962 CPPA	311
Development of Scenic Site Policies after the CPPA	323
Summary	345
Chapter 6 Legal Framework for the Conservation of Scenic Sites	349
Values of Scenic Sites shown in the laws	350
Value of Scenic Sites shown in the process of designation	363
Values of Scenic Sites exhibited through conservation and utilisation	390
Summary	415
Chapter 7 Improving the Framework for the Conservation of Scenic Sites	419
Understanding Scenic Site	419
International context related to the Scenic Site system	423
Re-establishing conservation ethics for Scenic Sites	426
Appendix A: Chronology of Korean history and Scenic Site policies	437
Appendix B: Glossary of Korean and Chinese Terms	445
Appendix C: List of Scenic Sites.....	455
Appendix D: Selection of international documents on value-based approach to Cultural Landscapes	463
Appendix E: Transcriptions of Interviews.....	473
Bibliography.....	491

List of Figures

Figure 2-1 The potential future of conservation policy and practice.....	42
Figure 2-2 The Burra Charter Process: Sequence of Investigations, decisions and actions	47
Figure 2-3 (left) Mapping the progress of English Heritage’s HLC programme at April 2004; (right) an extract from the Cornwall HLC map for the Bondrugan Area.....	52
Figure 2-4 The Heritage Cycle	53
Figure 2-5 The significance of a place is the sum of its heritage values	55
Figure 2-6 Template for recording cultural resources.....	56
Figure 3-1 Natural landscape and cultural landscape	71
Figure 3-2 Two conceptualisations of the human-environment relationship.....	71
Figure 3-3 Place identity and its components	79
Figure 3-4 Relationship of World Heritage sites to other types of protected areas in terms of Outstanding Universal Value versus representativeness as key determinants.....	93
Figure 3-5 Relationship of Cultural Landscape with other three types of World Heritage: Natural, Cultural and Mixed Heritage	101
Figure 3-6 Global growth in protected area, 1872-2005.....	102
Figure 3-7 Protected Landscape/Seascape in the World.....	104
Figure 4-1 (left) A part of the <i>Honil Gangri Yeokdae Gukdo Jido</i> remade on the basis of the original map from 1402; (middle) Configuration of the <i>Baekdudaegan</i> with 13 mountain ranges; (right) Generalised geology map of Korea.....	141
Figure 4-2 Spring, summer, autumn and winter of Hoeryongpo of Yecheon.....	142
Figure 4-3 (left) <i>Sansingak</i> (Mountain Spirit Shrine) in the designated area of the Olden-day Path in Daegwallyeong Pass in Gangneung, Scenic Site No. 74.; (right) <i>Giwonsa Sansindo</i> (Painting of a mountain spirit at Giwon Temple: 地藏菴山神圖), Cultural Property of Seoul No. 45	149
Figure 4-4 <i>Sangyeongpyo</i> (the location table of mountain ranges: 山經表), c. 1770.....	152
Figure 4-5 <i>Eupchi-do</i> (邑治圖) in <i>Woljung-do</i> (越中圖) (c. 1820), Bundang, The Academy of Korean Studies	152
Figure 4-6 (left) Ulsanbawi Rock, Scenic Site No. 100; (right) <i>Gyejogul</i> (the Hermitage of <i>Gyejo</i>) in <i>Geumgangsaguncheop</i> (Album of the Four Districts of Geumgangsan Mountain, by Kim Hong- Do, 1788).....	153
Figure 4-7 (left) <i>Dongguk-daejido</i> (東國大地圖, c. 1755), Treasure No. 1538, Seoul: National Museum of Korea; (right) Detail of Baekdusan Mountain and <i>Baekdudaegan</i> of <i>Dongguk-daejido</i>	154
Figure 4-8 Diagram of Zhou Duni’s Yin-Yang and the Five Elements Theory	158

Figure 4-9 Lo Shu, the Writing from the River Lo, the numbers separate and combine with the right trigrams.....	158
Figure 4-10 <i>Joseonbangueokjido</i> (Map of the Korean Territory: 朝鮮方域之圖, c. 1558), National Treasure No. 248.....	160
Figure 4-11 <i>Danbalryeongmanggumgang</i> (Viewing Geumgang Mountain from Danbalryung Hill: 斷髮嶺望金剛, 1711).....	161
Figure 4-12 <i>Yecheon Hoeryongpo</i> (Winding Watercourse in Hoeryong, Yecheon), Scenic Site No. 16	161
Figure 4-13 <i>Jindounrimsanbang</i> (Unrimsanbang Garden in Jindo), Scenic Site No. 80	162
Figure 4-14 The ‘New Diagram of the Mandate of Heaven’, which was originally drawn by Toegye Yi Hwang in 1553	163
Figure 4-15 The typical pattern of auspicious mountains and watercourse in <i>Feng-shui</i>	166
Figure 4-16 Various types of topographical shapes of <i>Myung-dang</i> or auspicious sites.....	166
Figure 4-17 A bird’s-eye view of Dalsil Village, where <i>Cheongamjeong Pavilion and Seolcheongaegok Valley in Bonghwa</i> (Scenic Site No. 60.) is located.....	168
Figure 4-18 The comparison of Antagonistic Relationship (left) and Complementary Relationship (right) between Nature and Human	170
Figure 4-19 <i>Doseongdo</i> (the map of the nation’s capital, 都城圖, mid-18th century).....	172
Figure 4-20 Panoramic picture of Baegaksan Mountain (Scenic Site No. 67)	172
Figure 4-21 (top) <i>Donggwoldo</i> (Painting of Eastern Palaces, c. 1830), National Treasure No. 249; (bottom) The Area of Ongyucheon in <i>Donggwoldo</i>	174
Figure 4-22 (left) The northeast wall of Gyeongbokgung Palace; (right) the view from <i>Sinmumun Gate</i> (the north gate of Gyeongbokgung Palace) to the south, taken by Enrique Stanko Vráz in 1901	174
Figure 4-23 <i>Sasangeumpyodo</i> (the map of four prohibited mountains: 四山禁標圖, 1765).....	175
Figure 4-24 <i>Geumpyo</i> (the signpost of the prohibited mountains: 禁標).....	175
Figure 4-25 (top) The area of Baekaksan Mountain in <i>Suseonjeondo Map</i> (the Map of Seoul, 首善全圖), the mid-18 th century	177
Figure 4-26 An aerial view of Gwanaksan Mountain.....	178
Figure 4-27 Photo of <i>Haechi</i> (mythical unicorn-lion) sculpture and Gwanghwamun Gate (the main Gate of Gyeongbokgung Palace) taken by Carlo Rossetti (1906)	178
Figure 4-28 (top) <i>Sungryemun Gate</i> (South Gate of Seoul) in 1899; (bottom) <i>Yigiryongpilnamjigirohoedo</i> (Painting of the Gathering of Government Officials by Yi Gi-Ryong, 1629), Treasure No. 866	179

- Figure 4-29 (top left) Simplified map of Jangsan Village; (top right) *Jangsan Village Grove* in Goseong-gun; (bottom) The topographical shape of *Jangsan Village* and the plan of *Sugumagi* of the village 183
- Figure 4-30 (left) *Gaehosong Pine Grove* in Andong, Scenic Site No. 26; (right) *Unjeongpungbeom*(雲亭風帆) in *Sansuyucheop* (the book of travel in *Shan-shui*: 山水遺帖, 1763) by Jong-Ak Yi(李宗岳, 1726-1773)..... 184
- Figure 4-31 (top) old map and painting of *Beopseongjin* (the *Beopseong* garrison); (middle) the current view of *Beopseongjin* from the offshore; (bottom) In the grove, the pack and back peddlers who gathered at the fish market started commemorating the *Dano*, or the Double Fifth (fifth day of the fifth month on Lunar calendar), by holding rites for the dragon king and enjoying boating which have been conducted in this place for 400 years..... 186
- Figure 4-32 (top) the current view of the area of *Nakseojae* from *Dongcheon Seoksil* in *Bogildo Yun Seon-do Wonrim* (Landscape Gardens of *Yun Seon-do* on *Bogil* Island), Scenic Site No. 33; (bottom left) the topographical shapes of the area of *Nakseojae*, which shows *Nakseojae* is located in the geomancy cave or *hyeol*; (bottom right) satellite picture of *Bogil* Island 190
- Figure 4-33 (left) The area of *Cheongpunggye* (Clear Breeze Valley: 淸風溪, the red circle) in *Suseonjeondo* Map (the Map of Seoul, 首善全圖), the mid-18th century; (middle) *Cheongpunggye* by Jeong Seon (1739); (right) *Cheongpunggye* by Jeong Whang (c. 18th century) 195
- Figure 4-34 *Ingok Jeongsa* (Vihara in Ingok Valley, 仁谷精舍) by Jeong Seon (1746), National Treasure No. 585..... 204
- Figure 4-35 *Jukseoru* Belvedere (West Bamboo Belvedere: 竹西樓) in Samcheok, Scenic Site No. 28. (top) *Jukseoru* by Jseong Seon (1738) in the Album of Scenic Site in Kwandong, Gansong Museum; (bottom) the front view from *Osipcheon* Stream and a view toward the stream from the inside of the belvedere. 207
- Figure 4-36 *Geoyeonjeong* Pavilion (a pavilion for a person who became part of nature: 居然亭) in Hamyang, Scenic Site No. 86..... 208
- Figure 4-37 *Taejongdae* Terrace (太宗臺) in Busan, Scenic Site No. 17; (top) *Taejongda* by Kim Yun-Gyeom (c. 1770) in the Album of Travels for Yeongnam; (bottom) a real view of *Taejongdae*.. 208
- Figure 4-38 (left) *Jangdongchunsaek* (The spring scenery of Jangan: 壯洞春色) by Jeong Seon (c. 1750); (right) *Chwimidae* (Terrace on the hillside: 翠微臺) by Jeong Seon (c. 1751) 210
- Figure 4-39 (top) *Dosan Seowondo* (陶山書院圖) by Gang Sae-Whang (1751), Treasure No. 522; (middle left) *Dosan Seowondo* by Jeong Seon (1735); (right) *Dosan Seowondo* by Jeong Seon (1721); (bottom left) the current view of *Dosan Seowon* 217

Figure 4-40 <i>Gosagwansudo</i> (Scholar Gazing at Water: 高士觀水圖), 15 th century, Treasure No. 343	221
Figure 4-41 A part of mural painting of <i>Gangseo daemyo</i> in Gangseo-gun, South Pyongan Province, North Korea.....	224
Figure 4-42 (top) <i>Baekje geumdong daehyangno</i> (the Gilt-bronze Incense Burner of Baekje, c. 7 th century), Treasure No. 866; (bottom left) <i>Sansu bonghwang munjeon</i> (Landscape and Phoenix Design on Earthenware Tile, c. 7th century); (bottom right) <i>Sansu sangyeong munjeon</i> (Landscape Design on Earthenware Tile, c. 7th century).....	225
Figure 4-43 An aerial view of Gungnamji Pond of Buyeo, Historic Site No. 135	226
Figure 4-44 An aerial view and plan of Donggung Palace and Wolji Pond in Gyeongju National Park, Historic Site No. 18.....	228
Figure 4-45 (left) Gyeonghoeru Pavilion (National Treasure No. 224) with three divine mountain- islands in the pond, Gyeongbokgung Palace; (right) <i>Amisan</i> Garden and Chimneys (Treasure No. 811) in the back garden of Gyotaejeon Hall of Gyeongbokgung Palace	229
Figure 4-46 <i>Gwanghanlluwon</i> (Gwanghanlluwon Garden), Scenic Site No. 33.....	229
Figure 4-47 (top) Drawing and Poet of Sosaewon Garden on wood plate, dated in 1755; (bottom left) <i>Mugiyeondang</i> in Haman (Important Folklore Cultural Heritage No. 208, created in 1728); (bottom right) <i>Hahwanjeong-do</i> (the Painting of <i>Hahwanjeong</i> pavilion, dated in c. 18 th century, Haman Museum).....	231
Figure 4-48 <i>Pouipungryu-do</i> (Painting on <i>Pungryu</i> by whom in hemp clothes: 布衣風流圖, by Kin Hong-Do, c. 18 th century)	233
Figure 4-49 (top left) Haegeumgang of Geojedo Island in Geoje-si, Scenic Site No. 2; (top middle) Deungdaeseom Island of Somaemuldo Island in Tongyeong-si, Scenic Site No. 18; (top right) Jeongban Falls of Seogwipo, Scenic Site No. 43; (bottom left) Geumsan Mountain of Namhae in Namhae-gun, Scenic Site No. 39; (bottom right) Rock inscription of <i>Xu Fu Guo Ci</i> (徐福過此), Monument of Gyeongnam in Namhae-gun, Scenic Site No. 6	239
Figure 4-50 (left) Bangseonmun Valley in Jeju, Scenic Site No. 92; (right) Biseondaek Rock and Cheonbuldonggyegok Valley in Seoraksan Mountain, Scenic Site No. 101	240
Figure 4-51 Sainam Rock in <i>Sagungangsan chamseonsuseokchup</i> (Landscape Paintings of the Four Counties: 四郡江山參僊水石, by Yi Bang-Un, c. 18 th century); (right) Current view of Sainam Rock in Danyang, Scenic Site No. 47	245
Figure 4-52 True View landscape paintings in <i>Sinmyonyeon pungak docheop</i> (Album of Geumgangs Mountain in 1711: 辛卯年楓嶽圖帖, Seoul: National Museum of Korea), drawn by Jeong Seon in his first trip to Geumgangs Mountain.....	246

- Figure 4-53 Detail of Baekcheongyo Bridge (百川橋) and *Danbalryeongmanggumgang* (Viewing Geumgang Mountain from Danbalryung Hill: 斷髮嶺望金剛) 247
- Figure 4-54 (left) *Taejongdae* Terrace by Gang Sehwang (c. 1757) in the Album of Travels for Songdo; (right) *Suseungdae* Terrace in Geochang-gun, Scenic Site No. 53 248
- Figure 4-55 (left) Dodam (島潭) in *Sagungangsan chamseonsuseokchup* (Landscape Paintings of the Four Counties: 四郡江山參僊水石, by Yi Bang-un, c. 18th century); (top-right) Current views of Dodamsambong Peaks in Danyang, Scenic Site No. 44; (bottom-right) Current view of Seokmun (Stone Gate) in Danyang, Scenic Site No. 45 250
- Figure 4-56 The 18th century's paintings depict trip to Haegeumgang (Coastal Geumgangsan Mountain) (left) *Haegeumgang* (Coastal Geumgangsan Mountain: 海金剛, by Jeong Seon, c. 18th century); (right) *Haegeumgang Jeonmyeon* (The front view of Coastal Geumgangsan Mountain: 海金剛前面) in *Geumgangsaguncheop* (Album of the Four Districts of Geumgangsan Mountain, by Kim Hong-Do, 1788) 251
- Figure 4-57 Hanimgang Myeongseungdogwon (Scenic Sites along the Hangang River: 漢臨江名勝圖卷, by Jeong Su-Yeong, 1797)..... 251
- Figure 4-58 (left) *Juyu cheonggang* (A Boat Party on the Clean River: 舟遊清江); (right) *Napryang manheung* (Entertainment for Summering: 納涼漫興) in *Hyewon Pungsokdo* (An Album of the Genre Paintings) by Shin Yun-Bok (c. early 19th century)..... 252
- Figure 4-59 *Dongtian Wendao Tu* (The Painting of Inquiring of the Way at the Grotto-Heavens: 洞天問道圖) by Dai Jin (c. early 15th century) 257
- Figure 4-60 (top) *Mongyudowondo* (Painting on Dream Journey to the Peach Blossom by An Gyeon, 1447) and its colophon written by Grand Prince Anpyeong; (bottom) Detail of the peach orchard along with bamboo groves and thatched cottages in the Grotto-Heaven 264
- Figure 4-61 *Mugyejeongsa* (武夷精舍, The Vihara in the Valley of Peach Blossom Spring, Important Tangible Cultural Property of Seoul, No. 22) in Buam-dong, Seoul; (right) a rock inscription of *Cheonggye-Dongcheon* (The Grotto-Heaven with the Blue Stream: 青溪洞天) in the valley near the site of *Mugyejeongsa* 264
- Figure 4-62 (left) View to *Dongcheon Seoksil* from the *Bogildo Yun Seon-do Wonrim* (Landscape Gardens of Yun Seon-do on Bogil Island); (right) View to Buyongdong area from *Dongcheon Seoksil*..... 266
- Figure 4-63 Rock inscriptions on Mureungbanseok Rock in Mureunggyegok Valley (or Peach Blossom Valley: 武陵溪谷, Scenic Site No. 37) in Donghae-si 267
- Figure 4-64 *Baekwoondong-do* (Painting on the the Baekwoondong Byeolsoe Garden by Cho-ui Seonsa, 1812) 269

Figure 4-65 Myeongokheon Byeolsoe Garden in Damyang, Scenic Site No. 58.....	269
Figure 4-66 <i>Songseokwon Sisayeondo</i> (Painting on the Poetry Party in Songseok garden at night by Kim Hong-do, 1791)	270
Figure 4-67 (top) Drawing and Poeting on Sosaewon Garden, wood plate in 1755; (bottom) the current view of Gwangpunggak Pavilion (front in the picture) and Jewoldang (behind in the picture) in Soswaewon Garden.....	271
Figure 4-68 (top) <i>Okhojeingdo</i> (Painting of Jade Vase Pavilion: 玉壺亭圖); (bottom) Detail of the rear gardens of Okhojeong.....	273
Figure 4-69 (left) a rock inscription of <i>Ssangnyu-Dongcheon</i> (the Grotto-Heaven with Twin Streams: 雙流洞天) in Seongnagwon Garden (The Garden of Paradise in Town: 城樂園, Scenic Site No. 35); (right) a rock inscription of <i>Baekseok-Dongcheon</i> (White Stone Grotto-Heaven: 白石洞天) in Baekseok Dongcheon (Scenic Site No. 36)	274
Figure 4-70 (top) <i>Binpungchilwoldo</i> (Painting on seven-month farming works in the State of Bin: 豳風七月圖, by Yi Bang-un, c. 18 th century); (bottom) the 6 th panel of <i>Binpungchilwoldo</i> , which depicts the scene of harvesting in the farm.	277
Figure 4-71 <i>Gyeongjikdo</i> (Painting on cultivation and sericulture activities: 耕織圖, c. 19 th century)	278
Figure 4-72 <i>Hahoedo</i> (Painting of Hahwae village, by Yi Ui-Seong (1828)	281
Figure 4-73 (left) Terraced Rice Fields of Gacheon Village in Namhae-gun (Scenic Site No. 15); (right) Jukbangnyeom Fishing Spot at Jjokhaehyeop Strait in Namhae-gun (Scenic Site No. 71).....	281
Figure 5-1 (left) the cover of Album of Ancient Sites and Relics of Korea (朝鮮古蹟圖譜), Vol. 4; (right) pictures and survey drawing of Bulguksa Temple	296
Figure 5-2 (left) Aerial View of the Japanese Government-General Building, which was built from 1916 to 1926 in Gyeongbokgung Palace; (right) Jangseogak in the Changgyeonggung Palace in 1910s	298
Figure 5-3 (left) Official Gazette published by GGK to announce the Purpose of the Declaration of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree; (right) A new article by Donga Ilbo about the Decree on 11 th August 1933.....	299
Figure 5-4 The first GGK's Official Gazette on 27 August 1934 announced the designation of cultural properties based on the Article 1-2 of the 1933 Preservation Decree	307
Figure 5-5 (left) Masterplan of Gyeongju Area in 1972; (right) This news article criticised 'Gyeongju development project' because the project had been implemented without thorough historic investigations, and too concentrated on raising the tourism industry.....	314
Figure 5-6 (left) Yangdong Village in Gyeongju, Important Folklore Cultural Property No. 189; (right) This news article analysed changing attitudes toward safeguarding cultural properties from spot-	

based protection to area-based protection, which embraces outstanding environment, landscapes, historic sites, and ecosystems	315
Figure 5-7 (left) the spire of the Japanese Government-General Building was removed in the 50-year anniversary of the National Liberation in 1995; (right) the news article about the event	317
Figure 5-8 Burning Sungnyemun Gate on 10 February 2008	323
Figure 5-9 (top-left) <i>Myeongju Cheonghakhdong Sogeumgang</i> , Scenic Site No. 1; (bottom-left) <i>Haegyeong Islands in Geoje</i> , Scenic Sites No. 2; (right) This new article delivers news about the final candidate of Scenic Sites and who contributed the selection of these candidates	325
Figure 5-10 The first official gazette reports the first designation of Scenic Sites, <i>Myeongju Cheonghakhdong Sogeumgang</i> in Gangneung-si	326
Figure 5-11 (left) Songgwangsa and Seonamsa Temples in Jogyesan Mountain, Historic and Scenic Site No. 8; (right) Daedunsan Mountain and Daeheungsa Temple, Historic and Scenic Site No. 9....	328
Figure 5-12 (left) Eorayon River Valley and Surroundings in Yeongwol, Scenic Site No. 14; (right) Seonmongdae Pavilion and Surroundings in Yecheon, Scenic Site No. 19	330
Figure 5-13 (left) Yun Seon-do's Garden on Bogildo Island, Scenic Sites No. 34; (right) Soswaewon Garden in Damyang, Scenic Site No. 40.....	334
Figure 5-14 (top-left) Old Road of Daegwallyeong Pass, Scenic Sites No. 74; (top-right) Yonggyejeong Pavilion and Deokdongsup Forest in Pohang, Scenic Sites No. 81; (bottom-left) Jukbangnyeom Fishing Spot at Jjokhaehyeop Strait, Namhae, Scenic Site No. 71; (bottom-right) Jusanji Reservoir in Cheongsong, Scenic Site No. 105	335
Figure 5-15 (left) Hwaeomsa Temple and Surroundings in Jirisan Mountain, Scenic Site No. 64; (right) Baegaksan Mountain in Seoul, Scenic Site No. 67.....	336
Figure 5-16 Designating Trend and Main Events of Scenic Sites from 1970 to 2013	337
Figure 5-17 Distribution of Scenic Sites in Korea	338
Figure 5-18 The heritage management network system.	342
Figure 6-1 (left) Simgok Seowon (Simgok Confucian school, Gyeonggi Province Tangible Cultural Property No. 7) surrounded by apartments in Suji-gu, Yongin-si; (right) View from Chokseokru Belvedere in Jinju (South Gyeongsang Province Cultural Property No. 8).....	354
Figure 6-2 (left) The series of images of demolition of the Foreigner's Apartments in Namsan Mountain in 1994.; (right) After and before the Cheonggyecheon Stream Restoration Project	360
Figure 6-3 The Frequency of Natural Scenic Sites and Historic-cultural Scenic Sites (as of April 2014)	368
Figure 6-4 Designating Process of Scenic Sites.....	377
Figure 6-5 The layout of protective areas against Alteration of Current State for the State-designated Cultural Properties defined in the CPPA.....	393

Figure 6-6 Permission Standard of ‘Baekseokdongcheon Fairyland in Buam-dong’, Scenic Site No. 36	401
Figure 6-7 Permission Standard of ‘Jukseoru Pavilion and Osipcheon Stream in Samcheok’, Scenic Site No. 28	402
Figure 6-8 The process of establishing the Permission Standards for Alteration of Current State	403
Figure 6-9 Permission Procedures of Alteration in the Current State of the State-designated Cultural Property (Scenic Sites), compiled according to the Article 21 of the Enforcement Decree of the CPPA (Permission Procedures).....	407

List of Tables

Table 3-1 Selection Criteria for World Heritage Sites Status.....	91
Table 3-2 Examples of UNESCO’s categories of cultural landscape	96
Table 3-3 Cultural Criteria (UNESCO) and Natural Criteria (IUCN) most likely to be relevant in Cultural Landscape Types	100
Table 3-4 The six IUCN Management Categories of Protected Areas	102
Table 3-5 New paradigms for protected areas	103
Table 3-6 Comparison of World Heritage Cultural Landscape and IUCN Category V Protected Landscape/Seascape.....	106
Table 3-7 Comparison of Protected Natural Areas, Historic Sites, and Cultural Landscapes.....	107
Table 3-8 Selected tangible and intangible values recognised in the protected landscape approach.....	110
Table 3-9 Characteristics of modern and traditional knowledge.....	113
Table 3-10 World Heritage Cultural Landscape inscriptions in each region.....	122
Table 3-11 Dimensions of authenticity in an Asian context.....	128
Table 3-12 Sources of Information on Authenticity	129
Table 4-1 Associated relations based on the Five Elements.....	159
Table 4-2 Examples of Traditional Village Groves	187
Table 5-1 Types of Designated Cultural Properties of Korea	290
Table 5-2 Main Provisions of the 1962 Cultural Properties Protection Act.....	312
Table 5-3 Academic investigations for designating Scenic Sites (2006-2010).....	331
Table 5-4 Re-classification of traditional gardens from Historic Sites to Scenic Sites	334
Table 5-5 Re-designation from Historic and Scenic Sites to Historic Sites and Scenic Sites in 2009...	336
Table 5-6 2006-2013 CHA’s Budget and National Subsidy for the Maintenance of the Cultural Properties (1,000 KRW)	343
Table 6-1 History of Definition and evaluation criteria of Scenic Sites.....	356
Table 6-2 Details and History of Designation Standards of Scenic Sites	365
Table 6-3 Types of Scenic Sites according to the Designation Standard.....	369
Table 6-4 The analysis of mentioning ‘values’ in ‘site visit reports’ and ‘reasons for designation’.....	383
Table 6-5 Legal basis of ‘Cultural Property Area’	394
Table 6-6 Legal basis of ‘Conservation Area of the Historic and Cultural Environment (CAHCE)’	397
Table 6-7 Effects Examination Area set by local governments for State- and City/Province-designated cultural properties	399
Table 6-8 Minor Alteration of Current State around the State-designated Cultural Property (Permitted Activities).....	404

Table 6-9 Legal basis for the Permission of Alteration of Current States of the State-designated Cultural Properties.....	406
Table 6-10 Categorisation by Types of Alteration of Current State in Scenic Sites.....	409

List of Abbreviations

BCPO	Bureau of Cultural Property Organisation (1961-)
CAHCE	Conservation Area of the Historic and Cultural Environment
CHA	Cultural Heritage Administration of Korea (1999-Present)
CNDP	10-Year Comprehensive National Development Plan
COE	Council of Europe
CPC	Cultural Property Committee
CPPA	Cultural Property Protection Act
EH	English Heritage
ELC	European Landscape Convention
GBP	British Pound
GCI	Getty Conservation Institute
GGK	Japanese Government-General of Korea (1910-45)
HLC	Historic Landscape Characterisation
ICOMOS	International Council on Monuments and Sites
IFLA	International Federation of Landscape Architects
ISCCL	ICOMOS- IFLA International Scientific Committee for Cultural Landscape
IUCN	International Union for Conservation of Nature
KRW	Korean Won
ME	Ministry of Environment
NNT	The National Nature Trust
NRICH	National Research Institute of Cultural Heritage
NTCH	The National Trust for Cultural Heritage
NTK	The National Trust of Korea
OUV	Outstanding Universal Values
ROK	Republic of Korea (South Korea)
UNEP	United Nations Environment Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
WHC	World Heritage Convention (The Convention Concerning the Protection of the World Cultural and Natural Heritage)

Chapter 1
Introduction

Chapter 1

Introduction

Research aims and background

The aim of this research is to question practices for conserving scenic sites in Korea. This is done by means of a critical analysis of cultural context and current legislation framework. It then provides recommendations to inform conservation strategies, underpin management, and enhance public awareness in order to conserve landscapes as heritage.

Over the past few decades, concern about disappearing traditional cultural landscapes and new emerging landscapes has become a serious issue in both advanced and developing countries. Intellectuals today have seen these changes to the landscape as a threat, a negative evolution, because the current changes cause a significant loss of the diversity and identity of cultural landscapes¹ and thus also cause a loss of sense of place.² To preserve and protect values of the past in landscape scale, many countries have introduced statutory landscape designations of national or local heritage that deal with places ascribed cultural significance, largely reflecting post-enlightenment European intellectual traditions.³

Over the last 60 years, Korean landscapes, described as *Geumsu Gangsan* (錦繡江山), ‘a land of picturesque rivers and mountains as if embroidered on silk’ with an over 5,000-year-long history, also have experienced huge alteration due to intensive industrialisation and urbanisation. Moreover, in the face of historic events experienced in the 20th century —Japanese colonisation, the Korean War, military dictatorship and national bankruptcy— Koreans have been pursuing a rapid transition to modernity to overcome those national crises in a short period. In the struggle

¹ Council of Europe, *Explanatory Report on the European Landscape Convention* (Strasbourg: Council of Europe, 2000a).

² Marc Antrop, 'The Concept of Traditional Landscapes as a Base for Landscape Evaluation and Planning. The Example of Flanders Region', *Landscape and Urban Planning*, 38/1-2 (1997), pp. 105-117; ———, 'Why Landscapes of the Past Are Important for the Future', *Landscape and Urban Planning*, 70/1-2 (2005), pp. 21-34.

³ Gert Groening, 'The "Landscape Must Become the Law"—or Should It?', *Landscape Research*, 32/5 (2007), pp. 595-612.

to modernise, they believed westernisation was synonymous with modernisation, and denigrated their own tradition, which they thought would tarnish and put off the momentum of economic growth.⁴ For that reason, Koreans lost sight of their unique values, deeply carved into their genes, and such drastic changes and growth have transformed and monotonised not only Koreans' way of thinking and lifestyles, but also their own distinct landscapes, in which tall buildings shaped like matchboxes were hard to find as late as the 1970s.⁵

Another threat to Korean traditional landscapes is commercialisation because of burgeoning tourism. Korean policymakers and related stakeholders, adherents of Neo-liberalism, have concerned themselves only with the physical aspects of attractions, with the danger of converting well-preserved traditional properties into Disneyland. Misinterpreting and overlooking tangible and intangible relationships between nature and indigenous ideas which have played pivotal role in shaping a distinct landscape of traditional living places, they distorted these sites just like mummified monuments on account of administrative expediency and mass tourism. In fact, there can be little doubt that tourism has many benefits in the sense that it helps to preserve and conserve landscapes by evoking people's interest or by providing finance. However, if the process of conservation and preservation were progressed just on account of tourism and prompted by commercial interests, there could be a risk of distortion or damage to the inherent value of cultural properties.⁶ This has not only sparked off the dispute between the government, stakeholders and the people, but has also been in danger of distorting those cultural values which need interdisciplinary consideration of their cultural and natural aspects.

To conserve and protect Korean traditional landscapes from these omnidirectional pressures, the Korean government enacted one type of landscape designation in national heritage policy, namely, 'scenic sites', implemented under the Cultural Properties Protection Act (CPPA) in 1962. Scenic sites, a mixture of both aesthetic values of nature and general ways of life of mankind, have been incorporated in an important part of the original identity of Koreans.⁷ However, in spite of the potential availability of scenic sites as a spearhead in landscape conservation as

⁴ Kyung-Sup Chang, 'Compressed Modernity and Its Discontents: South Korean Society in Transition', *Economy and Society*, 28/1 (1999), pp. 30-55.

⁵ Valerie Gelezeau, *Séoul: Ville Géante, Cités Radieuses*. trans. KIL Haiyon (Seoul: Humanitas, 2007), pp. 17-19.

⁶ Seok-Jae Yim, *An Introduction to Architecture* (Seoul: Inmul & Sasang Press, 2008), p. 170.

⁷ Ji-Hae Kim, and Jae-Keun Lee, 'South Korea's Scenic Sites Designation and Improvement Measures -Comparative Study to China, Japan, and North Korea', *Journal of Korean Institute of Traditional Landscape Architecture*, 4 (2006), pp. 65-75, (pp. 65-66).

heritage, this government policy only focuses on the easiest way to tackle the problem. They have been busy trying to increase the number of designations (95 of all 107 scenic sites were designated between 2003 and 2014), with total dependence on top-down legal action restricting people's property rights, without consistent and objective framework for the conservation. That undemocratic process has caused considerable conflict between bureaucrats and stakeholders, and these 'undefined systems' are creating resistance to authority and even undermining the value of scenic sites. Meanwhile, influenced by traditional stereotypes led by a handful of the upper class in Korean history, the protected landscapes in Korea only extend to designed landscapes and natural areas, thereby excluding ordinary landscapes, like rural areas. This policy of the Korean government goes against the current international concept of heritage, which has shifted from 'best of the best' – the iconic manifestations of heritage – towards properties that could be considered 'representative of the best'.⁸

Even though there have been several studies on scenic sites, most of these have tended to aim at judging whether or not a site or landscape is worthy of protection, without consideration of the conservation framework itself,⁹ so it is still hard to find a consistent and objective 'value-based'

⁸ Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet, *The World Heritage List: What Is OUV?* ed. by ICOMOS, *Monuments and Sites* (Berlin: ICOMOS, 2008), p. 71.

⁹ Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Seoul, Incheon, Gyeonggi Province and Jeju Province* (Daejeon: Cultural Heritage Administration, 2010); ———, *A Detailed Survey for Designating Outstanding Scenic Site Resources: South and North Gyeongsang Provinces* (Daejeon: Cultural Heritage Administration, 2009); ———, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Gwangju, South and North Provinces* (Daejeon: Cultural Heritage Administration, 2008a); ———, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Gangwon Province* (Daejeon: Cultural Heritage Administration, 2007a); ———, *A Detailed Survey for Designating Outstanding Scenic Site Resources: South and North Chungcheong Provinces, and Daejeon* (Daejeon: Cultural Heritage Administration, 2007b); ———, *A Investigation Report on Dongcheon Gugok of a Traditional Scenic Site* (Daejeon: Cultural Heritage Administration, 2007c); ———, *Academic Investigation for Designation as Scenic Sites* (Daejeon: Cultural Heritage Administration, 2005); ———, *Academic Investigation for Designation as Scenic Sites* (Daejeon: Cultural Heritage Administration, 2004a); ———, *Academic Investigation for Designation as Scenic Sites* (Daejeon: Cultural Heritage Administration, 2003); ———, *Academic Investigation for Designation as Scenic Sites* (Daejeon: Cultural Heritage Administration, 2002); Gye-Shik Kim, 'The Status of Designation of Scenic Sites and Its Policy Direction', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 429-457; Jin-Hee Lee, Young-Yi Lee, and Jae-Keun Lee, 'A Comparative Study on the Type of Scenic Spots in Northeast Asia', *Journal of Korean Institute of Traditional Landscape Architecture*, 30/1 (2012), pp. 31-38; Chang-Hun Lee, 'The Necessity and Utilization Method of Scenic Sites Designation for Scenic Sites Resources around Imjin River and Hantan River' (unpublished master thesis, Sangmyung University, 2009); Dae-Yeol Kim, 'A Study on Expansion Measures for Designating Scenic Sites in South Korea' (unpublished master thesis, Hankyong National University, 2008); Geun-Yeop Park, 'Study on Development of Scenery Evaluation Criteria for Designation of Scenic Sites' (unpublished master thesis, Sangmyung University, 2008); Ju-Mi Yang, 'Analysis of the Factors for Designation Korean Traditional Garden Ponds to Scenic Sites' (unpublished master thesis, Sangmyung University, 2008); Ji-Hae Kim, 'A Study on South Korea's Scenic Sites Designation and Improvement Measures' (unpublished master thesis, Sangmyung University, 2007).

framework for the conservation of scenic sites. To establish a clear framework for heritage conservation, over the past two decades, there have been lively discussions on the value-based approach in establishing conservation principles. However, these discussions have mainly been conducted in western countries, where heritage conservation has been recognized as a social process which includes various kinds of stakeholders making a rational decision, rather than a single scientific activity by a small group of experts. However, heritage values, ways of assessing them and the establishment of value-based conservation principles have been less studied in Korea, and what discussions there have been have mainly centred on western perspectives of heritage values or monetary valuations.¹⁰

Therefore, to improve the framework for landscape conservation in Korea, especially in a heritage context, this thesis will investigate the social and cultural structures underpinning values related to Korean landscapes. In order to do so effectively, it is a prerequisite that a profound understanding of the traditional Korean views of landscapes with an emphasis on political, social, and cultural context should be provided here. The international theoretical and practical approaches to heritage landscapes, based on democratic and sustainable management that conserv and exploit the value of landscapes, will be reviewed here to provide new perspectives on the meaning of scenic sites. This will be used to reveal how these meanings lead to the conservation of new values. Consequently, this thesis will suggest a coherent policy and practice framework for landscape conservation based on this research. It is also expected that these understandings will lead to raise public awareness of why we have to keep our landscapes as heritage.

Research questions and thesis structure

The key question for the thesis is about values: what are the actual and potential values of scenic sites in South Korea at different times? How have scenic sites been shaped and reshaped by these

¹⁰Su-Jeong Lee, 'Preliminary Study on Defining and Assessing Heritage Values for Establishing Conservation Principles', *Munhwajae Korean Journal of Cultural Heritage Studies*, 44/4 (2011), pp. 154-171; Hyo-Gyeong Kim, 'An Essay on Value Estimate of Historic-Cultural Resources Ahead of Development Stage', *Journal of Kyonggi Tourism Research*, 13 (2009), pp. 69-79; Yeon-Jung Jung, and Ki-Seo Kong, 'The Investigation of Methodology Referred to the Cultural Assets Value Estimation', (Cheongju: Chungbuk Research Institute, 2007).

values? And how can these values be systematically reflected in the national conservation framework for scenic sites?

In order to do this a number of pertinent questions need to be raised to structure the research.

The first category investigates Korean perspectives toward landscapes:

What is the essence of the Korean view of nature in its historic and social contexts? What are the landscape languages with symbolic and metaphorical allusions that could contribute to the encoding and interpretation of the meanings of landscape and values of nature? What is the authenticity of the Korean landscape as a living and evolving concept and in a culturally diverse context?

The second category investigates current understanding of landscape as heritage:

What happened to landscape heritage, especially scenic sites, during the 20th century, with respect to political ideology, cultural policy, landscape management and research and so on?

What are the differences between the ancient and 20th century values of landscapes? What do these differences consist of? Why did they occur? What can be learned from the differences?

Can Korea benefit from Western theories and practices of heritage landscape conservation, processed by a value-based framework, to widen the horizon of its own contemporary landscape theories and landscape conservation practice?

To answer these questions, the thesis consists of four parts:

The first part (chapter 2-3) reviews the shifting discourses of values in heritage and landscape as heritage, which locate this research in international theoretical contexts. Prior to considering ways to improve value-based approaches to scenic sites, Chapter 2 will analytically review previous studies on value assessment in heritage conservation, and the changes in its paradigm over time. From the review, the research re-delineates various kinds of values which can be attributed to Korean scenic sites. These values are expected to provide a theoretical framework to initiate studies of heritage values in a Korean context, and encourage discussion setting out value-based conservation principles regarding scenic sites. Chapter 3 reviews the theory and practice of cultural landscape studies, which have increasingly become the mainstream of international heritage fields in the last two decades. Cultural landscapes present human

perspectives of nature as seen through the lens of culture. This theoretical foundation embraces diverse cultural perspectives on landscapes and has built a platform for today's dialogue between different cultures on the meanings of landscape. In this context, the origin and changing paradigm of cultural landscape is reviewed before providing a rational conservation framework for scenic sites in Korea, which will refer to the western discourse of cultural landscape. This review is expected to provide new perspectives on the meaning of scenic sites and indicate how they lead to the conservation of these new values.

The second part (chapter 4) investigates the historical framework of scenic sites through the lens of traditional views on nature:

Attractive natural landscapes and thoughts based on East Asian philosophies have provided the foundation for the common perception of Korean landscapes. Korea's highly developed landscape languages, with symbolic and metaphorical allusions, have contributed to the encoding and interpretation of the meanings of regional landscapes and values seen in nature. It must be understood that the authenticity of landscapes is related not only to physical manifestations, but also to the dynamic forces and dynamic responses held to be present within them, which have both physical and intangible attributes. This chapter, therefore, aims to reinterpret traditional Korean values of nature, which have framed the view of Korean landscapes.

The third part (Chapter 5-6) investigates Korean landscapes as heritage.

Chapter 5 analyses the shifting paradigm of political and administrative approaches to scenic sites and their social backgrounds, from the birth of the policy until contemporary times. Scenic sites are one type of state-designated cultural properties, which are managed by the Cultural Property Protection Act (CPPA). The enactment of the act was a signal of modernisation and institutionalisation in cultural heritage policy in South Korea. Therefore, policies for cultural heritage and scenic sites, and their conceptual and theoretical changes before and after the CPPA are analysed. For more 'value'-centred discourses in scenic site system, Chapter 6 presents the Korean legislation on cultural heritage protection in order to examine issues relating to, and the limitations upon, the conservation of scenic sites. It reviews the decision-making process in the conservation and management of scenic sites, how the application of value-based approaches has changed, and the limitations of this system in the conservation of scenic sites.

The fourth part (Chapter 7) synthesises the contributions of the thesis to knowledge and understanding, and identifies implications for scenic sites in practice.

Methodology

By questioning both ethics and practice, it is intended that this study should take a holistic and interdisciplinary approach that may contribute to enacting a national conservation framework of landscape heritage in Korea, especially for scenic sites. As the issues highlighted in this introduction include the lack of knowledge about values of traditional landscapes in Korea and the biased way in which contemporary history has been written, a more objective account was considered to be essential. This is based primarily on a reinterpretation of secondary sources published in Korea; this has been supplemented by a re-reading of original sources, many of which are now accessible on the web.¹¹ Additional sources including historical artworks assist in the analysis of the Korean view of traditional landscapes in this study. Many paintings were sourced from modern publications in order to study painters,¹² and historical photographs evidenced landscapes from the end of nineteenth century, and were found in relevant publications.¹³

This historical survey is followed by an analysis of the current situation and of problems in the recognition and management of landscape heritage. This has been done by investigating attitudes and values towards scenic sites by personal observation and a series of questionnaires. The existing legal framework has been analysed by comparing the old and newly amended versions of the related acts, such as the Preservation Act of Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments in 1933 (1933 Preservation Act), the Cultural Properties Protection Act (CPPA) from 1962, and the Landscape Law from 2007. Reference has been made to literature and interviews in order to form a critical assessment of the effectiveness of the system. In order

¹¹ See following subheadings: Classic Sources and Archives

¹² For example, Tae-Ho Lee, *How Painters in the Past Drew Our Territory* (Seoul: Thinking Tree Literacy, 2010); The Academy of Korean Studies, *Selected Items from the Jangseo-Gak Collection* (Bundang: The Academy of Korean Studies, 2009); Yeon-Hee Go, *Shan-Shui Painting in the Joseon Dynasty* (Paju: Dolbegae, 2007); Song-Mi Yi, *Korean Landscape Painting: Continuity and Innovation through the Ages* (Seoul: Hollym, 2006); Wan-Su Choi, *Korean True-View Landscape: Painting by Chong Son (1676-1759)*. trans. Young-Sook Pak and Roderick Whitfield (London: Saffron, 2005); Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>); National Museum of Korea (<http://www.museum.go.kr/>); Naver Art Search in Naver Encyclopaedia (<http://arts.search.naver.com/>)

¹³ For example; The Japanese Government-General of Korea, *Joseon Gojeok Dobo (Album of Ancient Sites and Relics of Korea)* (Tokyo: The Japanese Government-General of Korea, 1933); Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)

to take changing policies and planning practice into account, telephone interviews and e-mail correspondence were conducted with officials in the Cultural Heritage Administration (CHA) and in local authorities concerning issues and policies concerning scenic sites. Recommendations for the development of the bureaucratic framework are included in the discussion and form the basis of conclusions offered by this thesis in the end.

KOREAN ORTHOGRAPHY: HANGEUL & HANJA

Hangeul (한글), the Korean alphabet, was invented in 1444 and promulgated in 1446 during the reign of King Sejong in the early Joseon Dynasty. This became widely used from the early 20th century. The Korean alphabet was first called *Humin jeongeum* (訓民正音), which means ‘the correct proper sounds for the instruction of the people’. The manuscript of *Humin jeongeum* is designated as a National Treasure of Korea, and also has a place in the UNESCO Memory of the World Register. Hanja (漢子) is composed of Sino-Korean characters. It is presumed that it was first introduced into Korea from China during the Han Dynasty of China (202 BC-220AD). These characters are still used today, though not so widely as was the case before the 20th century.

ROMANISATION

Romanisation is the method for writing a non-Roman character (such as Korea’s Hangeul) in the Roman alphabet. Rules for the Romanisation of Korean (Hangeul) were devised by the National Institute of the Korean Language, and proclaimed in 1986 by the Ministry of Culture and Tourism, and have gained wide usage in Korea but not abroad because of a lack of awareness.¹⁴ As a result, Hangeul has been transcribed into English in various ways. This thesis, however, uses ‘Revised Romanisation of Korean’ as announced in 2000. The new system has been used throughout this thesis except in the case of the names of places and books which already have English names, and direct quotations from English written sources.¹⁵ The names of Korean classics, most of them were written in Hanja, are romanised according to the Korean pronunciations of those Sino-Korean characters; that is, Romanisation treats Korean classics and Chinese classics differently according to their own pronunciation. The translated meanings of Korean or Chinese classics are

¹⁴ As ‘the McCune-Reischauer Romanisation’ had been used officially from 1984 to 2000, many people outside Korea continue to widely use this Romanisation system, including the official Romanisation in North Korea.

¹⁵ Korean Romanisation Reference can be viewed on the website of the National Institute of the Korean Language (http://www.korean.go.kr/eng_new/document/roman/roman_01.jsp).

provided in brackets alongside the original text because there are difficulties in identifying meanings and sources based on Romanised books' names alone. In addition, Revised Romanisation is used in the main glossaries included in Appendix B, which lists literary works, historical events, and Korean proper words in the original Korean characters and Chinese characters. English translations or explanations are added to assist understanding. In the bibliography, if the English title of books or journals is not provided, original scripts such as Korean, Chinese and Japanese are provided within the bracket as well.

Korean personal names usually consist of three Korean characters or syllables: two syllables for the given name are followed by a single syllable for the family name. In this thesis, all Korean names follow the original order: the family name first, followed by the given name, and two syllables of the given name are connected by a hyphen (-) in order to avoid confusion: the second character of the given name is often confused with a middle name by Westerners. In addition, the original text of personal names in Hanja are given in the booklist alongside the Romanised names. In the bibliography, however, Korean names are reversed to match the Western sequence rather than keep the original order because this thesis follows the Modern Humanities Research Association (MHRA) referencing style,¹⁶ which guides us to write the given name first in referencing author's name, so 'Jung Hae-Joon (丁海俊)' in the body of the thesis, and 'Jung, Hae-Joon' in the bibliography.

CLASSIC SOURCES AND ARCHIVES

Historic sources are investigated in order to understand the traditional values of scenic sites, which have been main themes of various ancient artworks such as poetry, paintings, maps, manuscripts, folklore and tales. Old official documents and historic literature, history books and anthologies, provide a rich variety of evidence related to the socio-political and philosophical backgrounds of Korean traditional landscape cultures and show how and what Koreans valued and managed in these cultures. Most of these historic resources are written in Chinese characters because before Hangeul was invented in 1444, only becoming widely used from the early 20th century, Hanja was the main medium of record amongst the upper classes in Korea. This thesis

¹⁶ The Modern Humanities Research Association (MHRA) referencing style can be downloaded and viewed on the website (<http://www.mhra.org.uk/Publications/Books/StyleGuide>).

uses websites that provide Korean classics together with their original Chinese version and Korean translated version; these are now accessible on the Internet.

In terms of history books, the web site of National Institute of Korean History (NIKH)¹⁷ was used to access *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145) and *Samgukyusa* (Memorabilia of the Three Kingdoms: 三國史記, 1281),¹⁸ which record Korean ancient history up to the early 10th century, and from which we can understand changing social and political aspects of the period. NIKH also provides the access to *Goryeosa* (History of Goryeo: 高麗史, written from 1392-1451)¹⁹ covering Korean history between the 10th and 14th century, which is helpful to understand the socio-cultural context during the Goyeo Dynasty (918-1392). *Joseonwangjosillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄, written from 1392-1863)²⁰ also can be accessed via NIKH, from which the full text of 1,893 books recording Joseon's dynastic annals with the original Chinese text and Korean translation was consulted in order to affirm the usage of words related to scenic sites, national policies for conserving landscapes, and special events in scenic areas during the Joseon Dynasty (1392-1897).

In order to unravel the Korean views of nature and related cultures in their historical and social contexts, the web site of Institute for the Translation of Korean Classic (ITKC)²¹, Kyujanggak

¹⁷ National Institute of Korean History (NIKH) is a national organisation, which was found in 1946 for researching, collecting, compiling, promoting the study of historical materials on Korean history. Many historical materials archived in the chronological order of Korean history can be accessed on the web page of NIKH's database (<http://db.history.go.kr>).

¹⁸ *Samguksagi* and *Samgukyusa* cover the ancient history of Korean from the birth myth of a nation up to the 10th century. *Samguksagi*, which was composed by an official and historian Kim Bu-Sik (1075-1151), deals with the history of the Three Kingdoms of Korea (Goryeo, Baekje and Silla); on the other hand, *Samgukyusa*, which was written by monk Iryeon (1206 - 1289) at the end of the 13th century, more focuses on various legends, folktales, and biographies of historical figures from early Korean history.

¹⁹ *Goryeosa* is the principal surviving history of Korea's Goryeo Dynasty (918-1392). It was written nearly a century after the fall of Goryeo, during the reign of King Sejong. The king ordered a committee of scholars led by Kim Jong-Seo (1383-1453) and Jeong In-Ji (1396-1478) to compile it, based on primary and secondary sources that are no longer extant.

²⁰ *The Annals of the Joseon Dynasty* (also known as The True Record of the Joseon Dynasty) are the annual records of the Joseon Dynasty of Korea, which were kept from 1413 to 1865. The Annals, or *Sillok*, comprise 1,893 volumes and are thought to cover the longest continual period of a single dynasty in the world. The Annals are the 151st national treasure of Korea and listed in UNESCO's Memory of the World Register. Large volumes of contents are serviced as translated forms from Chinese to Korea on the official website of the Annals of the Joseon Dynasty (<http://sillok.history.go.kr/>).

²¹ Institute for the Translation of Korean Classic (ITKC) was established in 1965, backed by the Korean government in order to contribute to the succession of traditional culture and promotion of national pride throughout researching, translating, and publishing Korean classics. ITKC services many Korean classics from official documents to anthologies (c. 1,300 books) with the original Chinese texts and their Korean translation through its webpage (<http://www.itkc.or.kr>).

Institute for Korean Studies,²² and Korean Database²³ were consulted to seek anthologies of Korean literati who created and enjoyed landscape cultures, especially in the Joseon Dynasty.²⁴

As Chinese culture remained dominant amongst the upper classes in Korea from prehistory until the 1950s, Korean philosophical views on nature, which were the basis for landscape cultures, were mainly derived from China and reinterpreted and filtered by Korean cultural values and natural environments. So this thesis also reviews Chinese classics of philosophy and religions, which have profoundly affected the socio-cultural background of landscape cultures. In this regard, the web page of the Chinese Text Project²⁵ was used to refer to the original texts of classics and their English translations.

MODERN PUBLISHED SOURCES

Korean contemporary published materials, covering books, new articles, journals, and legislation, were accessed in libraries in Korea. Primary sources written in Korean, such as books about arts, history, modern history and humanities, are generally available in the National Library of

²² Kyujanggak was originally founded in 1776 in Changdeokkung Place by King Jeongjo. Its collection now contains over 260,000 classic resources. Kyujanggak Institute for Korean Studies digitized some of collections and the date can be accessed by the web site (<http://e-kyujanggak.snu.ac.kr/>).

²³ Korean Database provides database of a full-text articles and multimedia contents dedicated to Korean history and culture. The database deals with themes such as Korean history, archaeology, anthropology, literature, encyclopaedia, and folklore in 11 subject areas from 621 contents (<http://www.krpia.co.kr/>).

²⁴ From these web-based archives, following classics were reviewed in this thesis: *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo: 東國李相國集, 1241) by Yi Gyu-Bo (1168-1241), *Sambongjip* (the collection of Sambong's works: 三峯集, 1397) by Joeng Do-Jeon (鄭道傳, 1342-1398), *Dongukyeojiseungram* (Augmented Survey of the Geography of Korea, 東國輿地勝覽) by No Sa-Sin (盧思慎, 1427-1498), *Toegyepjip* (the Collection of Toegyep's works: 退溪集, 1598) by Yi Hwang (李滉, 1501-1570), *Yulgokjeonseo* (the Complete Collection of Yulgok: 栗谷全書, 1611) by Yi Yi (李珥, 1537-1584), *Gaegokjip* (the Collection of Gaegok's works: 谿谷集) by Jang Yu (張維: 1587-1638), *Nongamjip* (Collected Works of Kim Chang-Hyeop, 聾巖集, 1710) by Kim Chang-Hyeop (金昌協, 1651-1708), *Sanrimgyongje* (Farm Management: 山林經濟, from the early 18th century) by Hong Man-Son (洪萬選, 1643-1715), *Dutacho* (The Ascetic's Drafts, 頭陀草) by Yi Ha-Gon (李夏坤: 1677-1724), *Seonghojeonjip* (The Complete Works of Seongho: 星湖全集, 1917) by Yi Ik (李穡, 1681-1763), *Taekriji* (the Book for the Settlement Selection: 擇里志, 1751) by Yi Jung-Hwan (李重煥, 1690-1756), *Cheongjanggwangjeonseo* (Complete Works of Yi Deok-Mu: 靑莊館全書) by Yi Deok-Mu (李德懋, 1741-1793), *Jeungbomunheonbigo* (Revised and Enlarged Edition of the Reference Compilation of Documents on Korea: 增補文獻備考, 1782), *Dasansimunjip* (The Collection of Dasan's poetical works: 茶山詩文集) by Jeong Yak-Yong (丁若鏞, 1762-1836), *Ojuyeonmunjangjeonsango* (Random Expatiations of Oju: 五洲衍文長箋散稿, c. 1850) by Yi Gyu-Gyeong (李圭景, 1788-1856).

²⁵ The Chinese Text Project provides ancient Chinese texts, particularly those relating to Chinese philosophy in pre-Qin and Han dynasty. All contents are archived in a well-structured and properly cross-referenced manner in order to aid searching original texts. Some classical contents are serviced in English (<http://ctext.org/>).

Korea,²⁶ and the Korea University Library System.²⁷ In particular, the Government Publications Collection in the National Library of Korea contains valuable resources, while many primary and secondary sources written in English are available at the collection of Korean Studies in the University of Sheffield Library, which provided an important resource for this research.

The legislative system covering scenic sites as landscape heritage began during the Japanese colonial period (1910-1945), and has been settled through the state-designated cultural properties since the Cultural Property Protection Act was enacted in 1962. In order to understand why and how the Korean government has valued and managed scenic sites, the National Archives of Korea²⁸ were used to access official Gazettes published by the Japanese Governor-General of Korea from 1910 to 1945, and by the Korean government after liberation in 1945 to date.²⁹ Naver News Library was also used to investigate public reactions against the state-designated scenic sites in the 20th century.

In order to analyse the administrative systems of scenic sites with the focus on the CHA, and how and why experts or the Cultural Property Committee (CPC) in particular, made decisions in the designation, management and utilisation of scenic sites based on these systems and their professional knowledge, Designation Reports of Scenic Sites published from 1997³⁰ and the

²⁶ The library provides the public with an access to the archives accumulated and preserved since 1945. The library has a collection of almost 6.7 million volumes including humanities and social, natural, and human science. The archives of the library are particularly valuable for searching and inspecting general publications, government publications, and theses (<http://www.nl.go.kr/>).

²⁷ Korea University, established in 1905, has over 2.5 million volumes and 170 thousands electronic resources in its library system, which is one of the largest academic libraries in South Korea (<http://library.korea.ac.kr/>).

²⁸ National Archives of Korea is a governmental agency in charge of preserving government-produced articles and records (<http://www.archives.go.kr/>).

²⁹ Official Gazettes are a periodical publication recording the administrative business and proceedings of the government, National Assembly, including legal or public notices by the Cultural Heritage Administration that manages Scenic Sites based on legislative system. National Archives of Korea provides Official Gazettes of Korea published from 1910 to 2001 through the web site (<http://theme.archives.go.kr/next/gazette/viewMain.do>). For Official Gazettes from 2002, Ministry of Security and Public Administration provides Official Gazettes of Korea on the web site (<http://gwanbo.korea.go.kr/>).

³⁰ Cultural Heritage Administration, '2011 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2012); ———, '2009-2010 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2011); ———, '2008 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2008b); ———, '2006-2007 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2007d); ———, '2005 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2006); ———, '2003-2004 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2004b); ———, '2000 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2001); ———, '1997 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 1997).

records of monthly meeting by the Natural Monuments subcommittee of the CPC³¹ were reviewed. Basic information including location, address, picture, map, owner, manager of designated scenic sites, and how spatial restriction and permission have been implemented on these sites were analysed through the Cultural Heritage GIS Service provided by the CHA.³²

Information on the legal framework has been provided by the Ministry of Government Legislation; the Korean Law Information Centre has been the most important source. It provides access to a variety of Acts, regulations, court cases, and books on jurisprudence. The service is available as an on-line database of legislative information, and the various amended versions of acts and English translation can also be inspected.³³

INTERVIEWS AND RESEARCH ETHICS

Interviews with individuals have provided important empirical data. Interviews were conducted with key people involved in the research, management and maintenance of scenic sites and within the CHA, the Korean government agency. Ten people involved with scenic sites were interviewed between September and November 2010, and October and November 2011, in interviews based on the semi-structured questionnaire. The contact information of interviewees was collected from the website of CHA, which is open to the public, and from interviewees who recommended other interviewees whose interests matched the research. However, most of the interviews were arranged by request to the interviewees' relations; in Korean culture, if one does not know someone directly it is very hard to establish contact with them.

Before interviews, the contents of semi-structured questionnaire and the interview strategy were scrutinised to meet the conditions of research ethics in accordance with the University of Sheffield's policies and procedures, which include the University's 'Financial Regulations', 'Good Research Practice Standards' and the 'Ethics Policy Governing Research Involving

³¹ Cultural Property Committee, the *Meeting Record of the Natural Monument Subcommittee*, (Daejeon: Cultural Heritage Administration, 2006-2014); http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

³² Cultural Heritage GIS Service (<http://gis-heritage.go.kr/>).

³³ Korean Law Information Centre, Ministry of Government Legislation (<http://www.law.go.kr>). This web site provides all current and previous national legislative information in Korean in chronological order. Ministry of Government Legislation also provides English version of the Korean Law Information Centre, but coverage is less than the Korean website (<http://elaw.klri.re.kr>).

Human Participants, Personal Data and Human Tissue (Ethics Policy)'.³⁴ After obtaining permission from the University, I sent an email to expected interviewees with an informed consent form, which followed the University's regulations. The semi-structured questionnaire, which is also examined by the University, was sent to the interviewees one month before the interview. Interviews were conducted at the interviewees' preferred locations.

All ten interviews were tape-recorded with the interviewee's permission, with the intention of transcribing them. The verbal data from the interviews were then transcribed and memos added to highlight keywords. The main method for analysis was mapping: each interview was examined separately first, and then in relation to the others, as all the interviewees have different experience or have worked in different fields. The material was then correlated with related issues and events described in the various other sources used. The language used in the interviews was Korean. A transcription in the original language is attached in Appendix E with a summary in English in order to make this material available to future researchers. The interviews provided important evidence, particularly in aiding understanding present-day values with respect to scenic sites, and the changing policies concerning scenic sites in the legal framework.

As the subcommittee of Natural Monuments in the Cultural Properties Committee (CPC) is a core decision-making organisation in the CHA, which investigates and deliberates on matters regarding the conservation, management, and utilisation of scenic sites, interviews to understand the current status of scenic sites and the decision-making processes in relation to them, were conducted with four members of the subcommittee as follows:

Professor Lee In-Gyu, an emeritus professor of Seoul National University, is a former chairman of the CPC from 2008 to 2013, based on his outstanding academic achievement in plant taxonomy, and various conservation projects of natural heritage. He was also chairman of the subcommittee of Natural Monuments from 2003-2013, and of the Korean Committee for IUCN from 2004 to 2009. Professor Kim Hak-Beom, a professor of the Department of Landscape Architecture in Hankyong University, plays a leading role in research and the conservation of Korean village groves. He is the former president of Korea Institute of Landscape Architecture

³⁴ Researchers of the University of Sheffield have an obligation to ensure that their research is conducted ethically and with the minimum possible risk to all those involved or affected by it. (<https://www.shef.ac.uk/ris/other/gov-ethics/ethicspolicy>)

(KILA), and the author of several books on history of landscape architecture in the East and West, notably *The Korean Village Grove* (1994). Professor Lee Jae-Keun, a professor of the Department of Environmental Landscape Architecture in Sangmyung University, carried out pioneering research on *Byeolsoe* (retreat villas) gardens. He has been involved in numerous Korean garden conservation projects, and was the President of the Korean Institute of Traditional Landscape Architecture. He co-authored *History of Landscape Architecture in the West* (2005) and *Korean Traditional Landscape Architecture* (2007). Professor Ryu Je-Hun, a professor of the Department of Geography Education in Korea National University of Education, has studied human geography and cultural landscape. His main publications include *Historical Geography of China* (1999) and *Reading the Korean Cultural Landscape* (2010), for which he is acclaimed as having paved the way for cultural landscape studies in Korea.

Dr. Lee Won-Ho, researcher of the Natural Heritage Division in The National Research Institute of Cultural Heritage (NRICH), was interviewed about the affairs of the Research Institute and his Division as well as the priorities for scenic sites in the Institute. In addition, Gang Im-San, the executive secretary of the National Trust for Cultural Heritage, was interviewed about issues related to the conflicts between protection and utilisation of scenic sites, and the National Trust's current and future roles in their conservation. At the same time, interviews with three public officials in the Natural Heritage Division in the CHA and one public official in a local authority were conducted, focusing on their particular responsibilities and the relationship between central and local government in safeguarding scenic sites.

Literature Review

VALUE, SIGNIFICANCE AND CULTURAL HERITAGE

Cultural heritage³⁵ research contains a large number of character and guidance documents intended to support practitioners in planning and management. As the future challenges of the

³⁵ While the range of *heritage* has embraced environmental and intangible values, and has received agreement from the international bodies, the exact definition of 'heritage' has not been widely comprehended or standardised, and thus no strict conformity can be found between countries; Yahaya Ahmad, 'The Scope and Definitions of Heritage: From Tangible to Intangible', *International Journal of Heritage Studies*, 12/3 (2006), pp. 292-300 (p. 299).

In this thesis, the meaning of 'Cultural Heritage' follows the *Faro Convention* that defines *Cultural Heritage* as "a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time"; Council of Europe, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)*, (Faro: Council of Europe, 2005). (Article 2-a).

heritage field will stem not only from heritage objects and sites themselves, but also from the contexts in which society embeds them, more recently a number of international documents have sought to establish new interdisciplinary frameworks that provide clearer guidance for disentangling social conflicts in heritage policy and practice. The approaches most often favoured are those called *values-based*. In the process of understanding, conserving, utilising, managing, and passing down heritage, 'values' cherished by that heritage are the subject of much discussion and have become a pressing concern in this postmodern, post-ideology, post-nation-state age.³⁶

The concept of 'value' in heritage practice usually refers to the 'positive characteristics' attributed to heritage sites by legislation, governing authorities, and other stakeholders.³⁷ In this sense, understanding the meaning and treatment of value in heritage practice has been recognised as an essential process for the success of any conservation effort. However, identifying and incorporating multiple values into conservation practice has proven a difficult task, in part due to the complexity of applying values to a system which is still focused on the primacy of material evidence. In this vein, the question of how to define and assess the multiple values of cultural heritage has been lively and multilateral discussions over the last two decades. This has led to an increase in research on establishing conservation principles based on various heritage values. Some governmental and public heritage organisations have also actively introduced values-based approaches to their conservation process and decision-making from these researches.³⁸ Thanks

³⁶ R. W. Carter, and R. Bramley, 'Defining Heritage Values and Significance for Improved Resource Management: An Application to Australian Tourism', *International Journal of Heritage Studies*, 8/3 (2002), pp. 175-199 (p.177).

³⁷ Francois Le Blanc, 'Values, Authenticity and Integrity for Good Management', in *New Views on Authenticity and Integrity in the World Heritage of the Americas*, ed. by Francisco Javier López Morales (San Miguel de Allende, Guanajuato, Mexico: ICOMOS, 2005). p.75.

³⁸ Dave O'Brien, and AHRC/ESRC Placement Fellow, 'Measuring the Value of Culture: A Report to the Department for Culture Media and Sport', (London: DCMS, 2010); Indre Grazuleviciute-Vileniske, and Irina Matijosaitiene, 'Cultural Heritage of Roads and Road Landscapes: Classification and Insights on Valuation', *Landscape Research*, 35/4 (2010), pp. 391-413; English Heritage, *Conservation Principles Policies and Guidance for Sustainable Management of the Historic Environment* (London: English Heritage, 2008); Grazia Brunetta, and Angioletta Voghera, 'Evaluating Landscape for Shared Values: Tools, Principles, and Methods', *Landscape Research*, 33/1 (2008), pp. 71-87; Lisa Prosper, 'Wherein Lies the Heritage Value? Rethinking the Heritage Value of Cultural Landscape from an Aboriginal Perspective', *The George Wright Forum*, 24/2 (2007), pp. 117-124; Randall Mason, 'Theoretical and Practical Arguments for Values-Centered Preservation', *The Journal of Heritage Stewardship*, 3/2 (2006), pp. 21-48; Anwar Punekar, 'Value-Led Heritage and Sustainable Development: The Case of Bijapur, India', in *Designing Sustainable Cities in the Developing World*, ed. by Roger Zetter and Georgia Butina Watson (Aldershot: Ashgate, 2006), pp. 103-120; Marta de la Torre, ed., *Heritage Values in Site Management: Four Case Studies* (Los Angeles: The Getty Conservation Institute, 2005); Randall Mason, Margaret G. H. MacLean, and Marta de la Torre, *Hadrian's Wall World Heritage Site - English Heritage* (Los Angeles: The Getty Conservation Institute, 2003); Marta de la Torre, ed., *Assessing the Values of Cultural Heritage* (Los Angeles: The Getty Conservation Institute, 2002); R. W. Carter, and R. Bramley, 'Defining Heritage Values and Significance for Improved Resource Management: An Application to Australian Tourism', *International Journal of Heritage Studies*, 8/3 (2002), pp. 175 - 199; Keith Emerick, 'Use, Value and Significance in Heritage Management', in *Destruction and Conservation of Cultural Property*, ed. by Robert Layton, et al. (London: Routledge, 2001), pp. 276-285; Erica Avrami, Randall

to the increasing level of discourse in the heritage field, conservation has become a social process, pursuing the public interest and its quality of life. So the process of heritage conservation should include various kinds of stakeholders in order to make a rational and balanced decision rather than a single scientific deliberation by a small group of experts.³⁹ This ‘expert’ group could probably claim that they were likely to make the most rational decision in these circumstances. The value of the stakeholder engagement is not that they enhance the rationality of decision-making, but that they do precisely the opposite: they insist on the importance of emotional, historical, associative and other ‘soft’ qualities that temper hard rationalism.

Until recently, the heritage field was relatively isolated, composed of small groups of specialists and experts. These groups have determined what composes ‘heritage’ and how it should be conserved. The ‘right to decide’ of these specialists was confirmed by the authorities who funded their work. There was a tacit agreement between the groups with the power to act. In recent decades, the concept of what heritage is has evolved and expanded, which requires new groups to join the specialists in its identification. These groups of ordinary people, of professionals from other fields, and of representatives of special interests, such as Non-Governmental Organisations (NGOs), arrive in the heritage field with their own criteria and their own ‘values’ that often differ from those of conventional heritage specialists.⁴⁰

In the case of heritage conservation, the fundamental questions that should be asked are what to conserve, how to conserve it, where to set priorities, and how to handle conflicting interests. However, this ‘democratized’ atmosphere has brought new considerations to these questions and has made them much more complex, because it is recognised that cultural heritage is multivalent and that values are not immutable.⁴¹ Therefore, these questions cannot be answered exactly with fixed criteria. What we can and have to do is to understand the various values of objects or places, to realise these conditions and states, to consider social and cultural distinctions in a society to

Mason, and Marta de la Torre, eds., *Values and Heritage Conservation* (Los Angeles: The Getty Conservation Institute, 2000); Randall Mason, ed., *Economics and Heritage Conservation: A Meeting Organized by the Getty Conservation Institute* (Los Angeles: The Getty Conservation Institute, 1999); John Lemons, 'United States' National Park Management: Values, Policy, and Possible Hints for Others', *Environmental Conservation*, 14/4 (1987), pp. 329-340; William D. Lipe, 'Value and Meaning in Cultural Resources', in *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, ed. by Henry Cleere (Cambridge: Cambridge University Press, 1984).

³⁹ Su-Jeong Lee (2011), pp. 154-171; Marta de la Torre, ed. (2002), p. 3.

⁴⁰ Marta de la Torre, ed. (2002), p.3.

⁴¹ *Ibid.*, p. 3.

which people who conserve them belong, and finally, to make a rational decision to maximize the conservation of their values through this logical procedure. Hence the decision-making process for conservation may vary according to times and cultures as a ‘social behaviour’, consented to not only by experts, but also by members of society based on their ‘social values’. It is very important to realise that conservation is not a one-off action arbitrarily carried out by one expert or institution, but a social behaviour. This thought is based on the assumption that conservation of cultural heritage is not just for an individual but for the general public, and what we value from heritage should not be dominated by just one generation, but should be handed on to future generations.⁴²

In this context, understanding and assessing various values of cultural heritage is an essential procedure to be conducted in conservation practice, because the reason, the target, and the strategies of heritage conservation are very closely related to ‘values’.⁴³ This work comprises the assessment of current values, anticipation of potential values, and then the identification of any correlation between the features of various values. In this process, the sum of values attribute ‘significance’ and thereby transform some objects and places into ‘heritage’.⁴⁴ So ‘significance’ asserts the overall importance of a site, determined through an analysis of the totality of the values attributed to it. Significance also reflects the degree of importance a place has with respect to one or several of its values or attributes, and in relation to other comparable sites.⁴⁵ Accordingly, the establishment of the heritage conservation principles and methodologies could be available only after identifying the significance of each heritage as a whole based on various assessed values, and then finding a way to maintain it, considering its social, historical and cultural aspects without any compromise.⁴⁶ To sustain significant places means understanding and articulating values first in order to measure their significance and inform decisions about their future: the degree of significance determines what protection, including statutory designation, is appropriate under law and policy.⁴⁷

⁴² Kate Clark, *Informed Conservation: Understanding Historic Buildings and Their Landscapes for Conservation* (London, UK: English Heritage, 2001), p. 12.

⁴³ R. W. Carter, and R. Bramley (2002), p. 177.

⁴⁴ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 7.

⁴⁵ John Lemons (1987), pp. 329-340; Marta de la Torre, Margaret G.H. Mac Lean, and David Myers, *Chaco Culture National Historical Park: A Case Study* (Los Angeles: The Getty Conservation Institute, 2003).

⁴⁶ R. W. Carter, and R. Bramley (2011), pp. 154-171.

⁴⁷ English Heritage (2008), p. 21.

CULTURAL LANDSCAPE AS HERITAGE

Landscape has become a crucial term for the heritage field, both for research and practice. Particularly since the 1990s, a burgeoning interest in, and understanding of, cultural landscape can be seen as what Jacques named ‘the rise of cultural landscapes’.⁴⁸ Even though ‘cultural landscape’ was firstly and formally coined by the geographer, Otto Schluter, the term was probably first used by Carl Sauer, who said, ‘a cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural are the medium, the cultural landscape is the result’.⁴⁹

Culture filters landscape perception. The landscape can portray itself and cause people to see it in a different way. Landscapes are concrete, public statements of cultural values.⁵⁰ They are an ‘enormous communication device’.⁵¹ Culture can also change when people begin to recognise different landscape patterns as material evidence of long held values.⁵² Landscapes always change because they are the expression of the dynamic interaction between natural and cultural forces in the environment. Hence, cultural landscape is the result of consecutive reorganisations of the land in order to adapt its use and spatial structure better to changing societal demands.⁵³ This leads cultural landscape to embrace a diversity of manifestations of the interaction between humankind and its natural environment.⁵⁴

Its importance is manifold. Cultural landscapes are the tangible witnesses of ancestral values everyone can perceive and experience directly in the landscape. Symbolic and cognitive values pass through aesthetically felt scenery. They contain abundant information concerning the still poorly known history of ordinary people and land management traditions.⁵⁵ Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits

⁴⁸ David Jacques, 'The Rise of Cultural Landscapes', *International Journal of Heritage Studies*, 1/2 (1995), pp. 91-101.

⁴⁹ Carl O. Sauer, 'The Morphology of Landscape', *Geography*, 2/2 (1925), pp. 9-53.; Peter J. Fowler (2003), pp. 18-19.

⁵⁰ Amos Rapoport, *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Arizona: University of Arizona Press, 1982). pp. 139-140.

⁵¹ Kevin Lynch, and Gary Hack, *Site Planning* (Cambridge: MIT Press, 1962). p. 123.

⁵² Joan Nassauer, 'Culture and Changing Landscape Structure', *Landscape Ecology*, 10/4 (1995), pp. 229-237 (p. 235).

⁵³ Marc Antrop (2005), p. 22.

⁵⁴ UNESCO World Heritage Centre, 'Operational Guidelines for the Implementation of the World Heritage Convention', (Paris: UNESCO World Heritage Centre, 2012). (Annex 6).

⁵⁵ Marc Antrop (2005), p. 32.

of the natural environment they are established in, and a specific spiritual relation to nature.⁵⁶ Local knowledge is richest when it has accumulated over generations, embedding observations and corresponding cultural adaptations within a context of long-term environmental changes.⁵⁷ In that context, the sustainability argument reinforces the view that the historic environment should no longer be perceived in limited cultural terms, only for its archaeological, architectural and historic interest.⁵⁸ Hence, landscapes do not need to be monumental or rare in order to mediate between the natural and the social.⁵⁹ That is why such cultural landscapes in living environment or 'landscapes of the everyday' have to be restored and re-evaluated as a way of diversifying our living environment, as well as even for creating new ones.

In 1992, the World Heritage Convention became the first international legal instrument to be produced by an international expert meeting to recognize and protect cultural landscapes in the world. The committee acknowledged that cultural landscapes represent 'the combined works of nature and man' of 'outstanding universal value (OUV)', which could be designed (parks, gardens), organically evolved (relict and continuing landscapes, traditional rural landscapes) or associative landscapes (landscapes with religious, artistic or spiritual values).⁶⁰ At the meeting, the group of experts also underlined the need to acknowledge the associative values of landscapes and landscape features to indigenous people and to the importance of protecting biological diversity through cultural diversity within a landscape's scale.⁶¹

In 2000, the Council of Europe declared the European Landscape Convention (ELC). Realising the threat of globalisation forces on local identity and regional diversity, they established a new agenda in order to reorient research and policy concerning the landscape. In this report, they defined 'landscape' as 'an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors'.⁶² This brings 'ordinary landscapes' back to attention, as well as the 'cultural landscape', defining the scope of the convention, which 'covers

⁵⁶ UNESCO World Heritage Centre (2012), Annex 3.

⁵⁷ Jesse Ford, and Dennis Martinez 'Traditional Ecological Knowledge, Ecosystem Science, and Environmental Management', *Ecological Applications*, 10/5 (2000), pp. 1249-1250 (p. 1249).

⁵⁸ Dennis Rodwell, *Conservation and Sustainability in Historic Cities* (Oxford: Blackwell, 2007), p. 262.

⁵⁹ John B. Jackson, *Discovering the Vernacular Landscape* (London: Yale University Press, 1984).

⁶⁰ UNESCO World Heritage Centre (2012), Annex 6.

⁶¹ ———, *Cultural Landscapes: The Challenges of Conservation*. ed. by UNESCO World Heritage Centre. Vol. 7, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2002), p. 10.

⁶² Council of Europe, *The European Landscape Convention* (Florence: Council of Europe, 2000b); Maguelonne Déjeant-Pons, 'The European Landscape Convention', *Landscape Research*, 31/4 (2006), pp. 363-384, (p. 369).

natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as every day or degraded landscapes'.⁶³ In this context, The Cultural Landscape Foundation (TCLF), which was established in 1998 to increase the public's awareness and understanding of the importance and irreplaceable legacy of cultural landscapes in the USA, understands that cultural landscapes 'provide a sense of place and identity; they map our relationship with the land over time; and they are part of our national heritage and each of our lives'.⁶⁴

As seen above, in this process of academic study and concern, coupled with interests concerning conservation of the natural and cultural past, the term 'cultural landscape' has come to have a more restricted meaning, confined to the distinctive characteristics that are due to human activity and that are considered particularly valuable from a certain point of view, such as that of ecology, archaeology or history. Cultural landscape in this more restricted sense has become an object of management and conservation. In turn this has, for some, led the idea of cultural landscape to a focus on the meaning or significance that certain landscapes have to persons as members of communities and cultures. Here, the term 'cultural landscape' as something worthy of conservation, is also taken to mean the way landscapes are perceived by people, not merely certain physical or visible manifestations of people.⁶⁵

From those definitions, this work will be motivated about why we have to value these landscapes, and how we can bring ancient traditions comfortably into the 21st century to tackle the current issues, whilst retaining their unique appeal.

SCENIC SITES IN SOUTH KOREA

Scenic sites are one of state-designated cultural properties controlled by the Cultural Properties Protection Act (CPPA). Over the past decade, the Korean government has designated large numbers of scenic sites. A peninsula with both a continental and marine climate, Korea's main landscape is formed by mountains, high and low. Clear water flow in abundance in the valleys

⁶³ Council of Europe (2000); Marc Antrop (2005), p. 23.

⁶⁴ The Cultural Landscape Foundation (TCLF), 'What Are Cultural Landscapes?', TCLF, (2009); <http://tclf.org/landscapes/what-are-cultural-landscapes>

⁶⁵ Sven Arntzen, and Emily Brady, 'Environmental Philosophy and Cultural Landscape', in *Humans in the Land -the Ethics and Aesthetics of the Cultural Landscape-*, ed. by Sven Arntzen and Emily Brady (Oslo: Unipub, 2008), p. 11.

and four distinct seasons help create a beautiful landscape and related cultures. The ancestors of Koreans, with an over 5,000-year-long history, chose to adapt to nature and were satisfied with enjoying the surrounding scenery by building simple pavilions in natural location or borrowing the mountain scenery within their gardens. The reason a more elaborate visual landscape did not develop may be because they loved intrinsic worth of nature as much as possible.⁶⁶ In this context, the world has already recognized the values of the beautiful nature in Korea. The volcanic islands and lava caves of Jeju Island were registered as World Heritage by UNESCO in 2007: its beautiful picturesque places have been recognised as world-class scenic sites.

The dictionary meaning of the term, ‘scenic site’ (名勝, k. *Myeongseug*) is ‘landscape known for its beautiful scenery’.⁶⁷ In Korea, a scenic site is described as ‘a site with beautiful scenery of outstanding artistic and landscape values’.⁶⁸ A scenic site has been categorised as a state-designated cultural property since the early CPPA legislation, and as such has been managed by the Department of Natural Monuments under the CHA. It was in the 1970s that scenic sites were designated as cultural properties by the Korean government. ‘Sogeu-mgang Mountain in Cheonghakdong, Myeongju’ was designated as the first scenic site on 23 November 1970, and 107 sites were designated by April 2014.

The service related to scenic sites began during the Japanese colonial period (1910-1945), but was fixed when the laws on cultural properties were enacted for the first time after liberation.⁶⁹ The first legislative framework for scenic sites was based on Japanese laws. In fact, the legislation during the colonial period was not specifically intended to protect Korean culture and its outstanding landscapes, since the main goals of Japanese colonial cultural policy were the eradication of Korean culture and the imposition on Korea of Japanese values. The Japanese colonial government used the legislative system as a means of manipulating Korean heritage.⁷⁰ After the end of the Japanese occupation in 1945 and the enactment of the Cultural Properties Protection Act (CPPA) in 1962, the idea of protection and fundamental methodology continued

⁶⁶ Woo-Kyung Sim, 'Background of Korean Traditional Landscape Architecture', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 15-56.

⁶⁷ National Institute of The Korean Language, 'Standard Korean Dictionary', National Institute of The Korean Language, (1999); <http://stdweb2.korean.go.kr/main.jsp>

⁶⁸ Cultural Property Protection Act, Article 2 (Definitions) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

⁶⁹ Dae-Yeol Kim (2008), pp. 32-36.

⁷⁰ Sang-Woo Han, 'Cultural Heritage Management in South Korea' (unpublished doctoral thesis, University of Minnesota, 2001), pp. 65-72.

to follow Japanese models. This can be illustrated by the fact that, like the Japanese law, elements of nature, such as animals, plants and even landscapes, were included as cultural heritage. Cultural activities and the natural environment were considered to have a close relationship, since human activities are influenced by historical, cultural, and social factors and the natural environment to which human beings belong. The notion of ‘cultural properties’ in the CPPA was very similar to that in Japanese law, though the Western European legal definition of ‘cultural properties’ also focused on the man-made.⁷¹ Based on their historical background, scenic sites are broadly divided into either natural landscapes or historic-cultural landscapes. In the Designation Standard of Scenic Sites under the CPPA, these are respectively defined as either ‘places formed by natural objects or natural phenomena which artistic, landscape and academic values are high, or which are renowned’ or as ‘natural and civil complexes created by harmony of nature and human beings, which artistic, landscape and academic values are high, or which are renowned’.⁷² In the context, ‘traditional scenic sites can be established by the meeting of masters and famous places, and it is hard to see a scenic site without mutual response between nature and human beings’.⁷³ Kim Ji-Hae Kim and Lee Jae-Keun also said of a scenic site that it ‘is a natural heritage that include both aesthetic values and general lifestyle and cultural activities of mankind and a cultural heritage that reflects the original identity of its people’.⁷⁴

Interestingly, almost the same system of scenic sites is also now applied in three Far East countries: North Korea, China and Japan, the neighbours of South Korea, with some shared cultural and historical bases. Although these countries followed Japanese law at first, what made this possible was their shared perspective on the relationship between humans and nature, as revealed in their own philosophy and costume.⁷⁵ The concept of scenic sites is quite similar to

⁷¹ Su-Gap Kim, ‘The Present Condition and Improvement Method of Preservation Policy for Cultural Properties’, *The Law Review*, 7/1 (1995), pp. 133-183.

⁷² Gye-Shik Kim (2009), p. 446.

⁷³ Seok-Gi Choi, ‘Humanistic Meaning of Traditional Scenic Sites’, *Cultural Research of Gyeongnam*, 29 (2008), pp. 187-232, (p. 194).

⁷⁴ Ji-Hae Kim, and Jae-Keun Lee (2006), pp. 65-66.

⁷⁵ The present status of scenic sites of each neighbouring country in the Far East Asia as follow:

- 1) Japan
 - Related regulation: Act for the Protection of Cultural Properties
 - Number of designation: 355 Scenic Sites (35 Special Scenic Sites) (Japanese official translation of Scenic Sites is ‘Places of Scenic Beauty’)
 - Designation targets: gardens, gills, mountains, parks, bridges, flowering trees, pine groves, rocks, caves, waterfalls, lakes and marshes, spring waters, seashores, island, sandy plains, rivers, hills, plateaus, viewpoints etc.
 - Characteristics: 55.8% of the whole designated number is gardens, also bridges and pine groves were designated as scenic sites.

the concept of cultural landscapes as formulated and advanced by western countries and UNESCO. Hak-Beom Kim juxtaposed scenic sites and cultural landscapes, saying that scenic sites ‘a cultural landscape means a palace which has an excellent landscape; it is a picturesque place and a garden, a famous building combining nature and cultural elements, or a terrain or area with natural beauty which is particularly excellent, or a sculpture located in it’. He also said that ‘a cultural landscape is a place which is meaningful historically or traditionally and culturally, as well as an object which is beautiful visually, like a landscape based on our folk culture or historical culture’.⁷⁶ Increasing international interest in cultural landscapes and the existence in East Asia of a rich heritage of cultural landscapes should be touchstones for specific regional action to recognise and celebrate its cultural landscapes. There is a need to bridge the gap that exists between the international framework with its universal cultural landscape values and the establishment of a set of regional values firmly bedded in East Asian cultural processes.⁷⁷ Scenic sites should be re-evaluated in order to close the distance between Western and the Eastern practice.

Scenic sites are cultural properties which can transform the general public’s perception of cultural heritage. Compared to other kinds of heritage which prioritise preservation, scenic sites are frequently visited tourist attractions. Because of this popular demand, it is necessary to establish

2) North Korea

- Related regulation: Protection of North Korea’s Scenic Sites and Natural Treasures Act
- Number of designation: 320 Scenic Sites
- Designation targets: famous mountains, *Palgyeong* (Eight scenes), platforms, nine turns and valley, *Dongcheon* (Grooto-Heaven), waterfalls, amusement park, inlet, beach (bathing resort), lake etc.
- Characteristics: The large-scale Scenic Sites such as famous mountains, eight famous sites, nine turns, were designated after these things were subdivided.

3) China

- Related regulation: Interim ordinances for the management of Scenic Sites (State Council), How to evaluate National important Scenic Sites (Ministry of Housing and Urban-Rural Development)
- Number of designation: 187 national scenic sites, 500 local scenic sites / Accounting for 1% of the whole territory
- Designation target: mountains (55.6%), lakes, rivers, caves, minority race landscape districts, sea, beach, gorges, orchards, waterfalls, villa, hollow, Mao Zedong’s hometown, desert, bamboo grove etc.
- Characteristics: Dividing Scenic Sites into three classes (national emphasis, province, *Si* and *Hyun*), and large-scale regions (more than 10 km²) are designated as national important scenic sites; Hak-Beom Kim, 'The Present and Task of Korean Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 338-364, (pp. 355-356).

⁷⁶ Hak-Beom Kim, and Seung-Hong Ahn, 'Improving Task for Management of Korean Scenic Site by Comparing with Korea, China and Japan', *Journal of Korean Institute of Traditional Landscape Architecture*, 7 (2009), pp. 59-78, (p. 70).

⁷⁷ Ken Taylor, 'Cultural Landscapes and Asia: Reconciling International and Southeast Asian Regional Values', *Landscape Research*, 34/1 (2009), pp. 7-31, (p. 25).

a clear concept of scenic sites and draw up ways of providing democratic and sustainable management, actively preserving places by using them efficiently.

Chapter 2

Values of Cultural Heritage in a Changing Paradigm

Chapter 2

Values of Cultural Heritage in a Changing Paradigm

Prior to considering ways of developing value-based approaches to scenic sites, this chapter will analyse previous studies of value assessment in heritage conservation and the ways in which paradigms have changed with the times. Following this review, the research re-delineates various kinds of values which can be attributed to Korean scenic sites. These values provide a theoretical framework upon which to initiate studies of heritage values in a Korean context, and encourage discussion of how to apply value-based conservation principles to scenic sites.

As concerns about vanishing historical landscapes and new emerging landscapes have increased over recent years, a number of countries now have put in place bureaucratic approaches to safeguarding their own landscapes in a heritage context. Likewise, Korea has also tried to meet the demands of the age through one type of heritage landscape, scenic sites, implemented under the Cultural Property Protection Act (CPPA) passed in 1962. Throughout this period in South Korea, legalistic approaches with regard to landscape as cultural heritage have resulted in scenic sites being the only project in this field.

In the CPPA, the term ‘cultural property’ is defined as ‘artificially or naturally formed national, ethnic, or world heritage of outstanding historic, artistic, academic, or landscape value.’ In a similar vein, the CPPA defines ‘scenic sites’ those ‘sites with beautiful scenery of outstanding artistic and landscape value.’ In these definitions of scenic sites as cultural property, the term ‘value’ is very closely related to the concept, ‘outstanding’: the conservation of scenic sites has been implemented to keep these outstanding values since 1962, particularly as they are enshrined in ‘landscape’.

The origin of the idea of scenic sites can be found in the ‘Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree’ of 1933, which defined scenic sites as ‘valued scenic places...whose preservation is acknowledged to be necessary.’ This approach, based on the idea that a site can be, ‘necessary for preservation’, can be seen in various values in the current definition of scenic sites. However, these values, and the manner of assessing them

and establishing value-based conservation principles in the conservation of scenic sites, have not been thoroughly studied.¹ Although there has been a rapid increase in the number of designations, this approach to scenic sites, determined solely by legal procedures have failed to persuade people that features of the landscape need to be conserved.² These designations are based on a lack of understanding of the values of their own traditions, and have caused infringements of basic rights relating to private property, increasing conflicts between stakeholders. Even worse, a belief that the designation of scenic sites will tarnish the community's quality of life has become pervasive. All these issues surrounding Korean scenic sites are in conflict with the current trend of international approaches to heritage landscape, which are based on democratic and sustainable management, actively conserving and exploiting the value of landscape.

Defining 'value'

The word 'value' has a range of meanings, which can lead to imprecision and confusion. It has been defined by Milton Rokeach, who says that, 'an enduring belief or end state of existence is personally or socially preferable to an opposite or converse mode of conduct or end state of existence.'³ Supporting this definition, there are three ways of understanding value:

- Value as the worth of something, expressible in some measurable unit (as in 'this tree is worth £300');
- Value as a property of a thing (as in 'the spectacular scenery of this scenic site means that it has high recreation value'); and
- Value as an idea or feeling (as in 'this scenic site has great spiritual value to local people', or 'I feel satisfaction knowing that this area is protected').⁴

¹ About protectable values of Korean cultural properties, and value-centered approaches in the conservation of scenic sites are reviewed in the Chapter 6.

² Hak-Beom Kim, 'The Present and Task of Korean Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Seoul: National Research Institute of Cultural Heritage, 2009), pp. 338-364 (p. 355); Wi-Su Lee, 'The Present and Future of Korea's Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 292-320 (p. 315).; Je-Hun Ryu, 'The Management System and Process of Scenic Sites as National Heritage', in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 131-167 (pp. 132-133).

³ Milton Rokeach, *The Nature of Human Values* (New York: Free Press, 1973), p. 5.

⁴ Zdzisław Najder, *Values and Evaluations* (Oxford: Clarendon Press, 1975), p. 177.

In various places throughout this chapter, and in the rest of the thesis, the approach taken here has an anthropological perspective which attempts to understand the full range of values of cultural heritage or heritage landscape, and its valuing processes, as opposed to the normative, art historical view common in the conservation field, which *a priori* privileges artistic and historical values over others. The understanding of heritage values from an anthropological perspective tends to change according to shifting patterns of public interest, so, this research will also review how paradigms in the heritage field have shifted with changing values regarding heritage.

Understanding cultural heritage values

Amongst a range of research studies that define the meaning of cultural heritage and the principles of heritage management, I shall now consider key texts showing the shifting paradigm in heritage values, by an art historian, Alois Riegl, and an archaeologist, William D Lipe, and a series of reports by the Getty Conservation Institute and English Heritage.⁵ In addition to this research, changing perspectives and horizons on cultural heritage values can be found in international charters, recommendations, resolutions, declarations or statements, such as the *Venice Charter* (1964), the *Nara Document* (1994), the *Burra Charter* (1999), and the *Faro Convention* (2005), that were drafted and adopted mainly by international organisations, such as UNESCO, ICOMOS and IUCN. These international institutions aim at conserving cultural heritage, including historical monuments, buildings, groups of buildings, sites and towns, and landscapes around the globe, against various threats.

Across this series of studies, a common feature is the identification and categorisation of values. Though the typologies from different scholars and disciplines vary, and each represents a reductionist approach to the complex issue of significance.⁶ They argue that categorisation of

⁵ Alois Riegl, 'The Modern Cult of Monuments: Its Character and Its Origin' (1903), trans. K. Forster and D. Ghiardo, *Oppositions*/25 (1982), pp. 20-51; Erica Avrami, Randall Mason, and Marta de la Torre, eds., *Values and Heritage Conservation* (Los Angeles: The Getty Conservation Institute, 2000); William D. Lipe, 'Value and Meaning in Cultural Resources', in *Approaches to the Archaeological Heritage : A Comparative Study of World Cultural Resource Management Systems*, ed. by Henry Cleere (Cambridge: Cambridge University Press, 1984); Randall Mason, ed., *Economics and Heritage Conservation: A Meeting Organized by the Getty Conservation Institute* (Los Angeles: The Getty Conservation Institute, 1999); Marta de la Torre, ed., *Assessing the Values of Cultural Heritage* (Los Angeles: The Getty Conservation Institute, 2002).

⁶ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 8.

value can enable a systematic approach which explains key features of targets, facilitates the management of complexity, and avoids the confusion associated with comparing value types across classificatory boundaries.⁷ However, simplification of cultural heritage values to such typologies can be quite challenging because values are difficult to conceptualise and express objectively. Moreover, values are multifaceted, and can be located within several categories, and even these values are always changing in some respect.

While this subjectivity and contingency of heritage values make it difficult to establish a clear framework, the concept of values needs to be broken down and defined in a typology because of its practical aspects: establishing a typology of values will facilitate discussion and understanding of the different value processes in heritage conservation. This kind of knowledge can ultimately guide practitioners' choices of appropriate assessment methods for a wide range of heritage values, and is expected to facilitate comparability for practitioners engaged in evaluating different heritage projects while establishing some grounds for significance in identifying things as heritage.

Another reason to understand heritage values in terms of a typology is that it can be used as both an analytical tool and as a way to advance wider public participation in the sustainable conservation process.⁸ It is normally desirable to sustain all the identified heritage values of a place, but on occasions, what is necessary to sustain some values will conflict with what is necessary to sustain others. If so, understanding the relative contribution of each identified heritage value to the overall value of the place – its significance – will be essential to objective decision-making by stakeholders in heritage debates. A balanced view of values is best arrived at through enabling all interested parties to appreciate their differing perspectives and priorities.⁹

Hence, a typology of heritage values would be an effective guide to characterisation and would move conservation stakeholders closer to having a common ground across which all interest groups' values can be expressed and discussed. By the use of such a typology—a framework that

⁷ Michael Lockwood, 'Values and Benefits', in *Managing Protected Areas: A Global Guide*, ed. by Michael Lockwood, et al. (London: Routledge, 2006), pp. 101-115 (p.102).

⁸ Randall Mason, 'Assessing Values in Conservation Planning: Methodological Issues and Choices', in *Assessing the Values of Cultural Heritage*, ed. by Marta de la Torre (Los Angeles: The Getty Conservation Institute, 2002), pp. 5-30 (p. 9).

⁹ English Heritage, *Conservation Principles Policies and Guidance for Sustainable Management of the Historic Environment* (London: English Heritage, 2008), p. 38.

breaks down significance into constituent kinds of heritage values—the views of experts, citizens, communities, governments, and other stakeholders can be voiced and compared more effectively.¹⁰

HERITAGE VALUES, THEIR INTERACTION AND CONTRADICTIONS: VALUES DEVISED BY REIGL (1902)¹¹

Until the middle of the 19th century, Western heritage conservation, was mainly biased in favour of reviving how it once was, particularly for architectural monuments, because people thought that keeping the original ideal styles and forms was the point of heritage practice. However, after the Society for the Protection of Ancient Buildings (SPAB) declared its *Manifesto*¹² in 1887, their opposition to ‘destructive restoration’ became the predominant view in the cultural heritage area. This discourse was developed through multilateral investigations, from which discourses on heritage values emerged. One classic example that reflects this trend was an article written by an Austrian art historian, Alois Riegl (1858–1905). At the time, he was the state-appointed ‘General Conservator’ in Austria, who sought a more refined understanding of the motives which lay behind the process of conservation.¹³ In his 1903 paper, he sought not only to break down heritage values and define them in every aspect, but to advance the discourse of heritage values, explaining the adversarial and contradictory nature of the relationship of each value.¹⁴

Riegl explained heritage value as dividing broadly into ‘commemorative’ and ‘contemporary’ values in monument conservation. He then distinguished three commemorative values: ‘age’, ‘historical’, and ‘deliberate commemorative’, and divided contemporary values into ‘artistic’, and ‘use’. He says that commemorative value has few variable aspects in general, but means that,

¹⁰ Randall Mason (2002), p. 9.

¹¹ Alois Riegl, 'The Modern Cult of Monuments: Its Character and Its Origin' (1903), trans. K. Forster and D. Ghiardo, *Oppositions/25* (1982), pp. 20-51

¹² In many ways the origins of conservation can be traced to William Morris, and the milieu in which he lived; it was this milieu that in 1877 founded the first conservation body in the world, the ‘Society for the Protection of Ancient Buildings’ (SPAB), an organisation that still exists today. The SPAB, or as Morris referred to it “Anti-Scrape” (Thompson 1976 p.228) developed as a practical protest against a scheme for restoring and reviving Tewkesbury Abbey. Even today membership of SPAB entails signing up to the Manifesto of which Morris is thought to have been the principal author. In the Manifesto, the terminology of ‘value’ cannot be found, but it indicates that “anything which can be looked on as *artistic, picturesque, historical, antique, or substantial*” should be conserved. The Society for the Protection of Ancient Buildings (SPAB), 'The Manifesto', SPAB, (1877); <http://www.spab.org.uk/what-is-spab/the-manifesto/>.

¹³ Jukka Jokilehto, *A History of Architectural Conservation* (Oxford: Butterworth-Heinemann, 1999), p. 8.

¹⁴ Alois Riegl (1903), p. 49.

even though times have changed, there are values in monuments that constitute an irreplaceable and irremovable link in a chain of development. In comparison, contemporary values are recognised when there is common consent based on a sense of aesthetics, preference, and philosophy, meaning that contemporary values have no absolute but only relative value, according to the period.¹⁵

In addition to his value classification, Reigl refers to conflicts between various values, which cause the aims of conservation and the degrees of intervention in the conservation process to vary. For example, age value is recognized according to the appearance of surviving heritage that is dated and has declined over the passage of a considerable period of time, which evokes appreciators' nostalgia for their past and inspires sentimental reflection. On the other hand, historical value is said to increase when a heritage object remains intact as far as possible, so it can conflict with age value that involves an object being better appreciated when it embodies the trace of time.¹⁶ In this context, those who consider historical value first actively try to protect heritage from dilapidation, whilst those who stand for age value pursue the aim of conserving its declined form, as long as the dilapidation does not harm its integrity. Use value, whose worth increases according to the usage and potential applications of heritage, cannot help colliding with age and historical values in the way of conservation.

Likewise, deliberate commemorative values are formed when a manifestation of heritage had the intention of commemorating a certain incident at the time it was erected, or to educate people about something. For example, a stone pillar standing at the heart of a square carved with some phrase in order to educate the public, can be said to have intentional commemorative values. If this carved phrase were erased, its original value would be compromised, but restored if the phrase itself was restored. An intervention of this kind emphasises the historical and age values of the object.

Riegl criticised indiscreet restoration which only considered the values of the minority and the trends of the time, and recommended setting the aims of conservation by thoroughly analysing the character and creative intention of heritage. He also recommended compromising between

¹⁵ Ibid., p. 23.

¹⁶ Ibid., p. 34.

various values, considering their contradictory aspects.¹⁷ However, while his article played a pivotal role in the categorisation of heritage values, his perspective on heritage at the time was still limited to ‘monuments’.

BROADENING THE CONCEPT OF HERITAGE VALUE: VALUES IN THE VENICE CHARTER (1964)¹⁸

Many of the differentiated heritage values, and attempts to connect them in conservation activities noted in both the *Manifesto* in 1887 and Riegl’s discourse in 1903, were filtered and adopted in the *International Charter for the Conservation and Restoration of Monuments and Sites*, commonly known as the *Venice Charter*, 1964. The *Venice Charter*, which was adopted by the newly formed International Council on Monuments and Sites (ICOMOS) in 1956 and published by them in 1966, was an important modern milestone for the conservation movement. While the charter directly mentioned ‘aesthetic’, ‘historical’ and ‘archaeological’ values in Article 9 and 11 that should be safeguarded in conserving and restoring monuments, ‘historical’ value and ‘use’ value are also mentioned in Article 3 and 5 respectively.¹⁹

The charter actively reflected heritage trends in the early 20th century, and criticised the type of indiscriminate restoration which prevailed in the 19th century. At that time, heritage practices just pursued the restoration of ideal forms and styles of ancient times, which rather distorted authentic meaning and form of heritage. The charter classified conservation (in Article 4-8) and restoration (in Article 9-13), and defined each principle in terms of heritage practice. It highlighted historical value in heritage conservation, which had previously been overlooked, so as to provide a set of principles that conservation should be firmly based on historical evidence and not have its meaning distorted (in Article 3 and 15). The charter tried to broaden the horizon of heritage usage, saying heritage should be conserved ‘for some socially useful purpose’ (in Article 5).²⁰

The *Venice Charter* also helped to broaden the concept of historic buildings, the application of modern technology in conservation works, international co-operation and, most important of all,

¹⁷ Ibid., p. 34.

¹⁸ ICOMOS, *The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites* (Venice: ICOMOS, 1964); from: http://www.icomos.org/charters/venice_e.pdf

¹⁹ Ibid.

²⁰ Ibid.

to provide a set of principles for the safeguard of the integrity of ‘historic sites’ (in Article 14)²¹ that also led to a paradigm shift in heritage conservation, from a focal to an areal approach. Since its adoption internationally in 1964, the *Venice Charter* has been used as a reference for the development of a number of other conservation documents around the world. While the charter still enjoys immense popularity and has been recited in many succeeding charters and conventions, it has, however, also begun to attract criticism, particularly in relation to its privileging of authenticity, and for fetishising the tangible and monumental.²²

HERITAGE VALUES FOR DEFINING CULTURAL RESOURCES: VALUES DEVELOPED BY LIPE (1984)²³

By the 1980s, heritage values, discussed in various aspects, became widely known to scholars and practitioners in related fields, the discussion of value emerged as a key issue in heritage management and conservation. As the appreciation of cultural heritage was no longer limited to certain groups, such as scholars, art aficionados or private collectors, but rather permeated the general public, discourses of cultural heritage values became increasingly heated. In this atmosphere, a number of studies dealing with interactions and conflicts between various aspects of heritage values were conducted in order to set a framework for the degree of intervention in heritage conservation.²⁴ One essay that well reflects this trend was written by the archaeologist, William D. Lipe.

In his 1984 essay, Lipe outlined a comprehensive framework describing ‘cultural resources’ valued within the needs and concerns of contemporary society. This was to tackle concern ‘with the loss of cultural continuity and contrast brought about by too rapid a change in our cultural environments, both built and natural’.²⁵ This essay comprises a good overview of heritage values, alongside the cited work of Riegl. Lipe classifies heritage values into four broad parts:

²¹ Yahaya Ahmad, ‘The Scope and Definitions of Heritage: From Tangible to Intangible’, *International Journal of Heritage Studies*, 12/3 (2006), pp. 292-300 (p. 293).

²² Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006), p.27.

²³ William D. Lipe, ‘Value and Meaning in Cultural Resources’, in *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, ed. by Henry Cleere (Cambridge: Cambridge University Press, 1984).

²⁴ Su-Jeong Lee, ‘Preliminary Study on Defining and Assessing Heritage Values for Establishing Conservation Principles’, *Munhwajae Korean Journal of Cultural Heritage Studies*, 44/4 (2011), pp. 154-171 (p. 158).

²⁵ William D. Lipe (1984), p. 1.

‘associative/symbolic’, ‘informational’, ‘aesthetic’, and ‘economic’.²⁶ He defines each value and thoroughly analyses its attributes, and how they should be taken in to account in heritage conservation.

Lipe described ‘associative/symbolic value’ from an anthropological perspective. He noticed that the essential thing in the process of learning and cultural transmission of information amongst contemporaries and between generations was ‘symbols’. He believed that the most permanent and stable symbols enabling this process was ‘material things’. Material things, which could be artefacts, structures or landscapes, became media for the transmission of cultural information to their descendants through time in society.²⁷ That meant heritage should cherish associative/symbolic value, and include intangible aspects assigned to tangible or material things by human habits of thought. Lipe understood ‘information value’ could emerge from material things through well-developed and interdisciplinary academic researches.²⁸ However, he revealed that, if some cultural resources seem to have relatively lower information value according to interpretations from the current perspective, their conservation should not be ruled out because information from these cultural resources is not yet fully excavated and research disciplines are still evolving. Therefore, new questions and new methods will enable researchers and professionals to achieve an increased understanding of the past which will be of a quality now unattainable. In terms of ‘aesthetic value’, he explained this value is influenced by ‘traditional standards of style and beauty; by critical writings stemming from art history research; by conceptions of what aesthetic standards were held by the culture.’ Therefore, there is also the possibility that contemporaries will contradict and misunderstand the origins and ‘information’ of their ancestors, utilising and appreciating cultural resources from different viewpoints.²⁹ In this sense, Lipe’s notion is thought to be a pioneering discussion of ‘authenticity’, which should be understood in the sense of social and cultural diversity, as will be discussed later. ‘Economic value’ perhaps the most controversial of all values and the one that generates the most conflict of interest between various groups in society. As we cannot conserve and utilise all existing or expected cultural resources in modern society, this value could be useful way for prioritising the

²⁶ In the essay, Lipe indicated *Value* ‘is not inherent in any cultural items or properties received from the past ... Value is learned about or discovered in these phenomena by humans, and thus depends on the particular cultural, intellectual, historical, and psychological frames of reference held by the particular individuals or groups involved.’; William D. Lipe (1984), p. 2.

²⁷ William D. Lipe (1984), pp. 4-5.

²⁸ *Ibid.*, p. 6.

²⁹ *Ibid.*, p. 7.

tasks that lie ahead. However, he gave a forewarning that just pursuing economic goals might result in damage to the resources themselves or to their non-economic value. So he claimed that not only monetary value but also utilitarian aspects, such as educational resources, could be embraced under the term 'economic value', since, even if the associative, informational, and aesthetic values of cultural heritage cannot always 'pay for themselves' directly, in monetary returns, they should be treated as essential values for society to conserve.³⁰

For rational heritage conservation, he understood cultural heritage 'plunges us directly into the larger common world which exists in the stream of time and hence bridges the mortality of generations. If the pursuit of our present-day interests is not to destroy the continuance of that common world, we must keep it in our thoughts; a respect for the rights of the past to exist is philosophically continuous with a respect for the rights of the future.'³¹ In this context, it can be understood that conserving the values of cultural heritage forms a tangible and direct link with the past, and can help focus our attention on its reality and its potential to contribute to our present condition.

HERITAGE VALUES INTO HERITAGE POLICIES: VALUES ARRANGED BY THE GETTY CONSERVATION INSTITUTE (1998-2005)

Three reports from the 'Value of Heritage' project, conducted by the Getty Conservation Institute (GCI)³² were published from 1998 to 2005 which sought to bridge economic and cultural approaches to valuing heritage.³³ Over an eight-year period of research, the GCI developed the discourses of heritage values in practical ways, suggesting some methodologies which might show how various heritage values could be utilised in the context of modern society, with the objective of improving conservation practice and policy.³⁴ In the first report, *Economic and Heritage Conservation*, which was published in 1999, the economic value of cultural heritage

³⁰ Ibid., p. 9.

³¹ Ibid., p. 10.

³² The Getty Conservation Institute (GCI) is a private international research institution dedicated to advancing conservation practice through the creation and delivery of knowledge. The GCI is located in Los Angeles, USA and was founded in 1985. It 'serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field' and 'adheres to the principles that guide the work of the Getty Trust: service, philanthropy, teaching, and access.' For more information, visit the GCI's website [<http://www.getty.edu/conservation/>]

³³ For reviewing the Values of Heritage Project, visit the Getty Conservation Institute's project webpage [http://www.getty.edu/conservation/our_projects/field_projects/values/index.html]

³⁴ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 1.

was examined. The GCI thought economic considerations should take precedence over cultural, social, political, and aesthetic values when it comes to making decisions about what is to be conserved in contemporary society.³⁵ In the second report, *Values and Heritage Conservation*, they defined various heritage values in detail and set out a framework to place cultural resources into ‘heritage’ in the process of embedding values responsive to ever-changing cultural conditions.³⁶ *Assessing the Values of Cultural Heritage*, the final report of the *Value of Heritage* project, discussed the methods of identifying, articulating, and establishing ‘cultural significance’, which is determined by the aggregate of values attributed. The report also identified some drawbacks in value-based assessment in heritage conservation.³⁷

A notable discussion from these three reports is that the GCI tried to deal with the invisible aspects of values, such as the spiritual and intangible aspects of cultural heritage, rather than its physical and tangible aspects. In the second report, published in 2000, it also noted approaches to heritage values, where those values were particularly focused on the process of heritage conservation. These approaches can be understood in the same context as the value-based policy-making that has been implemented by several Western nations’ governmental and non-governmental bodies. Value-based policy-making, particularly in the heritage field, has been devised in the course of managing historical cities with urban planning. This can gain momentum from so called ‘instrumentalisation’ of cultural institutions and programmes, such as UNESCO, ICOMOS, IUCN and English Heritage, which have emerged over the last thirty years.³⁸

The background to the discourse that made the heritage paradigm shift possible for valuing intangible aspects is that there was a consensus on heritage conservation, which was seen to be not merely as an action itself, but as one element of complex, diverse, and even divergent social processes (the subject of social sciences and humanities).³⁹ As briefly mentioned above, conventional heritage conservation was framed as a technical activity and as top-down

³⁵ Randall Mason, ed. (1999), p. 1.

³⁶ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 7.

³⁷ Marta de la Torre, ed. (2002), pp. 3-4.

³⁸ Lisanne Gibson, and John Pendlebury, 'Introduction: Valuing Historic Environments', in *Valuing Historic Environments*, ed. by Lisanne Gibson and John Pendlebury (Farnham: Ashgate, 2009), pp. 1-16 (p. 3).

³⁹ Yahaya Ahmad (2006), p. 297; David Harmon, 'Intangible Values of Protected Areas: What Are They? Why Do They Matter?', *The George Wright Forum*, 21/2 (2004), pp. 9-22 (pp. 10-19); Ken Taylor, 'Cultural Heritage Management: A Possible Role for Charters and Principles in Asia', *International Journal of Heritage Studies*, 10/5 (2004), pp. 417-433 (p. 420).

implementation of experts' knowledge. However, the GCI highlighted that this conventional practice should take a step further, towards being recognised as a social activity. When it comes to what is important about cultural heritage, these are important because of the meanings and uses that people attach to these tangible things and the values they represent intangibly in myriad and sometimes conflicting ways. These different means of valuing influence negotiations among various stakeholders and thus shape conservation decision-making. They highlight the way that conservation, as a field and as a practice, must integrate the assessment of these values, or 'cultural significance', into its work and more effectively facilitate such negotiations to embrace bottom-up public demands posed by the wide variety of stakeholders in conservation efforts, leading cultural heritage conservation to play a productive role in civil society.⁴⁰ Based on the underpinning premise that heritage conservation is an integral part of civil society, the GCI displayed step-by-step processes and the role of heritage values throughout conservation policy and its practice in diagrammatic form (see Figure 2-1).⁴¹

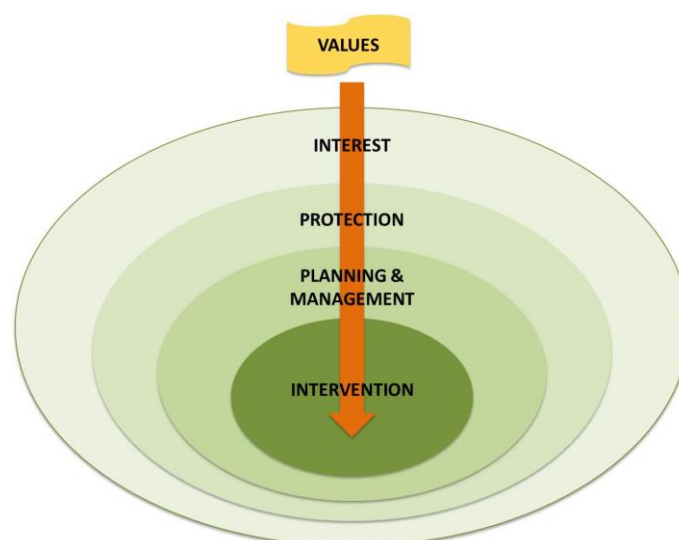


Figure 2-1 The potential future of conservation policy and practice: in which different aspects of conservation practice, social contexts, and stakeholders are integrated, connected, and coherent (Source: Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 5).

As seen in the diagram, various values arising from cultural resources evoke interest in the first step, and that interest drives commitment to protection. Protection will be conducted through specific planning and management strategies, which finally lead certain interventions in cultural heritage conservation. That is why it was thought that employing a value-based approach was

⁴⁰ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 11.

⁴¹ *Ibid.*, p. 5.

crucial, in order to incorporate varied heritage values more effectively throughout the whole process of conservation decision-making.

As a first step to facilitate the approach, the GCI broke down heritage ‘significance’ into constituent kinds of heritage value, and introduced a provisional typology of heritage values. They expected the typology to use the views of experts, citizens, communities, governments, and other stakeholders, so that they could be compared more effectively. They divided cultural heritage value into two broad categories: ‘socio-cultural values’ and ‘economic values’. Socio-cultural values are conceived as the traditional core of conservation, which are sub-categorised to ‘historical’, ‘cultural/symbolic’, ‘social’, ‘spiritual/religious’, and ‘aesthetic’ values. These values are attached to an object, building, or place because it holds meaning for people or social groups due to its age, beauty, artistry, or associations with a significant person or event or otherwise contributes to processes of cultural affiliation. Economic valuing is one of the most powerful ways in which society identifies, assesses, and decides on the relative value of things. Economic values are also divided into two sub-categories: ‘use (market) value’, and ‘non-use (nonmarket) value’ that can be defined in terms of whether heritage can be seen as ‘public good’ in the ‘market’ or not.⁴² Likewise, the GCI’s research on heritage values has provided not only a theoretical and philosophical foundation for value-based policy-making, but also practical methodologies in heritage conservation.

Value-based approaches by cultural institutions for new perspectives on heritage policies

The development of ideas of heritage values and the contingent and variable nature of heritage has gradually begun to permeate heritage practice.⁴³ However, even though values are widely understood to be critical to understanding and planning for heritage conservation, there is little knowledge about how we value heritage and whose values should be considered in the context of planning and decision-making.⁴⁴ In this regard, international and local institutions have

⁴² Randall Mason (2002), pp. 9-13.

⁴³ Lisanne Gibson, and John Pendlebury (2009), p. 7.

⁴⁴ Marta de la Torre, ed. (2002), p. 5.

suggested a theoretical context of ‘value driven’ or ‘value-based’ approaches, and applied these theories to conservation policies in practice.

In the developing process of heritage policies, international and local institutions, especially in the West, borrowed 1970s and ’80s research results on various heritage values in order to adopt them in the establishment of a new paradigm for cultural heritage. For example, Australia’s ICOMOS established the *Burra Charter* to provide guidance for the conservation and management of places of ‘cultural significance’;⁴⁵ the U.S National Park Service adopted a more proactive policy on managing national parks’ resources in ‘historic landscapes’;⁴⁶ English Heritage applied the concept of ‘public value’ to inform its framework for managing the ‘historic environment’;⁴⁷ and the Council of Europe’s *Faro Convention* highlighted a people-centred focus to cultural heritage, in accordance with evolving society for the democratisation of heritage policies. Through their endeavours, reflecting the current concerns on heritage, they set the some specialized methodology, including ‘integrated’ and ‘informed’ conservation, and introduced them to heritage policy-making, employing value-driven planning methodologies that attempted to incorporate values more effectively through interdisciplinary methods in conservation decision making.⁴⁸ Amongst them, a key document for the reflection of these concerns and its influence on heritage practice worldwide has been the Australian *Burra Charter*.⁴⁹

⁴⁵ Australia ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, (Burra: Australia ICOMOS, 1999).

⁴⁶ Charles A. Birnbaum, *NPS-36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes* (Washington: U.S. National Park Service, 1994); <http://www.nps.gov/hps/tps/briefs/brief36.htm>; John Lemons, 'United States' National Park Management: Values, Policy, and Possible Hints for Others', *Environmental Conservation*, 14/4 (1987), pp. 329-340.

⁴⁷ Kate Clark, ‘Capturing the Public Value of Heritage’, in *the London Conference*, (London: English Heritage, 2006); Gavin Kelly, Geoff Mulgan, and Stephen Muers, *Creating Public Value - an Analytical Framework for Public Service Reform* (London: Cabinet Office, 2002).

⁴⁸ Erica Avrami, Randall Mason, and Marta de la Torre, eds. (2000), p. 4.

⁴⁹ R. W. Carter, and R. Bramley, 'Defining Heritage Values and Significance for Improved Resource Management: An Application to Australian Tourism', *International Journal of Heritage Studies*, 8/3 (2002), pp. 175-199; Fengqi Qian, 'China's Burra Charter: The Formation and Implementation of the China Principles', *International Journal of Heritage Studies*, 13/3 (2007), pp. 255-264; Emma Waterton, Laurajane Smith, and Gary Campbell, 'The Utility of Discourse Analysis to Heritage Studies: The Burra Charter and Social Inclusion', *International Journal of Heritage Studies*, 12/4 (2006), pp. 339-355.

HERITAGE VALUES FROM MONUMENT TO PLACE WITH SYSTEMATIC PROCESS OF CONSERVATION: THE BURRA CHARTER

In 1979, Australia ICOMOS drafted and adopted a charter for the *Conservation of Places of Cultural Significance*, commonly known as the *Burra Charter* of 1979, which was revised in 1999. It is primarily based on the *Venice Charter* of 1964, which has received fierce criticism, particularly on its ‘privileging of authenticity’, and ‘fetishism of the tangible and monumental.’ The *Burra Charter* reflected these criticisms, and declared a new perspective on the conservation of cultural heritage.

The most important feature of the charter is that it widens the *Venice Charter*’s focus on monuments to a new and extended focus on ‘place’.⁵⁰ With the pioneering term ‘place’, it suggests three new key words in heritage conservation.

- **place:** referring to site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views;
- **cultural significance:** aesthetic, historic, scientific, social or spiritual value for past, present or future generations;
- **fabric:** meaning all the physical material of the place.⁵¹

With these three new keywords, the *Burra Charter* puts great importance on particular values – ‘aesthetic, historic, scientific, social or spiritual values’. When an important ‘place’ and its ‘fabric’ alter, it seems to affect its inherent meanings and its ‘cultural significance’ should be defined in terms of these classified values. In this sense, ‘cultural significance’ plays an essential role as a reference line for conservation decisions.⁵² The accompanying guideline to the *Burra Charter* explains each heritage value as follows.

⁵⁰ Yahaya Ahmad (2006), pp. 292-300.

⁵¹ Australia ICOMOS (1999), Article 1.1-3. (highlighted by the author)

⁵² For discussion of the role of ‘cultural significance’ in heritage management and conservation *after the Burra Charter*, see: Michael Pearson and Sharon Sullivan, *Looking After Heritage Places* (Melbourne: Melbourne University Press, 1995); James S. Kerr, *The Conservation Plan* (Sydney: NSW National Trust, 1996); Kate Clark, ed. *Conservation Plan in Action: Proceedings of the Oxford Conference* (London: English Heritage, 1999); English Heritage, *Conservation Principles for the Sustainable Management of the Historic Environment* (London: English Heritage, 2008); Derek Worthing, and Stephen Bond, *Managing Built Heritage: The Role of Cultural Significance* (Oxford: Blackwell, 2008); Neville Agnew, and Martha Demas, eds., *Principles for the Conservation of Heritage Sites in China* (Los Angeles: The Getty Conservation Institute, 2004).

- **Aesthetic value:** includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use.
- **Historic value:** encompasses the history of aesthetics, science and society, and therefore to a large extent underlies all of the terms set out in this section. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment.
- **Scientific value:** the research value of a place will depend on the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.
- **Social value:** embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.⁵³

The charter highlights the need to follow a planning methodology and a rigorous assessment procedure.⁵⁴ In Article 6, based on these defined values, the charter focuses on suggesting a systematic process of heritage conservation from assessing values of place to understanding cultural significance to the management of heritage, through authorised interventions by developed policies (See Figure 2-2).

⁵³ Australia ICOMOS (1999), p. 12. (highlihgted by the author)

⁵⁴ Fengqi Qian (2007), p. 257.

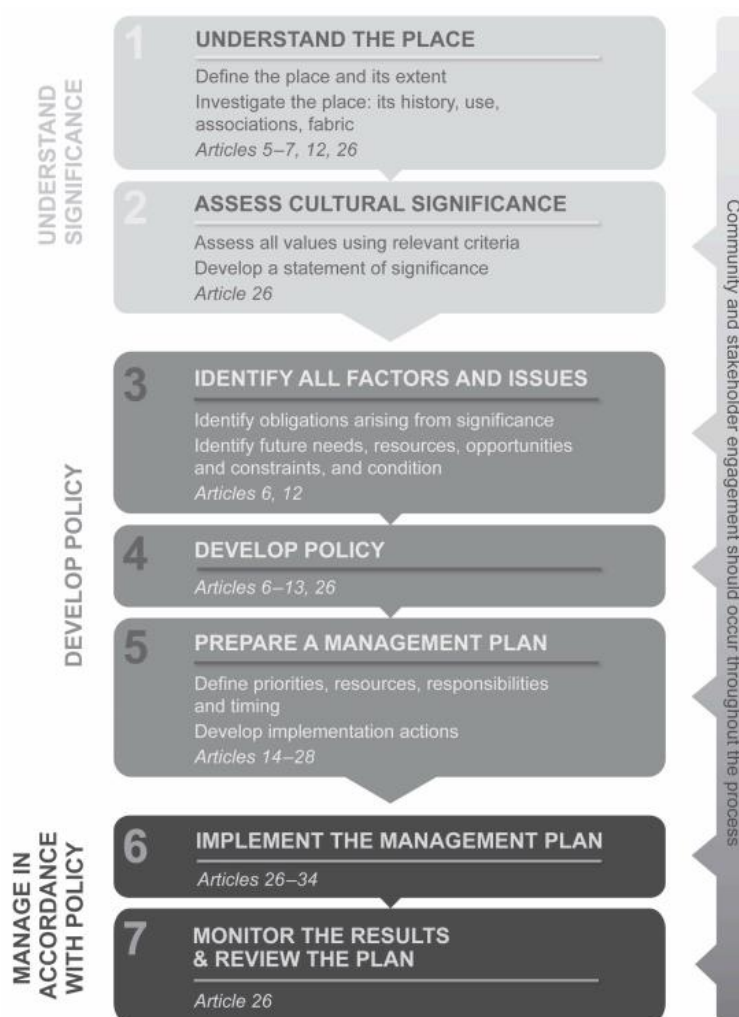


Figure 2-2 The Burra Charter Process: Sequence of Investigations, decisions and actions. (Source: Australia ICOMOS (2013), p. 10)

Understanding the cultural significance of place accompanies an understanding of the fabric and its setting and use in a tangible place. However, as ‘significance’ is the state or quality of something that is outstanding because it is recognised as especially meaningful by people,⁵⁵ significance also stems from people’s memory and invisible associations with a place. Emphasising public participation in heritage conservation by referring to the guideline of the charter, Gibson and Pendlebury highlighted that ‘judging significance is not just an architectural and archaeological appraisal of fabric, but is also reliant upon incorporating people’s experience. How place is valued in conservation terms should not, therefore, be undertaken entirely on the basis of conventional expert values.’⁵⁶ All things considered, it can be said that the charter opened up a new chapter in the value-based approach to heritage conservation, as it applied the concept

⁵⁵ R. W. Carter, and R. Bramley (2002), pp. 181-183.

⁵⁶ Lianne Gibson, and John Pendlebury (2009), p. 8.

of ‘place’ that links natural heritage and cultural values. It also emphasises ‘significance’, as a medium that connects people’s values and experts’ values. In this way, the charter became a cornerstone in widening the conceptual boundary of cultural heritage to enable the idea of conserving extensive places, like landscapes with cultural significance.⁵⁷

Above all the *Burra Charter* has been used as a pivotal reference in promoting social inclusion in heritage conservation internationally.⁵⁸ Its commandments and especially its definition of ‘social value’ and ‘cultural significance’ have been influential, particularly in arguing for community inclusion in the process of heritage conservation.⁵⁹ The charter’s latest version, in 1999, gave more emphasis to both the intangible aspects of heritage value and importance of social and cultural value. It describes these as ‘the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meaning that places have a people.’⁶⁰ On this basis the charter:

recognizes the need to involve people in the decision-making process, particularly those that have strong associations with a place. These might be as patrons of the corner store, as workers in a factory or a community guardians of places of special value, whether of indigenous or European origin.⁶¹

The charter articulates a public-focused assessment of social value and cultural significance. But this established understanding of the charter was challenged by Waterton *et al*, who observed a gap in the charter’s heritage practice between experts and the public. They argued that ‘the construction of terms such as fabric and cultural significance inherently contradicts attempts of social inclusion and community participation.’⁶² They pointed out that the charter’s constructed notion of fabric is contradicted by its stated recognition of intangible meaning. They thought that the idea of fabric ‘assumes that cultural heritage is inherently fixed within, thus becoming physically manifested and subject to conservation, management and other technical practices’ so the dominating hegemony of the charter remains with heritage professionals and not communities.

⁵⁷Jane L. Lennon, ‘The Evolution of Landscape Conservation in Australia: Reflections on the Relationship of Nature and Culture’, in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. by Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005), pp. 205-217 (p. 208).

⁵⁸ Emma Waterton, Laurajane Smith, and Gary Campbell (2006), pp. 351.

⁵⁹ Lisanne Gibson, ‘Cultural Landscapes and Identity’, in *Valuing Historic Environments*, ed. by Lisanne Gibson and John Pendlebury (Farnham: Ashgate, 2009), pp. 67-92 (pp. 74-75).

⁶⁰ Australia ICOMOS (1999), Background.

⁶¹ Ibid.

⁶² Emma Waterton, Laurajane Smith, and Gary Campbell (2006), p. 347.

Waterton *et al.* argue, ‘participants are contrasted with the experts, pushed into the role of beneficiaries, and thus made passive’, and that therefore, ‘the idea that the conservation values of experts might be just another set of cultural values is entirely absent in the discursive construction of the text, and for that matter all texts of this sort.’⁶³

SIGNIFICANCE FROM HERITAGE VALUES FOR SUSTAINING HISTORIC ENVIRONMENT: ENGLISH HERITAGE

Based on the spirit of the international charter, various British conservation bodies have continued debates on the topic of cultural heritage conservation from its principles, policies and practices. In the development of a specifically British discourse on value-based heritage conservation, English Heritage (EH) published a significant statement, *Sustaining Historic Environment*.⁶⁴ This brief 1997 discussion paper has been recognised as opening viewpoints towards heritage issues that include the concept of ‘sustainability’ and ‘public involvement’ in decision-making.⁶⁵

A widely quoted definition of sustainability was provided by the *Brundtland Commission of the United Nations* in 1987 as a part of the concept of ‘sustainable development’. They defined sustainable development as ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs.’⁶⁶ While this comprehensive concept was viewed as being vague and imprecise,⁶⁷ the term has extended from the environmental sphere to economic, social and even cultural policy since the adoption of the Local Agenda 21 strategies, 1992. As a consequence of this growing agenda of sustainability, UK governmental strategy on sustainable development has assimilated economic growth and environmental protection, with four principal goals of sustainable development: social progress;

⁶³ Ibid., p. 350.

⁶⁴ English Heritage, *Sustaining the Historic Environment: New Perspectives on the Future* (London: English Heritage, 1997); http://www.ihbc.org.uk/context_archive/55/historicenvironment_dir/historicenvironment_s.htm

⁶⁵ Graham Fairclough, ‘The Cultural Context of Sustainability: Heritage and Living’, in *Heritage and Beyond*, ed. by Daniel Therond and Anna Trigona (Paris: Council of Europe, 2009), pp. 125-127; Lisanne Gibson, and John Pendlebury (2009), pp. 1-16.

⁶⁶ World Commission on Environment and Development, *Our Common Future* (Oxford: Oxford University Press, 1987); <http://www.un-documents.net/ocf-02.htm>

⁶⁷ Andrea Ross, Jeremy Rowan-Robinson, and William Walton, ‘Sustainable Development in Scotland: The Role of Scottish Natural Heritage’, *Land Use Policy*, 12/3 (1995), pp. 237-252 (p. 237).

environmental protection; prudent use of natural resources; and maintenance of high and stable levels of economic growth and performance.⁶⁸

In the surge in the application of sustainable development principles across governmental agencies in the UK in the mid-1990s, EH first approached the relationship between sustainability and the historic environment in the cultural heritage field. The concept they took was a unique, heritage-specific discourse on the notion of sustainability. In their 1997 discussion paper, *Sustaining Historic Environments*, the concept of sustainability was employed as a reference to ‘people’, linking past to future.⁶⁹ It asserted that the public identify with the past and draw from heritage a sense of belonging and a quality of life. The paper encapsulates the point with discourses of heritage values and its significance:

Our archaeology, historic buildings and gardens, towns and historic landscapes were all created by people in the past but in addition this heritage owes its present value and significance to peoples’ perceptions and opinions or in other words to their personal beliefs and values.⁷⁰

EH considers heritage is not solely confined to buildings, spaces and archaeological remains, as set out in legislation. The importance of cultural heritage extends beyond this in defining ‘local distinctiveness’ that people associate with valued parts of their local and ordinary environment. EH’s position is about ‘helping people to develop an understanding of the whole of their historic environment so they can contribute their own perspectives to the debate about what is important and what should be conserved or changed.’⁷¹

To broaden the view of what people value in the historic environment, EH discussed the multiplicity of values that shape conservation decisions, believing that these values can also arouse the need for public participation (beyond experts) in heritage conservation. Such heritage values are divided into six categories, as follows:

⁶⁸ UK Government, *Sustainable Development: The UK Strategy* (London: HM Stationery Office, 1994); ———, *A Better Quality of Life: A Strategy for Sustainable Development for the United Kingdom*, (London: UK Government, 1999); from: <http://collections.europarchive.org/tna/20080530153425/http://www.sustainable-development.gov.uk/publications/uk-strategy99/index.htm>

⁶⁹ Michael Stubbs, 'Heritage-Sustainability: Developing a Methodology for the Sustainable Appraisal of the Historic Environment', *Planning Practice & Research*, 19/3 (2004), pp. 285-305 (p. 289).

⁷⁰ English Heritage (1997), p.1.

⁷¹ Ibid.

- **Cultural values:** the historic environment helps to define a sense of place and provides a context for everyday life. Its appreciation and conservation fosters distinctiveness at local, regional and national level. It reflects the roots of our society and records its evolution.
- **Educational and academic values:** the historic environment is a major source of information about our ancestors, the evolution of their society and the characteristics of past environments. It provides a means for new generations to understand the past and their own culture. We can also use archaeology to learn about the long-term impact (and sustainability or otherwise) of past human activity and development, and to use this knowledge when planning our future.
- **Economic values:** the historic environment can make a significant contribution to economic development by encouraging tourism, but more generally it also supports viable communities by creating good environments where people will prefer to live and work.
- **Resource values:** longer-lived buildings usually make better use of the energy and resources that were used during their construction, and reuse is usually more economically than is the case where demolition and redevelopment take place. Conservation is inherently sustainable.
- **Recreational values:** the historic environment plays a very significant role in providing for people's recreation and enjoyment. Increasingly, the past and its remains in the present are a vital part of people's everyday life and experiences.
- **Aesthetic values:** archaeology and historic buildings make a major contribution to the aesthetic quality of townscapes and landscapes, enhancing the familiar scenes of our historic towns and villages and giving historic depth and interest to our countryside.⁷²

EH also suggested six steps for the identification of issues to be considered in the quest for a greater understanding of the value of the historic environment in order to achieve the aims of sustainability. What is important here is that EH gives much weight to the conservation of locally valued distinctiveness and the general public's contribution, not just of experts. More importantly, EH manifests the need to focus on 'landscape' and 'place' in heritage practice rather than buildings and fabric.⁷³ The key to this approach was the concept of 'character', which was articulated in the 1967 Conservation Area legislation, while more recent influences include 'Landscape Character Assessment and the English Heritage Historic Landscape Project' of 1992-

⁷² Ibid., p.5. (highlighted by the author)

⁷³ Michael Stubbs (2004), pp. 285-305.

4.⁷⁴ Aiming to develop the public understanding of their surrounding historic environments, EH developed character-based approaches to assessing and understanding the historic landscape, which take a holistic view of the whole landscape in preference to selective designation. One of the value-based approaches in practice that they have taken is ‘historic landscape characterisation (HLC)’. HLC interprets the whole landscape as a continuous cover based on variations in historic development. The resulting HLC map looks like ecologists’ habitat maps or soil scientists’ soil maps (see Figure 2-3); however, this HLC-type approach provides a mechanism to facilitate communication, both between the various academic and professional disciplines concerned with landscape and amongst different groups of the wider public.⁷⁵ The HLC programme has been implemented in two thirds of England by 2012. Its projects have produced interactive GIS-based descriptions of the historic dimension - the ‘time-depth’ – that not only characterises English historic environments, but also facilitates interactions between experts and local communities through an online web-page.⁷⁶

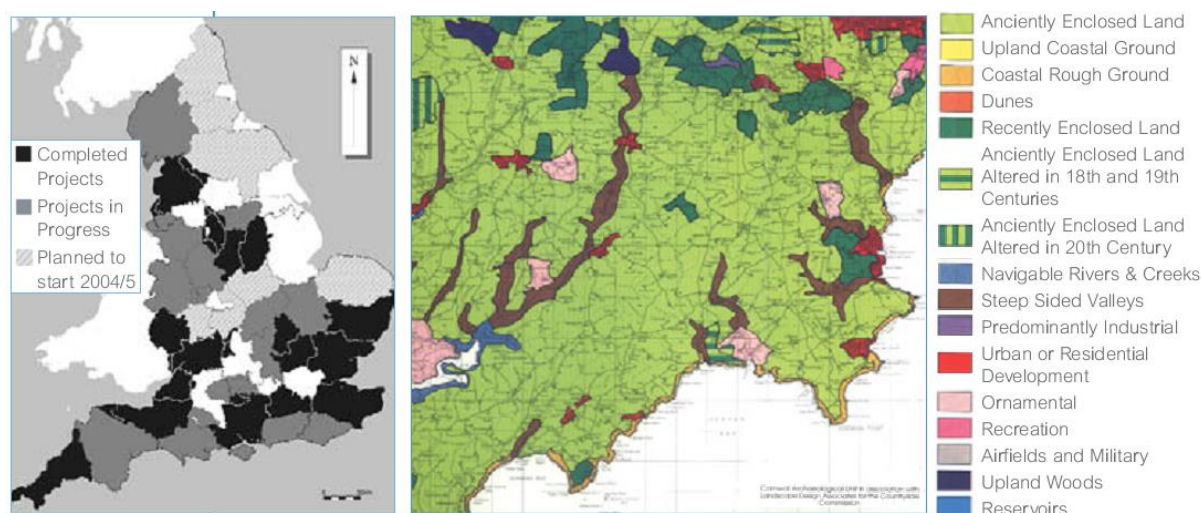


Figure 2-3 (left) Mapping the progress of English Heritage’s HLC programme at April 2004; (right) an extract from the Cornwall HLC map for the Bondrugan Area. (Source: Jo Clark *et al.* (2004), p. 2)

⁷⁴ Graham Fairclough, and Paul Chadwick, eds., *Yesterday's World, Tomorrow's Landscape: The English Heritage Historic Landscape Project 1992-94* (London: English Heritage, 1999), p. 54,

⁷⁵ Oscar Aldred, and Graham Fairclough, *Historic Landscape Characterisation - Taking Stock of the Method* (London: English Heritage, 2003); Jo Clark, John Darlington, and Graham Fairclough, *Using Historic Landscape Characterisation* (London: English Heritage, 2004); Sam Turner, 'Historic Landscape Characterisation: A Landscape Archaeology for Research, Management and Planning', *Landscape Research*, 31/4 (2006), pp. 385-398 (p. 386).

⁷⁶ English Heritage provides the web page of the 'Historic Landscape Character'; http://www.english-heritage.org.uk/professional/research/landscapes-and-areas/characterisation/historic-landscape-character/?utm_source=nav.1293&utm_medium=redirect&utm_campaign=redirect.

The 1997 paper, *Sustaining Historic Environment*, also highlighted the need to see heritage not as a fragile resource to be kept safe, but urges that people ‘should not be afraid of creating tomorrow’s historic environment or of using our historic and archaeological resources for the benefit of the present, as long as we do so wisely.’⁷⁷ This approach paves the way for a new discourse of disciplines and practices in heritage conservation; developed in 2006, EH produced the draft, *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment*, or *EH principles* (revised in 2008).⁷⁸ This draft is intended not only to guide EH staff on conservation practice, but also to be read and used by local authorities, property owners, developers and professional advisers.

It redefines the term heritage conservation to involve ‘people managing change to a significant place in its setting in ways that sustain, reveal or reinforce its cultural and natural heritage values’ and declares that conservation ‘is not limited to physical intervention, for it includes such activities as the interpretation and sustainable use of places...Change to a significant place is inevitable...Decisions about change to significant places may be influenced by a range of interests. They may involve balancing the heritage values of what exists now against the predicted benefits and disbenefits of the proposed intervention; that is to say, the public interest in the historic environment, with other, usually inter-related, public and private interests (See Figure 2-4).’⁷⁹

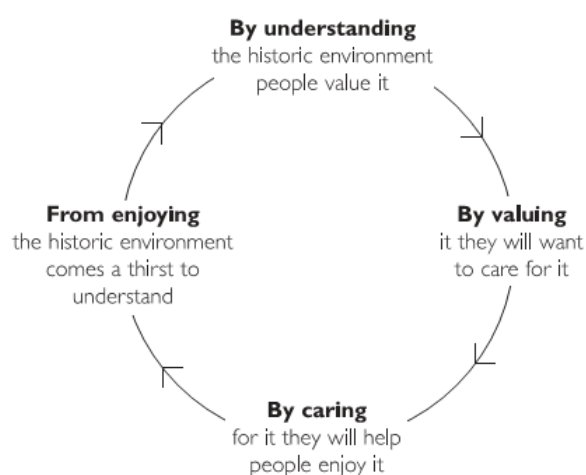


Figure 2-4 The Heritage Cycle (Source: English Heritage (2008), p. 3.)

⁷⁷ English Heritage (1997), p.6.

⁷⁸ _____ (2008).

⁷⁹ English Heritage (2008), pp. 43-44.

Reflecting the main concept of the *Burra Charter* and EH's previous discourse on sustainability in heritage conservation, *EH principles* puts the concept of 'significance' at the core of these principles in the course of assessing cultural heritage in a systematic and consistent process. 'Significance' is the term EH understands as the sum of all the heritage values attached to a place, be it a building, an archaeological site or a larger historic area such as whole village or landscape.⁸⁰ It assumes 'sustainable management of a place begins with understanding and defining how, why, and to what extent it has cultural and natural heritage values: in sum, its significance.' For this, they believe 'comprehensive thought about the range of inter-related heritage values that may be attached to a place' should precede decision-making in heritage conservation, because, they claim, 'balanced and justifiable decisions about change in the historic environment depend upon understanding who values a place and why they do so, leading to a clear statement of its significance and, with it, the ability to understand the impact of the proposed change on that significance.'⁸¹

To allow experts and the public to be able to participate in sharing their knowledge in the process of assessing and articulating the significance of the place for making decision about its future, EH re-suggested four-grouped heritage values (See Figure 2-5 & Figure 2-6).

- **Evidential value:** derives from the potential of a place to yield evidence about past human activity.
 - Natural: Sources of information about the evolution of the planet and life those are valued from geology, landforms, species and habitats.
 - Cultural: Physical remains or genetic lines of past human activities that are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.
- **Historic value:** derives from the ways in which past people, events and aspects of life can be connected through a place to the present.
 - Illustrative: representative of a particular period, the perception of a place as a link between past and present people
 - Associative: representative of particular people, events or movements.
- **Aesthetic value:** derives from the ways in which people draw sensory and intellectual stimulation from a place.

⁸⁰ Ibid. p. 27.

⁸¹ Ibid. p. 67.

- Design: the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole
- Artistic: when the design is explicitly artistic, by the hand of or on the instruction of an artist
- Artless: not the result of conscious design, but a combination of natural and artificial elements, or the action of nature on human works by the passage of time.
- Sublime: causing the sense of inspiring awe or fear
- **Communal value:** derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.
 - Commemorative: reflecting the meanings of a place for those who draw part of their identity from it, or have emotional links to it.
 - Social: associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence.
 - Spiritual: attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place.⁸²

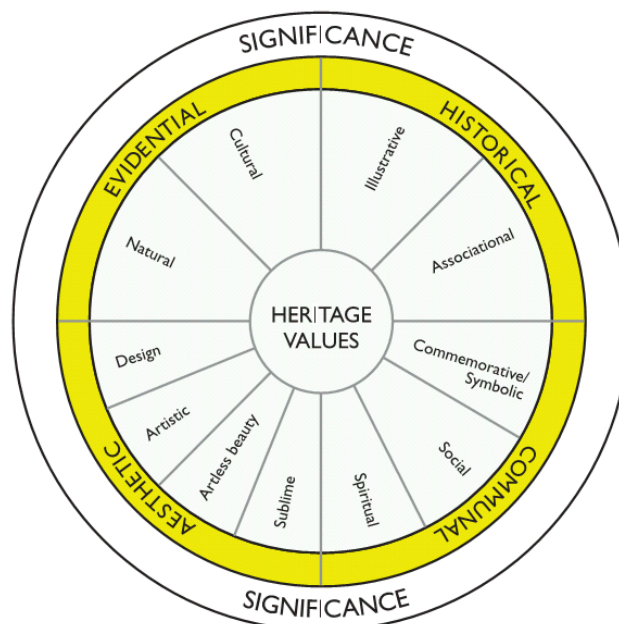


Figure 2-5 The significance of a place is the sum of its heritage values. (Source: English Heritage (2008), p.24.)

⁸² Ibid. pp. 27-32. (added by the author).

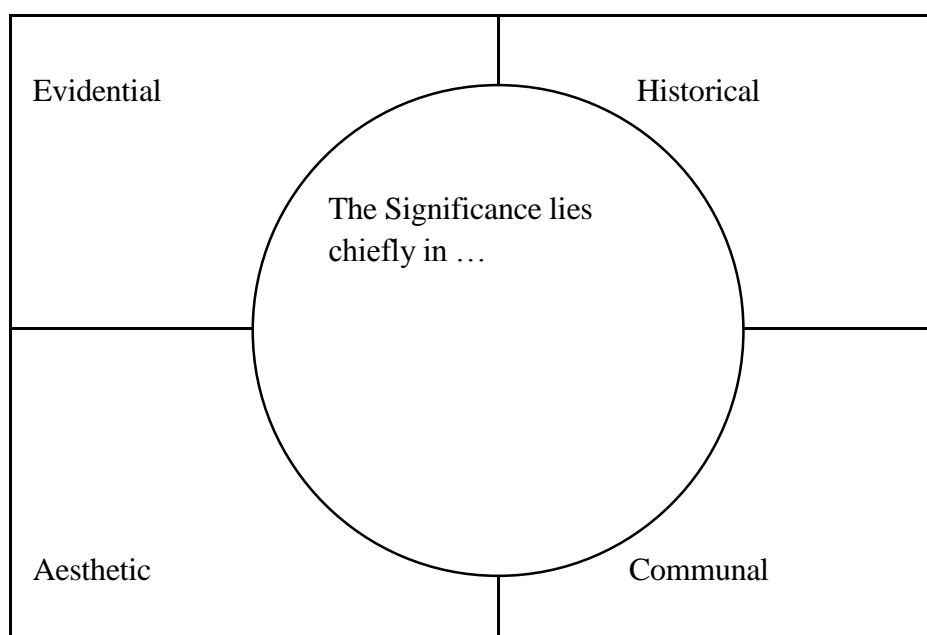


Figure 2-6 Template for recording cultural resources, used in Exploring Constructive Conservation workshop, held by English Heritage, aimed at local authorities, developers and NGOs on 03 October 2012, in Blackpool.

To sum up, *EH principles* sees that heritage conservation is about managing change to sustain the historic environment for people, both present and future. The principles assert that the entire conservation process should be based on understanding the significance of heritage, as assessed and articulated from various heritage values through public participation. The document acknowledges that there is a potential gap between historic environments and everyday environments, which may cause conflicts between experts and the public. The former are mainly validated by experts on conservation, while the latter is what people may value in their daily life and may underpin local distinctiveness and identity through their surrounding environments. For this reason, the EH principles highlight the importance of recognising non-expert values particularly strongly, saying that they can be informed by securing wider public participation in heritage conservation debates. From this standpoint, the heritage paradigm was advanced to a new paradigm, ‘democratisation of cultural heritage policies’.

HERITAGE VALUES BY A HERITAGE COMMUNITY FOR DEMOCRATISATION HERITAGE POLICIES: FARO CONVENTION

A recent international statement on the values of the historic environment and its conservation process, interpreted in a European context, came from a small Portuguese city, Faro, in 2005.

Ratified by the Council of Europe (CoE), the *Framework Convention on the Value of Cultural Heritage for Society*, or the *Faro Convention*⁸³ stands on strong foundations, including the democratisation and potential inclusivity of cultural heritage and the recognition of heritage's contribution to identity and social cohesion, as well as sustainability.

The aim of the convention was to provide European countries with a framework of reference for heritage policies. This discourse was based on the awareness of the growing importance of cultural heritage issues, which existing instruments did not affirm.

- Sustainable development: cultural heritages are seen as precious resources in the integration of the different dimensions of development: cultural, ecological, economic, social and political. Cultural heritage is valuable for its own sake and for the contribution it can make to other policies;
- Globalisation: cultural heritages are resources for the protection of cultural diversity and sense of place in the face of growing standardisation;
- Renewed awareness of the cultural identity dimension in conflicts: cultural heritages are resources on which to develop dialogue, democratic debate and openness between cultures.⁸⁴

With these critical recognitions for cultural heritage today in mind, the convention combines conventional notions of cultural heritage with the idea that heritage also needs to be considered pluralistically in socio-cultural and political contexts.⁸⁵ In this respect, it offers a holistic definition of cultural heritage, as follows;

Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.⁸⁶

This definition acknowledges that the convention goes one step further than the concept of 'historic environment' and 'sustainability'. Before the convention, the discourse of 'sustaining

⁸³ Council of Europe, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)* (Faro: Council of Europe, 2005a).

⁸⁴ ———, *Explanatory Report to the Framework Convention of the Council of Europe on the Value of Cultural Heritage for Society* (Faro: Council of Europe, 2005b), p. 2.

⁸⁵ Lisanne Gibson, and John Pendlebury (2009), pp. pp. 8-9.

⁸⁶ Council of Europe (2005a).

historic environment' was mainly concerned with preserving tangible aspects of the inherited environment,⁸⁷ simply as a process for environmental protection or green issues, regardless of the sacrifice of human rights. The *Faro Convention*, however, offers a new perspective on sustainability as it adds a new conceptual and socio-cultural terminology, 'a heritage community', as follows;

A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.⁸⁸

These two pluralistic definitions, 'cultural heritage' and 'heritage community', are considered to break new ground in heritage policies of European countries. The convention understands 'sustainability' as a socio-cultural phenomenon that speaks directly to the relationship between people and the world.⁸⁹ In other words, conservation policies for cultural heritage should not merely be understood as an array of restorative and punitive processes, but should have the objective of promoting the well-being of individuals and the wider expectations of society for a sustainable 'heritage community'. It deals firmly and thoroughly with how people live; with people-based issues such as quality of life; with place-based issues such as the concept of landscape as *cadre de vie*; and with society and social responsibilities.⁹⁰ In these regards, the *Faro Convention* associates the need of most individuals to value one or more heritages as their right to participate in cultural life⁹¹ as referred in the 1948 United Nations *Universal Declaration of Human Rights*.⁹² The accompanying commentary claims this to be an innovation of the convention.⁹³

⁸⁷ ——— (2005b), p. 8.

⁸⁸ ——— (2005a), (Article 2-b).

⁸⁹ Graham Fairclough, p. 125.

⁹⁰ *Ibid.*, p. 125.

⁹¹ Daniel Thérond, 'Benefits and Innovations of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society', in *Heritage and Beyond*, ed. by Daniel Thérond and Anna Trigona (Paris: Council of Europe, 2009), pp. 9-11 (p. 10).

⁹² The *Faro Convention* refers to the 1948 United Nations *Universal Declaration of Human Rights*, 'Recognizing that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others...'

⁹³ Council of Europe (2005b).

Bringing human rights into heritage conservation allowed the heritage community to raise awareness of the public's pluralistic democratic engagement in heritage policies. Thus Article 12a has an intention to encourage everyone to participate in:

- The process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage;
- Public reflection and debate on the opportunities and challenges which the cultural heritage represents.⁹⁴

The developed notion of heritage values in the convention also widens its perspective, referring to the complex idea of 'valorisation'. 'Valorisation' is 'like cultural heritage itself, multi-dimensional: it involves 'giving value to' the ethical, cultural, ecological, economic, social and political dimensions of a heritage. As a resource for personal and communal development, cultural heritage is an asset which requires preservation, and thus its valorisation can be considered as one factor of development.'⁹⁵ In other words, value-based approaches in heritage practice are no longer limited to expert-driven control and legal restriction; rather, the major trend has shifted to identifying multi-dimensional values by social inclusion for the sustainable use of the cultural heritage.

The discussion to conserve and manage cultural heritage sustainably and democratically is based on earlier studies about plural heritage values. However, in the face of significant threats against our societies, such as demographic change, lifestyle and mobility, population movement, responses to climate change and social inequity, these previous discussions on heritage values do not go far enough. Confronting these vital issues, the *Faro Convention* understands that society should be soundly built on all three of the 'legs' of the sustainable development tripod, confirming that sustainability is a cultural as much as an environmental or ecological issue. The convention sees the conservation of cultural heritage as being intrinsic to sustainable development 'as a central factor in the mutually supporting objectives of sustainable development, cultural diversity and contemporary creativity' between generations in one evolving society.⁹⁶

⁹⁴ — (2005a), Article 12-a.

⁹⁵ — (2005b), p. 10.

⁹⁶ — (2005a), Article 5.

In terms of cultural diversity, the convention attempts to expand viewpoints from the *UNESCO Universal Declaration on Cultural Diversity*, which was published in 2001.⁹⁷ The *Faro Convention* also recognises the important synergy between cultural heritage and cultural diversity. It highlights how cultural heritage can be utilised sustainably to create favourable social, environmental, and economic conditions for the survival of diverse heritage communities. While previous discussions on heritage value have concentrated on the need to conserve that heritage, and on how it should be protected, this framework convention prepares the ground for a range of methods which use cultural heritage wisely, and concentrates on why an object in that heritage community and in that place should be 'accorded value'.⁹⁸

For this purpose, it claims heritage is not merely a discrete issue of protection or conservation, but should be a key factor in mainstream policy and politics. In this regard, *Faro* asks for more discussions on heritage value in the process of making innovative policy tools. In general, the *Faro Convention* defines a range of heritage policy tools covering the following topics: heritage strategy; modernisation of the legal framework and the public sector; programmes supporting civil society initiatives; tools for improving mobility and exchange of people; knowledge and ideas; digitalisation of cultural heritage as an integral part of information society policies; and development and land-use planning instruments, encompassing heritage impact assessment, integrated conservation of natural and cultural heritage and quality objectives in contemporary additions and the related production of building material and the building sector in general. All these policy tools focus on diminishing environmental risks and social conflicts, in an attempt to contribute to the mitigation of negative impacts of development and globalisation on cultural heritage.⁹⁹

⁹⁷ UNESCO, *UNESCO Universal Declaration on Cultural Diversity* (Paris: UNESCO, 2001), p. 13; This Declaration is constituted by 12 Articles; Article 1, titled "Cultural diversity, the common heritage of humanity", states that "As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for the nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations."

⁹⁸ Council of Europe (2005b), p. 5-6; This intention can be found in *Section II – Contribution of cultural heritage to society and human development* of the convention, particularly in Articles 9-a and 10-c.

'To sustain the cultural heritage, the Parties undertake to promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved (Article 9-a).'

'In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake to ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values (Article 10-c).'

⁹⁹ Jelka Pirkovič, 'Unpacking the Convention into Challenging Actions for Member States', in *Heritage and Beyond*, ed. by Daniel Therond and Anna Trigona (Paris: Council of Europe, 2009), pp. 23-27 (p. 27).

Thus, it can be said that, from the *Faro Convention*, both internationally and locally, the heritage field has an agenda to follow, whereby heritage management practice and its policy have sought to democratize, embracing more pluralistic definitions of heritage and more inclusive processes of management, in a constantly evolving society.

Summary

Prior to considering ways of developing value-based approaches to scenic sites, Chapter 2 analysed previous studies in heritage conservation and the ways in which paradigms have changed with the times. The most important conclusions about the value-based heritage discourses are as follows:

- The future challenges of the heritage field are expected to stem not only from heritage objects and sites themselves, but also from the contexts in which society embeds them;
- The approach to cultural heritage conservation has been concerned ultimately not with the restrictions designed to keep things, but with the management of the entire built environment;
- Cultural heritage has been recognised as something that changes and evolves continuously as a consequence of its diversity, which ultimately makes a contribution to its sustainability;
- New values and meanings are now being ascribed to particular landscapes, many of which previously were not considered of particular significance;
- The idea of ‘value’ has become central to both the study of cultural heritage and the establishment of new interdisciplinary frameworks for cultural heritage policies;
- ‘Value-based approaches’ in heritage practice are no longer limited to expert-driven control and legal restrictions; rather, the major trend has shifted to identifying multi-dimensional values by social inclusion for the sustainable use of cultural heritage.
- Conservation policies for cultural heritage should have the objective of promoting the well-being of individuals and the wider expectations of society for a sustainable ‘heritage community’;

- Management decisions in value-based approach flow from understanding all multi-dimensional values, both tangible and intangible, and the resulting management decisions must be participatory and involve local people in a significant way;
- Clearer guidance for incorporating various heritage values throughout the whole process of conservation decision-making (understanding significance, developing policy and managing in accordance with that policy) should be provided to both experts and heritage community;
- Values that appear to be in conflict should be carefully examined and reconstructed to determine whether there is really a conflict and, if so, exactly what it is; and
- Once values are clearly articulated and the appropriate management actions are determined, ways of measuring success and change must be identified and adopted. Monitoring and follow-up are essential to achieving sustainable cultural heritage.

Chapter 3

Cultural Landscape and Heritage Landscape Conservation

Chapter 3

Cultural Landscape and Heritage Landscape Conservation

This chapter reviews the theory and practice of cultural landscape studies, as it has been established in the mainstream of international heritage fields in the last two decades. Cultural landscapes present human perspectives of nature as it has been seen through the lens of culture. This theoretical foundation embraces diverse cultural perspectives on landscapes and provides a platform for today's dialogue between different cultures on the meanings of landscape. In this context, the origin and changing paradigm of cultural landscape is reviewed before providing a rational conservation framework for a discussion of scenic sites in Korea, which will refer to the Western discourse of cultural landscape. This review is expected to provide new perspectives on the meaning of scenic sites and indicate how they lead to the conservation of these new values.

Today the concept of heritage is much broader than in the past, and the idea has been expanded to cover the entire built environment,¹ especially extended to a landscape scale (see Chapter 2). Landscapes are a palimpsest, rich with traces of a wide range of cultural processes arising out of the inter-relationships between humans and their environment in the past, intertwining with the present and embodying a full range of human values in their historical development.² As concern about vanishing historic landscapes and new emerging landscapes has surged over recent years,³ people have reacted by developing their own strategies to conserve them. In this circumstance, cultural landscape theories have become the new paradigm in the cultural heritage field from the 1990s, and a number of countries have set special heritage policies to conserve their outstanding or historic landscapes as a way of maintaining their national identity.⁴ These discourses have led to the emergence of new heritage values and meaning which are now being ascribed to particular

¹ Jukka Jokilehto, 'World Heritage: Defining the Outstanding Universal Value', *City & Time*, 2/2 (2006), pp. 1-10 (p.1).

² Lionella Scazzosi, 'Reading and Assessing the Landscape as Cultural and Historical Heritage', *Landscape Research*, 29/4 (2004), pp. 335-355 (p. 339).

³ Marc Antrop, 'Why Landscapes of the Past Are Important for the Future', *Landscape and Urban Planning*, 70/1-2 (2005), pp. 21-34.

⁴ Ran-Ky Kim, 'New Evolution of Cultural Landscapes in Cultural Heritages Conservation', *Journal of Architectural History*, 14/4 (2005), pp. 288-304.

landscapes, many of which previously were not considered of particular significance.⁵ One international policy based approach at the centre of this movement is World Heritage Cultural Landscape by UNESCO.

Scenic sites, a type of legally defined cultural property in Korea and the only policy for the conservation of landscape in heritage context, are quite similar to UNESCO's World Heritage Cultural Landscapes. In general, scenic sites are considered as cultural landscape by Korean scholars because they possess outstanding or extraordinary natural beauty in a picturesque landscape, or have a designed garden with a historic building. Most designated scenic sites are a 'place' in which people have shared and valued subjective 'meanings' in everyday life, hidden behind 'renowned' landscape which has formed a meaningful background to Korean folk culture or historical culture, so scholars commonly call them cultural landscape.⁶

The concept of cultural landscape has experienced difficulty in Korea, both in theory and in practice, as it is a foreign term. The concept first came to public attention quite recently, when there was an effort by scholars and local governments around it to designate Jirisan Mountain as a World Heritage Cultural Landscape. Before the concept came to Korea, the term 'cultural landscape' had only limited use within the field of human geography imported from the West. Research on cultural landscape in the field of landscape and heritage studies conducted in Korea are few, but have taken on the semantic concept of the cultural landscape. In terms of explaining the relationship between people and nature, the Korean focus has been on philosophies, literature, arts and settlements, so Koreans seem to have a deep understanding of the essence of cultural landscapes, but have been confused by the Western term, 'cultural landscape', and by heritage policies based on the Western concept.

⁵ Paul Claval, 'Changing Conceptions of Heritage and Landscape', in *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape*, ed. by Niamh Moore and Yvonne Whelan (Aldershot: Ashgate, 2007), pp. 85-93 (p. 88).

⁶ Hak-Beom Kim, 'The Present and Task of Korean Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Seoul: National Research Institute of Cultural Heritage, 2009), pp. 338-364; Jong-Han Jeon, 'A New Reading of Landscape and Place', in *the Gaze of Human Geograph*, ed. by Jong-Han Jeon, et al. (Seoul: Sahoepyongron, 2012), pp. 239-269 (p. 265).

The rise of Cultural Landscapes

THE ORIGIN OF CULTURAL LANDSCAPE

The original concept of ‘cultural landscape’ can be traced back in both Chinese and European traditions of landscape painting. Chinese landscape painting mainly dealt with *shan-shui* (mountain-water, 山水), widely developing in the 11th century under the Song dynasty. This painting style later transferred to neighbouring countries, for example in Korean painting (산수화, *sansu-wha*) and Japanese print (浮世繪, *ukiyo-e*) (see Chapter 4). However, it can be said that the modern concept of ‘cultural landscape’ is rooted in European landscape art, led by the Flemish and the Italians in the 15th and 16th centuries, the Dutch in the 17th century, the English, French and Germans in the 18th and 19th centuries. It influenced the view of landscape in the West, as they painted landscapes in terms of their human content and interest, whether rural scenery, or during the Romantic Movement, as a picture of wild spaces.⁷

Landscape is a both a way of viewing the environment surrounding us and a means of describing the environment in order to include both its natural and cultural aspects,⁸ so land-shaping, describes an environment shaped by human activities, and takes a meaning which is attached to the surroundings and embodied in them. While landscape painting is a mode of representation that turns ideas and values about the scene depicted into symbols, the construction of monuments, lakes, gardens, groves and avenues turns the land itself into a symbol in a process which colonizes nature by landscape.⁹

‘Cultural landscape’ describes a human-made artefact with associated cultural process values manifest in the land itself. It encapsulates a holistic view of landscape with its morphology resulting from the interplay between cultural values, customs and land-use practices,¹⁰ which is

⁷ UNESCO World Heritage Centre, *World Heritage Cultural Landscapes - A Handbook for Conservation and Management*. ed. by UNESCO World Heritage Centre. Vol. 26, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2009). p.17.

⁸ Marc Antrop (2005), pp. 21-34.

⁹ Jane L. Lennon, 'Cultural Heritage Management', in *Managing Protected Areas: A Global Guide*, ed. by Michael Lockwood, et al. (London: Routledge, 2006), pp. 448-473 (p. 454); Kenneth R. Olwig, 'Sexual Cosmology: Nation and Landscape at the Conceptual Interstices of Nature and Culture, or What Does Landscape Really Mean', in *Landscape: Politics and Perspectives*, ed. by Barbara Bender (Oxford: Berg, 1993), pp. 307-343.

¹⁰ Ken Taylor (2012), pp. 23; John Wylie, *Landscape* (Oxon: Routledge, 2007).

also called ‘an active scene of practice’.¹¹ In this sense, the value of cultural landscape can be found in the practices by which people have shaped the land, as well as in myth, beliefs, stories and other productions.¹²

The basic idea of the scholarly term ‘cultural landscape’ derived from the studies of German and French geographers in the middle and later 19th century.¹³ Though the terminology was not always the same, the French geographers represented by Paul Vidal de la Blache wrote of ‘*pays*’, while German counterparts led by Richthofen took *Landschaften*. The French school of *geographie humaine* conceived the idea of ‘*genre de vie*’, which is the notion that the lifestyle of a certain region reflects the economic, social, ideological and psychological identities embedded in the landscape.¹⁴ In his 1899 speech, Paul Vidal de la Blache (1845-1918) claimed that geography is the study of small homogeneous areas, popularly recognised in French as ‘*pays*’, interpreted as having their own unique characteristics and their own personalities as a result of human influences. In addition, he insisted that ‘*pays*’ are normally characterised by particular sets of natural and cultural contributions and processes that distinguish ‘*pays*’ from another district. With these notions, ‘*pays*’ are explained as very special cultural landscapes, set in physical environments that place limits on human activity, but at the same time offer opportunities for creative development in terms of styles of living.¹⁵

About the same time, from 1883 onwards, the German school was spurring on the study of chorology, or regional studies, whose discourses started from the physical landscape but developed to seek human interaction with it.¹⁶ One of the scholarly endeavours that significantly contributed to the development of ideas and methodology was the study of *Kulturlandschaft*, which refers to an area modified by human activity as opposed to the primeval natural landscape,

¹¹ Kenneth R. Olwig, 'The Practice of Landscape 'Conventions' and the Just Landscape: The Case of the European Landscape Convention', *Landscape Research*, 32/5 (2007), pp. 579-594 (p. 587).

¹² UNESCO World Heritage Centre (2009), p.17.

¹³ Peter J. Fowler, *World Heritage Cultural Landscapes 1992 - 2002*. ed. by UNESCO World Heritage Centre. Vol. 6, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2003), p.16.

¹⁴ Peter J. Howard, *An Introduction to Landscape* (Surrey: Ashgate, 2011), pp. 11-12.

¹⁵ John Aitchison, 'Cultural Landscape in Europe: A Geographical Perspective', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. by Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 272-288; Graeme Aplin, 'World Heritage Cultural Landscapes', *International Journal of Heritage Studies*, 13/6 (2007), pp. 427-446; Daniel O'Hare, 'Tourism and Small Coastal Settlements: A Cultural Landscape Approach for Urban Design' (unpublished doctoral thesis, Oxford Brookes University, 1997), pp. 275-276.

¹⁶ Graeme Aplin (2007), pp. 427-446; Geoffrey J. Martin, *All Possible Worlds: A History of Geographical Ideas*. 4th edn (New York: Oxford University Press, 2005), pp. 166-169.

which was first defined by Friedrich Ratzel (1844-1904).¹⁷ The concept was widely discussed and disseminated by German social geographers such as Schlütter, Ratzel and Boas. They led the concept of cultural landscapes, shaped by people, in opposition to the physical determinism school of geography.

The German morphologist Otto Schlütter (1872-1959) saw geography focusing on landscape as a cultural product, rather than in terms of natural settings. He understood the landscape itself as a primary source of data for mapping the historic-geographical regional atlas, explaining landscape patterns according to the way of life of inhabitants in their local context. Meanwhile, Franz Boas (1858-1942), who was also an anthropologist, embraced the idea that different cultures adjust to similar environments, and taught a historicist mode which conceptualised the environment under a description, 'historical-particularism'.¹⁸ Boas, called 'the father of modern anthropology', argued that it was important to understand that the cultural traits of societies, their behaviours, beliefs and symbols, and he highlighted the necessity of examining them in their local context to aid in their analysis.¹⁹ His pioneering research and ideas on anthropology and geography in terms of cultural relativism remain central to present-day interest in the concept of cultural landscape, where 'landscape is a clue to culture'.²⁰

From these bread-and-butter studies on cultural landscape, the theory has stretched to three academic perspectives; exploring the morphology of landscape, landscape as symbol and landscape as place.

¹⁷ Michael Jones, 'The Concept of Cultural Landscape: Discourse and Narratives', in *Landscape Interfaces: Cultural Heritage in Changing Landscapes*, ed. by Hannes Palang and Gary Fry (Dordrecht: Kluwer, 2003), pp. 21-51 (p. 33).

¹⁸ David N. Livingstone, *The Geographical Tradition: Episodes in the History of a Contested Enterprise* (Oxford: Blackwell, 1992); Ken Taylor, and Jane L. Lennon, 'Cultural Landscapes: A Bridge between Culture and Nature?', *International Journal of Heritage Studies*, 17/6 (2011), pp. 537-554 (p.539).

¹⁹ Franz Boas, http://en.wikipedia.org/wiki/Franz_Boas

²⁰ Peirce F. Lewis, 'Axioms for Reading the Landscape: Some Guides to the American Scene', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979), pp. 11-32.

MODERN ACADEMIC DISCOURSES ON CULTURAL LANDSCAPE IN THE WEST

Morphology of Landscape: visible landscape and its experience

Against the background of the early discussions in Europe, the term ‘cultural landscape’ and the particular idea it embraced, were introduced into American thought by Carl O. Sauer and the Berkeley School of human geographers in the 1920s and 1930s.²¹ In his 1925 essay on ‘The Morphology of Landscape’, Carl O. Sauer introduced the English term ‘cultural landscape’. He argued that a cultural landscape expressed the ways of life in a place. He said:

The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area the medium, the cultural landscape is the result. Under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases and probably reaching ultimately the end of its cycle of development. With the introduction of a different, that is, alien culture, a rejuvenation of the landscape set in, or a new landscape is superimposed on remnants of an older one. The natural landscape is of course of fundamental importance, for it supplies the materials out of which the cultural landscape is formed. The shaping force, however, lies in culture itself.²²

This definition reflects not only Sauer’s individual interests, but also theoretical issues that remain critical to the discussion of cultural landscape. This approach underlines the view that landscape should be read and judged by one’s eyes and intellect, not as ‘a composed image’, but as ‘the place itself’ and ‘a document of human history’.²³ Sauer and the Berkeley School stressed cultural forces as a geographical agent which shapes the visible forms of the Earth’s surface in delimited areas through its distinctive sense of time. In their definition, the physical environment gained a central significance as the medium with and through which human cultures act²⁴ (see Figure 3-1).

²¹ Peter J. Fowler (2003); Michael Jones (2003), pp. 21-51; William W. Speth, *How It Came to Be: Carl O. Sauer, Franz Boas and the Meanings of Anthrogeography* (Ellensburg: Ephemera Press, 2001); Ken Taylor, ‘Cultural Landscapes and Asia: Reconciling International and Southeast Asian Regional Values’, *Landscape Research*, 34/1 (2009), pp. 7-31 (p.9).

²² Carl O. Sauer, ‘The Morphology of Landscape’, *Geography*, 2/2 (1925), pp. 9-53 (p.46).

²³ Ken Taylor (2009), pp. 7-31; Chris Wilson, and Paul Erling Groth, ‘The Polphony of Cultural Landscape Study: An Introduction’, in *Everyday America: Cultural Landscape Studies after J.B. Jackson*, ed. by Chris Wilson and Paul Erling Groth (Berkeley: University of California Press, 2003), pp. 1-22 (p. 5).

²⁴ UNESCO World Heritage Centre (2009), p.18; Daniel O’Hare (1997), pp. 21-22; John B. Jackson, *Discovering the Vernacular Landscape* (London: Yale University Press, 1984).

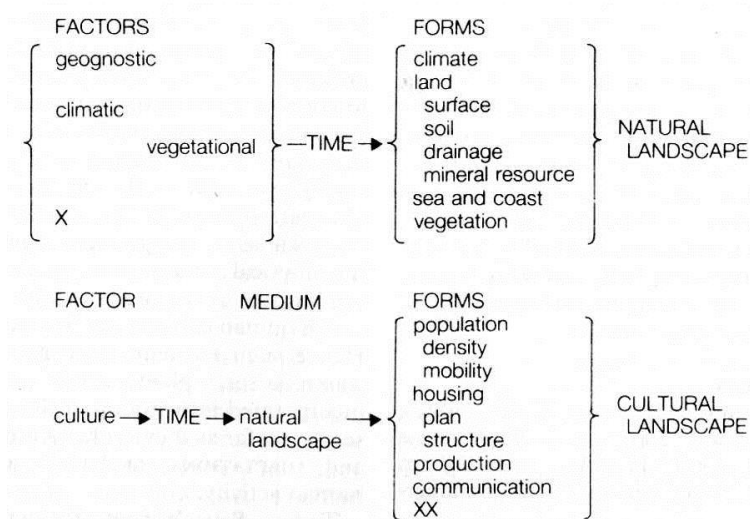


Figure 3-1 Natural landscape and cultural landscape. (Source: Carl O. Sauer (1925), pp. 9-53.)

This discourse was strictly opposed to the view of traditional environmental determinism, which saw the physical environment determine cultures and their societies. Instead, Sauer and his Berkeley School emphasised that the visible form of landscape morphology, the material landscape, is the result of the interaction between societies and their environment, in which humans are the key agent of change²⁵ (see Figure 3-2).

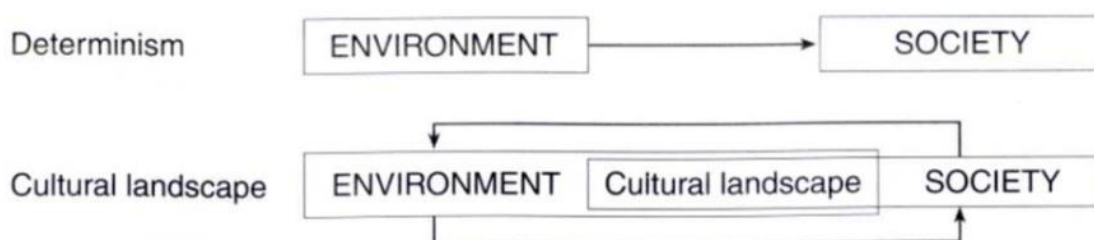


Figure 3-2 Two conceptualisations of the human-environment relationship (Source: Thomas Kirchhoff *et al.* (2012), pp. 53.)

However, Sauer's way of seeing landscape based on 'the morphological method' went through various modifications during the last century. The most notable feature was the concentration of scholarly discourse towards 'the experience of landscape'.²⁶ There were two scholars, one on each side of the Atlantic, W.G. Hoskins in England and J.B. Jackson in the USA, those who

²⁵ Thomas Kirchhoff, Fridolin S. Brand, and Deborah Hoheisel, 'From Cultural Landscapes to Resilient Social-Ecological System', in *Resilience and the Cultural Landscape: Understanding and Managing Change in Human-Shaped Environments*, ed. by Tobias Plieninger and Claudia Bieling (Cambridge: Cambridge University Press, 2012), pp. 49-64 (pp. 53-54).

²⁶ Tim Creswell, 'Landscape and the Obliteration of Practice', in *Handbook of Cultural Geography*, ed. by Kay Anderson, *et al.* (London: Sage, 2003), pp. 269-281 (p. 271).

played pivotal roles in opening our eyes to see the landscape in new ways.²⁷ In the 1950s and 1960s, the historian Hoskins arguably established the study of ‘landscape history’ in his book, *The Making of the English Landscape*, with its investigation of the rich historical and cultural layers of the English countryside. As a historian, he was shocked by his fellow historians’ unwillingness to go outside and get mud on their boots, whether looking at the landscape itself or using it as evidence.²⁸ His emphasis on empirical and historical articulation in local field work established his book as a pioneer work of landscape history and of landscape as history,²⁹ and he was praised because ‘no-one has more consistently projected the reciprocal satisfactions of landscape analysis as a form of history and historical understanding as a form of landscape appreciation.’³⁰ This approach to landscape history works through the way in which humanity has changed the physical appearance of the environment in both the present and the past. Landscape history pursues an objective approach, but a cultural viewpoint indicates that the world we perceive every day cannot be interpreted in this way. Instead a symbolic approach is based on subjective experience and understanding of the ways in which we appreciate or ‘read’ certain landscapes.³¹ Although the two approaches share ways of analysing landscape in regard to what happened in the past, Hoskins’ perspective is distinguished from Sauer’s, who was more concerned with explaining the appearance of the present.

J.B. Jackson, in his seminal essay on everyday American landscapes, also emphasised the virtue of perceiving the symbolic clues to culture which are abundantly layered within the bare morphology of the landscape.³² Promoting his view through the interdisciplinary journal, *Landscapes*, he challenged Sauer’s dominant view that underscored the visual and material aspects of the landscape. Jackson placed emphasis instead on finding meaning in the landscape through other sensory experiences. He highlighted the importance of ordinary or ‘vernacular’ landscapes, which are intertwined with imaginative meaning and collective beliefs and axioms.³³

²⁷ Donald W. Meining, ‘Reading the Landscape: An Appreciation of W. G. Hoskins and J. B. Jackson’, in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meining (Oxford: Oxford University Press, 1979), pp. 195-244 (p. 196); William H. Tishler, ‘Historical Landscapes: An International Preservation Perspective’, *Landscape Planning*, 9/2 (1982), pp. 91-103.

²⁸ Peter J. Howard (2011), pp. 10-11.

²⁹ John Wylie (2007), p. 40.

³⁰ Donald W. Meining (1979b), p. 202.

³¹ Iain Robertson, and Penny Richards, ‘Introduction’, in *Studying Cultural Landscapes*, ed. by Iain Robertson and Penny Richards (London: Arnold, 2003), pp. 1-18 (p. 2).

³² John B. Jackson (1984).

³³ John Wylie (2007), pp. 44-46.

In this context all landscapes would guide deeper understanding of complex values of place and culture, when we regard all landscapes ‘as symbolic, as expression of cultural values, social behaviour, and individual actions worked upon particular localities over a span of time.’³⁴

What Hoskins and Jackson contributed was the modern foundation for cultural landscape study. It was the shifting perspective from looking at landscape as simply a pretty picture or as a static text to analysing landscape as the expression of cultural processes.³⁵ Both had a historic view and shared a common perspective on the interpretation of landscape³⁶, which was to be ‘read’ directly from the landscape. Hoskins argued that ‘the ... landscape itself, to those who know how to read it aright is the richest historical record we possess’³⁷, and Jackson saw landscape as ‘a rich and beautiful book [that] is always open before us. We have but to learn to read it.’³⁸

Landscape as Symbol: reading landscape as cultural process

The emphasis on ‘reading’ then paved the way for the view of landscape to shift during the 1970s, away from the material focus of landscape toward landscape as ‘cultural processes’. This reflects human action over time by building in associated pluralistic meanings and human values in landscape: everyday landscape features are used to reconstruct culture and identity.³⁹ These various meanings and values are accommodated by the observer or interpreter in the cultural process. Meinig describes landscape as ‘composed of not only what lies before our eyes but what lies within our heads.’⁴⁰ In other words, individuals might ‘read’ the same landscape with multiple meanings. He demonstrated this understanding in an essay where the same scene is variously recognised in terms of its perceived values: in his exercise, landscape became a suffocating or freeing wilderness (nature), the Home of Man (habitat), the stage for human evolution and prosperity (artefact and wealth), a teacher of science and a harbour of ills (system and problem). It is also a physical record of our past (history) that embodies our fundamental

³⁴ Donald W. Meinig, 'Introduction', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979a), pp. 1-7 (p. 6).

³⁵ Iain Robertson, and Penny Richards (2003), pp. 1-18.

³⁶ Donald W. Meinig (1979b), p. 233.

³⁷ W. G. Hoskins, *The Making of the English Landscape* (London: Hodder & Stoughton, 1955), p. 14.

³⁸ John B. Jackson, *Landscape I*, 1/Spring (1951), p. 5.

³⁹ Yi-Fu Tuan, 'Thought and Landscape: The Eye and the Mind's Eye', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979), pp. 89-102 (pp. 100-101).

⁴⁰ Donald W. Meinig, 'The Beholding Eye: Ten Versions of the Same Scene', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979c), pp. 33-48 (p. 35).

philosophies (ideology). It is a particularity (place) that may have a visual and visceral essence (aesthetic).⁴¹ The argument, then, is that landscape is never singular, and understanding the complexity of meaning inherent in these overlapping values is essential to understanding the landscape.

During the late 1980s and 1990s, the discourse on pluralistic meanings and values behind cultural landscape saw humanistic approaches to understanding landscape as ‘a cultural construct’. This notion was in line with a new current of thought called ‘New Cultural Geography’, which investigates the multiplicity of meanings and human values in the cultural landscape, the socially constructed nature of culture and the contested nature of landscape interpretation.⁴² This approach was re-conceptualised as a ‘text’, ‘symbolic form’ or ‘way of seeing’.⁴³ In fact, these new cultural geographers assumed a critical attitude towards traditional cultural geography, which had more interest in material aspects of landscape. Traditional geographers, they thought, located studies between social organization and landscape, and highlighted only visible aspects of cultural geography like built artefacts, since these can be quantified.⁴⁴

The new cultural geographers used the metaphor of landscape as ‘text’ when it came to ‘reading’ landscape. In interpreting landscape, they used ‘text’ metaphor through qualitative and interpretative methods such as hermeneutics rather than strictly morphological methods.⁴⁵ Duncan and Duncan saw ‘texts’ as ‘transformations of ideologies into a concrete form’, which means textual metaphors can and should be pursued to illuminate the crucial relationships between landscape and ideology, by helping to identify how landscapes can transform ideologies into a concrete, visible form.⁴⁶ Thus, to see these ideologies inscribed in landscape from a cultural

⁴¹ Donald W. Meinig (1979c), pp. 33-48; Stephanie Laura Cimino, 'Managing Change: Integrating Cultural Landscape Values and Industrial Heritage Preservation' (unpublished Master's thesis, the University of Oregon, 2009), pp. 29-30.

⁴² Denis E. Cosgrove, *Social Formation and Symbolic Landscape* (London: Croom Helm, 1984); Denis E. Cosgrove, and Peter Jackson, 'New Directions in Cultural Geography', *Area*, 19/2 (1987), pp. 95-101.

⁴³ Stephen Daniels, and Denis E. Cosgrove, 'Introduction: Iconography and Landscape', in *The Iconography of Landscape*, ed. by Denis E. Cosgrove and Stephen Daniels (Cambridge: Cambridge University Press, 1988), pp. 1-10.

⁴⁴ James Duncan, *The City as Text: The Politics of Landscape Interpretation in the Kandy Kingdom* (Cambridge: Cambridge University Press, 1990), pp. 13-15.

⁴⁵ Vera Lúcia Mayrinck de Oliveira Melo, and Dirceu Cadena de Melo Filho, 'Significance and Cultural Landscape: A New Approach to Heritage Management', in *Measuring Heritage Conservation Performance*, ed. by Silvio Mendes Zancheti and Katriina Similä (Rome: ICCROM, 2012), pp. 24-32 (p. 28); Denis E. Cosgrove, and Peter Jackson (1987), pp. 95-101.

⁴⁶ James Duncan, and Nancy Duncan, '(Re)Reading the Landscape', *Environment & Planning D: Society and Space*, 6/2 (1988), pp. 117-126.

viewpoint, we ‘should ... fill in much of what is visible – to read the subtexts that are beyond the visible text.’⁴⁷ To this conceptualisation, more subjective approaches were added for the better interpretation of landscape as ‘a cultural construct’, understood not only from physical characteristics, but also from their ‘symbolic forms’ in landscape interpretation. As Meining states,

We regard all landscapes as **symbolic**, as expressions of cultural values, social behaviour, and individual actions worked upon particular localities over a span of time. Every landscape is an accumulation, and its study may be undertaken as formal history, methodically defining the making of the landscape from the past to the present ... And every landscape is a code, and its study may be undertaken as a deciphering of meaning, of the cultural and social significance of ordinary but diagnostic features.⁴⁸

This interpretation of ‘symbolic form’ in landscape is an attempt to find the connection between present landscapes and the ways in which they reflect vital links, tangible and intangible, with history. As a result we can read everyday landscape effectively through

the symbolism of the memories, ideas and associations inherent in their very existence, as well as ... the tangible material patterns and structures that represent how the landscape has been, and is continually actively used, shaped and changed.⁴⁹

Therefore, landscape is not what we simply see as an assembly of physical components and natural elements, but it is the visual medium for the new cultural geographers through which they can provide critical interpretations of cultural constructs built and evolved by cultural process.⁵⁰

The new cultural geographers have taken a critical view of some trained experts’ stance on landscape as a ‘product’ of study, as a tendency towards visual ‘gaze’ alone, which may be highly susceptible to individual bias and represent a short-sighted point of view,⁵¹ as an undesirable outcome of this outsider’s approach may be to exclude people who lived in or actively interacted with these landscapes.⁵² There has been an increasing emphasis on amalgamating the relationship

⁴⁷ James Duncan (1990), p. 14.

⁴⁸ Donald W. Meining (1979a), p. 6. (highlighted by the author)

⁴⁹ Ken Taylor (2012), p. 27.

⁵⁰ John Wylie (2007), p. 92.

⁵¹ Ken Taylor (2009), pp. 7-31.

⁵² Paul Selman, *Planning at the Landscape Scale* (Oxon: Routledge, 2006), p. 7.

between the ‘way of seeing’ and the social, historical, cultural and political processes that create and continually redefine cultural landscapes. As Cosgrove proposes, it is:

a way of seeing that has its own history, but a history that can be understood only as part of a wider history of economy and society; that has its own assumptions and consequences, but assumptions and consequences whose origins and implications extend well beyond the use and perception of land; that has its own techniques of expression, but techniques which it shares with other areas of cultural practice.⁵³

This ‘way of seeing’, however, is not to say that the concept and study of landscape as a ‘product’ are unnecessary, but rather that they are complementary to reading landscape as ‘process’. Products in the landscape, such as buildings, structures, patterns of lands use, are tangible physical components, which need to be viewed and interpreted within a cultural process: why they are there, why the landscape takes the shape that it does and who has been involved over time in its shaping and changing.⁵⁴ This understanding is articulated by Barker:

historical studies of landscapes must be grounded in analysis of material structures; they are properly concerned with tangible, visible expressions of different modes of production ... But [that] such material structures are created and creatively destroyed within an ideological context: such studies must therefore acknowledge that landscapes are shaped by mental attitudes and that a proper understanding of landscapes must rest on the historical recovery of ideologies.⁵⁵

He takes this further with the view that:

ideology, then, involves system and structures of signification and domination: any landscape is likely to contain all manner of ideological representations so that a description of its appearance must also logically be ‘thickened’ into an expression of its meaning.⁵⁶

This way of recognising ‘represented landscapes’ is developed by Cosgrove as a need to know ‘a particular way of composing, structuring and giving meaning to an external world whose

⁵³ Denis E. Cosgrove (1984), p. 1.

⁵⁴ Ken Taylor, and Jane L. Lennon, 'Introduction: Leaping the Fence', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 1-17 (p. 2).

⁵⁵ Alan R. H. Baker, 'Introduction: On Ideology and Landscape', in *Ideology and Landscape in Historical Perspective*, ed. by Alan R. H. Baker and Gideon Biger (Cambridge: Cambridge University Press, 1992), pp. 1-14, (p. 3).

⁵⁶ *Ibid.*, p. 4.

history has to be understood in relation to the material appropriation of land.’ This includes ‘a particular historical and cultural relationship between people and land, a way of imagining and representing the world’, ‘a sophisticated cultural construct’, an aesthetic ‘way of seeing that finds expression in various artefacts from paintings and poems to gardens and cities.’⁵⁷ In this way, studying ‘represented landscapes’ through the notion of ‘symbolic landscapes’ within its own cultural and historical context may help to read and reveal various meanings and human values in a particular landscape moulded by particular culture. This approach to reading a particular landscape is well summarised by Michael Conzen with the reflection:

to review the landscape historically is to acknowledge its cumulative character; to acknowledge that nature, symbolism, and design are not static elements of the human record but change with historical experiences; and to acknowledge too that the geographically distinct quality of places is a product of selective addition and survival over time of each new set of forms peculiar to that region or locality.⁵⁸

Landscape as Place: landscape inspiring cultural identity

Understanding landscape as place is a way of investigating multiple layers of various meanings. Historical geographers, particularly British scholars, realised that landscape and its elements represent an accumulation of human history and culture, so landscapes or landscape elements which occupy place manifest a kind of code for the interpretation of regional history. Through the interpretation of this code, we can read place as though it was text. Place has an ability to breathe new life into the past, so that it can be alive to the present; place is a vehicle for enhancing or reproducing our social memory.⁵⁹ All memories tend to be ‘place-oriented’, or at least have a ‘place-supported’ character. The present character of place, which comes from the materiality of place itself, or from the landscape surrounding place, is recognised by people’s memory.⁶⁰

⁵⁷ Denis E. Cosgrove, and Peter Jackson (1987), pp. 95-101; Feng Han, ‘The Chinese View of Nature: Tourism in China’s Scenic and Historic Interest Areas’ (unpublished doctoral thesis, Queensland University of Technology, 2006), p. 45.

⁵⁸ Michael P. Conzen, *The Making of the American Landscape* (New York: Routledge, 1994), p. 4.

⁵⁹ Edward S. Casey, *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987), pp. 186-187.

⁶⁰ Jong-Han Jeon, ‘Place Memories of the Urban Back Lane: In Case of the Pimat-Gol of Jogno, Seoul’, *Journal of the Korean Geographical Society*, 44/6 (2009), pp. 779-796.

The character revealed in the landscape therefore reflects the values of the people who have shaped it, and who continue to live in it. These values attached to the landscape inspire 'identity of place'. Identity is crucial to a 'sense of place' for people who are living in or enjoying or loving the landscape.⁶¹ Relph summarises the identity of place, suggesting that it is comprised of three interrelated components: physical feature or appearance, observable activities and functions, and meaning or symbols, which are irreducible to one another (see Figure 3-3).⁶² As human creations or interactions with nature, whether physical or in our minds, features of the landscapes are used to reconstruct cultural identity,⁶³ so recognising an enduring landscape give us a 'sense of place'. Cultural landscape is landscape with identity, from which we may deduce that cultural landscape reflects cultural diversity, as cultural landscape is itself diverse.⁶⁴ This diversity gives us the perception of landscape that is not just scenery, but is in inter-relationship with us. It embodies the ways in which generations of people have shaped a place with their own identities and, reciprocally, landscape has 'reinforce[d] our values, to inspire us, to reflect and reinforce our sense of identity.'⁶⁵ Phillips suggested that landscape should be seen as a 'meeting ground' between:

- Nature and people – and how these have interacted to create a distinct **place**;
- Past and present – and how therefore landscape provides a **record** of our natural and cultural history;
- Tangible and intangible values – and how these come together in the landscape to give us a sense of **identity**.⁶⁶

⁶¹ Ken Taylor, 'Cultural Heritage Management: A Possible Role for Charters and Principles in Asia', *International Journal of Heritage Studies*, 10/5 (2004), pp. 417-433; ——— (2009), pp. 7-31; Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977), p. 159.

⁶² Edwards Relph, *Place and Placelessness* (London: Pion, 1976), p. 61.

⁶³ Hilary P. M. Winchester, Lily Kong, and Kevin Dunn, *Landscapes: Ways of Imagining the World* (Essex: Pearson Education Limited, 2003), p. 30.

⁶⁴ Kee-Won Hwang, *Interpreting Landscape* (Seoul: Seoul National University Press, 2011), p. 223.

⁶⁵ Adrian Phillips, 'Landscape as a Meeting Ground: Category V Protected Landscapes/Seascapes and World Heritage Cultural Landscapes', in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. by Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005), p. 20.

⁶⁶ Ibid.

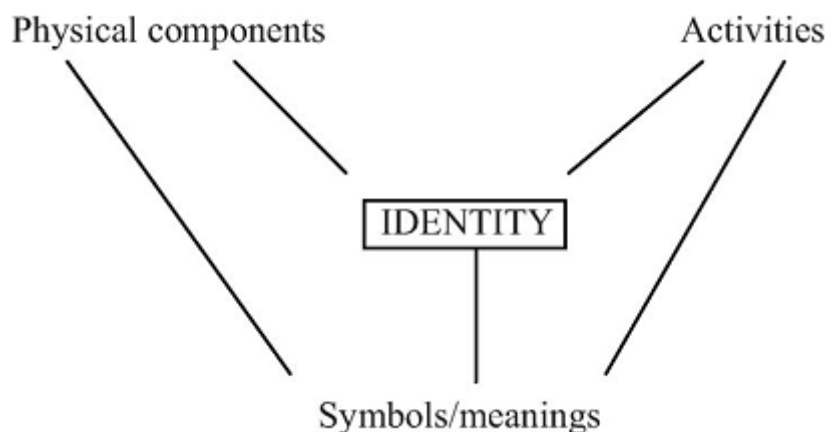


Figure 3-3 Place identity and its components. (Source: Edwards Relph (1976), p. 61)

In this respect, there has been criticism from the new cultural geographers of Sauer's assertion that 'the cultural landscape is fashioned out of a natural landscape'. They think Sauer's claim exemplifies an 'explicit' perspective on landscape, distinguishing between the natural and the human dimensions of landscapes.⁶⁷ This binary thinking is criticised by Van Dommelen:

More recently, landscape has been viewed as 'an entity that exists by virtue of its being perceived, experienced, and contextualised by people'.⁶⁸ As opposed to the 'explicit' approach, this view has been termed 'inherent', because the people inhabiting and experiencing the landscape no longer stand outside it ... they are just as much part of the landscape they live in as are the so-called 'natural' features⁶⁹ ... an inherent approach refuses to think of landscapes as a mere background of human action ... In this perspective, the unity of natural and cultural features is emphasised and attention is focused on the ways in which a particular landscape has taken shape, which elements are significant in it, and which meanings and implications it contains for its inhabitants.⁷⁰

⁶⁷ Matthew Johnson, *Ideas of Landscape* (Oxford: Blackwell Publishers, 2007), pp. 57-60.

⁶⁸ A. Bernard Knapp, and Wendy Ashmore, 'Archaeological Landscapes: Constructed, Conceptualized, Ideational', in *Archaeologies of Landscape: Contemporary Perspectives*, ed. by Wendy Ashmore and A. Bernard Knapp (Oxford: Blackwell Publishers, 1999), pp. 1-30 (p. 1).

⁶⁹ Robert Johnston, 'Approaches to the Perception of Landscape', *Archaeological Dialogues*, 5/1 (1998), pp. 54-68.

⁷⁰ Peter Van Dommelen, 'Exploring Everyday Places and Cosmologies', in *Archaeologies of Landscape: Contemporary Perspectives*, ed. by Wendy Ashmore and A. Bernard Knapp (Oxford: Blackwell Publishers, 1999), pp. 277-285.

CONVERGING APPROACHES TO CULTURAL LANDSCAPE

Landscape Ecology: integrating Nature and Culture

The 'inherent' approach has been applied to reading cultural landscape by both ecological and cultural studies, which have focused on landscape as a 'meeting ground' where diverse relationships happen. Landscape ecologists' discourse is centred on complex interactions of natural processes that shape characteristic land areas, and extends its concerns to the way in which human activities interact with these natural processes. Through cultural study, it emphasises context and processes where cultural meaning shape 'nature' through human cognition and representation in symbols, signs and language.⁷¹ From this convergence emphasising the cultural dimension in landscape ecology, the concept of cultural landscape naturally extends to 'sustainability' issues. In this regard, Phillips has commented on the availability of cultural landscape as 'places which can demonstrate that talk of sustainable development can be more than rhetoric.'⁷² Recent scholars studying landscape from either ecological or cultural perspectives seem to agree on the importance of the landscape on an operational scale in the study and practice of sustainability.⁷³ This trend was reflected in the 1998 European Congress of the International Association for Landscape Ecology, at which landscape ecology was defined as 'the study of the interaction between the temporal and spatial aspects of a landscape and its flora, fauna and cultural components.'⁷⁴ Farina supported the utilisation of cultural landscape as a model for integrating ecology with economics, because it describes 'geographic areas in which the relationships between human activity and the environment have created ecological, socio-economic, and cultural patterns and feedback mechanisms that govern the presence, distribution, and abundance of species assemblages.'⁷⁵ Additionally, as unprecedented natural resource depletion and environmental destruction caused by human activities have become the most serious challenges, cultural landscape has emerged as a key

⁷¹ Denis E. Cosgrove, 'Landscape: Ecology and Semiosis', in *Landscape Interfaces: Cultural Heritage in Changing Landscapes*, ed. by Hannes Palang and Gary Fry (Dordrecht: Kluwer, 2003), pp. 15-20 (p.15).

⁷² Adrian Phillips, 'The Nature of Cultural Landscapes - a Nature Conservation Perspective', *Landscape Research*, 23/1 (1998), pp. 21-38.

⁷³ Jianguo Wu, 'Integrating Nature and Culture in Landscape Ecology', in *Landscape Ecology in Asian Cultures*, ed. by Sun-Kee Hong, et al. (Tokyo: Springer, 2011), pp. 301-321 (p. 316).

⁷⁴ ialeUK, 'Key Concepts in Landscape Ecology', in *the 1998 European Congress of the International Association for Landscape Ecology (IALE)*, (Myerscough College: ialeUK, 1998).

⁷⁵ Almo Farina, 'The Cultural Landscape as a Model for the Integration of Ecology and Economics', *BioScience*, 50/4 (2000), pp. 313-320.

guideline for suggesting alternative ways for the sustainable use of natural resources.⁷⁶ Landscape ecologists discovered the importance of traditional culture, composed by endless interactions between human and nature, and have drawn attention to the need to conserve traditional cultural landscapes as repositories of biological and cultural richness in order to fulfil the following functions:

- conserving nature and biological diversity,
- buffering more strictly protected areas,
- conserving human history in structures and land-use practices,
- maintaining traditional ways of life,
- offering recreation and inspiration,
- demonstrating durable systems of use in harmony with nature.⁷⁷

This emphasis on traditional cultural landscape by landscape ecologists is reflected in UNESCO's *Operational Guidelines for the Implementation of the World Heritage Convention*. It says that the term 'cultural landscape' 'embraces a diversity of manifestations of the interaction between humankind and its natural environment', and it 'often reflect[s] specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature.'⁷⁸ Selman suggested three propositions as a basis for understanding the sustainability of cultural landscape:

- cultural landscapes are sustainable if they are regenerative;
- landscape sustainability is characterised by ecological integrity and cultural legibility, and;
- regenerative landscapes are distinguished by feedback loops leading to an accumulation of cultural and ecological assets.⁷⁹

⁷⁶ Almo Farina (2000), pp. 313-320; Zev Naveh, 'From Biodiversity to Ecodiversity: A Landscape-Ecology Approach to Conservation and Restoration', *Restoration Ecology*, 2/3 (1994), pp. 180-189; ———, 'Ecological and Cultural Landscape Restoration and the Cultural Evolution Towards a Post-Industrial Symbiosis between Human Society and Nature', *Restoration Ecology*, 6/2 (1998), pp. 135-143; Chang-Seok Lee, and Young-Han You, 'Cultural Landscape of Korea, Its Entity, Changes and Values Evaluation from New Paradigm', *Journal of Ecology and Field Biology*, 24/5 (2001), pp. 323-332.

⁷⁷ P. H. C. Lucas, *Protected Landscapes: A Guide for Policy Makers and Planners* (London: Chapman & Hall in association with IUCN -the World Conservation Union, 1992), pp. 11-21; Zev Naveh (1994), pp. 180-189; ———, 'What Is Holistic Landscape Ecology? A Conceptual Introduction', *Landscape and Urban Planning*, 50/1-3 (2000), pp. 7-26.

⁷⁸ UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention*, (Paris: UNESCO World Heritage Centre, 2012), Annex 3 Article 8-9.

⁷⁹ Paul Selman, 'Landscape and Sustainability at the National and Regional Scales', in *Landscape and Sustainability*, ed. by John Benson and Maggie Roe (London: Routledge, 2007), pp. 104-117 (p. 108).

European Landscape Convention: interpreting landscape for people's shared values by landscape policy

In many ways, these converging approaches gathered sufficient momentum to be reflected in the *European Landscape Convention* (ELC) or the *Florence Convention* in 2000, which was the first international agreement covering all aspects of landscape protection, planning and management.⁸⁰ The preamble to the convention sets out what is meant by landscape, which it says should support 'sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment', and that people should be aware of 'the important public interest role [of landscape] in the cultural, ecological, environmental and social fields ... [that] contributes to the formation of local cultures', and consequently to 'a key element of individual and social well-being.'⁸¹ This description of the function of landscape in the convention is underpinned by the spirit of common good and social justice,⁸² which also requires humanistic and anthropological approaches in planning, in managing, or in protecting landscapes. Based on this accumulated and integrated thinking on landscape, the ELC defines 'landscape' as 'an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.'⁸³ In this way, landscape is more than an area; it also expresses the perception of an area that people share, value and use.⁸⁴

The convention requires signatory states to 'recognise landscapes in law as an essential component of people's surroundings, an expression of the diversity of their shared cultural and

⁸⁰ Council of Europe, *The European Landscape Convention* (Florence: Council of Europe, 2000); The ELC provides the three types of landscape actions in Article 1, which offers an excellent general typology that is relevant in all parts of the world:

- "Landscape protection" means actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity;
- "Landscape management" means action, from a perspective of sustainable development, to ensure the regular upkeep of a landscape, so as to guide and harmonise changes which are brought about by social, economic and environmental processes;
- "Landscape planning" means strong forward-looking action to enhance, restore or create landscapes.

⁸¹ Council of Europe (2000), Preamble; Maguelonne Déjeant-Pons, 'The European Landscape Convention', *Landscape Research*, 31/4 (2006), pp. 363-384; Thomas Oles, and Karin Hammarlund, 'The European Landscape Convention, Wind Power, and the Limits of the Local: Notes from Italy and Sweden', *Landscape Research*, 36/4 (2011), pp. 471-485.

⁸² Shelley Egoz, 'Landscape as a Driver for Well-Being: The Elc in the Globalist Arena', *Landscape Research*, 36/4 (2011), pp. 509-534.

⁸³ Council of Europe (2000), Article 1.

⁸⁴ Kenneth R. Olwig (2007), pp. 581.

natural heritage, and a foundation of their *identity*.’⁸⁵ This, in turn, reflects Hoskins’ and Jackson’s perception of ‘ordinary landscapes’, as well as ‘cultural landscape’ as described in Article 2, defining the scope of the convention, which ‘covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.’⁸⁶ It means the ELC understands cultural landscape not just for the importance of its specially aesthetic and scenic areas, but for the perceptions of an area which people share, value and use in their daily life.⁸⁷ This perception of landscape in the ELC is largely the outcome of public discursive practice, rather than scientific reasoning. The ELC provides a useful entry to understanding the idea of convention itself in relation to the practices that shape landscape.

Especially for the materialisation of the convention, countries who sign and ratify the ELC are advised to make a public and national commitment to upholding the principles that it contains, within the context of their own domestic legal and policy framework.⁸⁸ The convention suggests legal and financial measures aimed at shaping ‘landscape policies’ at national and international levels, The ELC encourages interaction between local and central authorities as well as omnidirectional cooperation in protecting landscapes. The convention also provides for a Council of Europe Landscape award, to be given to local or regional authorities or an NGO which introduces exemplary and long-lasting policies or measures to protect, manage and plan landscapes.⁸⁹

As reviewed above, contemporary cultural landscape studies are continually attempting to integrate and synthesise nature with culture, materiality with meaning, and perception with process. Cultural landscapes present human perspectives of nature as seen through the prism of culture. This theoretical foundation embraces diverse cultural perspectives on landscapes and has built a platform for today’s intercultural dialogue on the meanings of landscape. This scholarly discourse on cultural landscape is ultimately in line with the concept of heritage conservation that also represents an effort to find one’s cultural identity and social well-being, and these ideas

⁸⁵ Council of Europe (2000), Article 5. (highlighted by the author)

⁸⁶ Ibid., Article 2.

⁸⁷ Marc Antrop (2005), pp. 21-34.

⁸⁸ Kenneth R. Olwig (2007), p. 589; ICOMOS-UK, *Implementing the European Landscape Convention: Outcomes of an ICOMOS-UK & IUCN UK Invited Workshop 28th February 2006* (London: ICOMOS-UK, 2006), p.3.

⁸⁹ Council of Europe (2000).

of cultural landscape have been translated into various acts of legislation, guidelines and mission statements in the field of heritage.

Cultural Landscapes as heritage

Landscape has become a crucial term for the heritage field, both for research and practice. Particularly since the 1990s, a burgeoning interest in, and understanding of, cultural landscape prompted Jacques to recognise ‘the rise of cultural landscapes’.⁹⁰ Through the changing discourse on the conservation of cultural heritage over the past century, a broadened concept and changing or evolving heritage values have become evident. Initially, with the implementation of the *Venice Charter* of 1964, the concept of heritage was taken to reside predominantly in famous monuments, ensembles or sites possessing intrinsic or inherent qualities as great works of art.⁹¹ In this approach, humans were marginalised and perceived as passive receptors, not able to determine heritage values, which could only be identified and graded through objective scientific evaluation.⁹² For these reasons, the westernised dichotomy of ‘nature’ and ‘culture’ was still pervasive in heritage study and dominated the practices of cultural heritage too.

Since the 1990s, however, the concept of cultural heritage has become much broader than in the past, emphasising its subjectivity and dependence upon public history, cultural inheritance and idealised conceptions of the world.⁹³ Particularly because of the introduction of the concept of ‘place’ in the *Burra Charter* of 1979, it has deepened to embrace spatial implications.⁹⁴ From these changing perspectives, cultural landscape studies have provided a new angle for the heritage field, and have been the spearhead of new thinking which has challenged the 1960s’ and 1970s’ concept of heritage. An anthropological interpretation of cultural heritage has led from the protection of monumental property to recognition of the living heritage of indigenous people, the spiritual wealth of humankind, and its complex relationships with the natural environment.⁹⁵

⁹⁰ David Jacques, ‘The Rise of Cultural Landscapes’, *International Journal of Heritage Studies*, 1/2 (1995), pp. 91-101.

⁹¹ David Jacques (1995), pp. 91; Ken Taylor, and Jane L. Lennon (2011), pp. 537.

⁹² David Jacques (1995), pp. 92.

⁹³ Ibid. p.91.

⁹⁴ Paul Claval (2007), p. 88.

⁹⁵ Mechtild Rössler, ‘World Heritage Sites: Toward Linking the Tangible and the Intangible’, in *The Full Value of Parks: From Economics to the Intangible*, ed. David Harmon and Allen D. Putney (Oxford: Rowman & Littlefield Publishers, 2003), pp. 197-210 (p. 208).

This development in the heritage field worldwide has been shared through interdisciplinary approaches in anthropology, geology, archaeology and heritage management, discussed professionally and philosophically.⁹⁶

These interdisciplinary contributions have provided a solid foundation for expanding the meaning of the term 'landscape' too, which had once been limited to meaning little more than a view or panorama of natural scenery. This attitude characterised many national protection laws and policies until the middle of the 20th century, notably during the environmentalist battles of recent years.⁹⁷ However, the ambiguous use of the term 'landscape' in heritage practice, not only for designed and inspirational places, but for vernacular, ordinary and everyday places, has caused some arguments about the adoption of cultural landscape theories for the purpose of conservation as heritage. Confusion about the idea of 'landscape conservation' in the heritage context has been characterised as an 'oxymoron'.⁹⁸ Problems may arise because the movement to protect landscapes can prevent them from transforming over time, which counters their inherently dynamic nature.⁹⁹ J. B. Jackson had a sceptical attitude towards the applicability of cultural landscape studies to landscape conservation, even though he was the one of the most influential proponents of cultural landscape studies. He claimed that the 'beauty' of an ancient environment 'comes from its having been part of the world, not from its having known various fortunes.'¹⁰⁰

UNESCO WORLD HERITAGE CULTURAL LANDSCAPE

Adoption of the Concept of Cultural Landscape in the Heritage Context: the extension of concept and boundary of cultural heritage

The most influential factor contributing to the recent popularity of cultural landscape on a global scale has been the adoption of the concept of cultural landscape in the *International Convention for the Protection of the World's Cultural and Natural Heritage* (often referred to as the *World Heritage Convention* or *WHC*) in 1992 by the United Nations for Education, Science and

⁹⁶ Jane L. Lennon, 'Cultural Landscape Management: International Influences', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 45-69 (p. 46).

⁹⁷ Kenneth R. Olwig (2007), p. 589; Lionella Scazzosi (2004), p. 337.

⁹⁸ Robert E. Cook, 'Is Landscape Preservation an Oxymoron?', *The George Wright Forum*, 13/1 (1996), pp. 42-53.

⁹⁹ Ibid.

¹⁰⁰ John B. Jackson, "'Sterile' Restorations Cannot Replace a Sense of the Stream of Time', in *Landscape in Sight: Looking at America*, ed. Helen L. Horowitz (London: Yale University Press, 1997), pp. 366-368.

Cultural Organization (UNESCO). The *World Heritage Convention* (WHC) adopted in the General Conference of UNESCO in 1972 established a unique international instrument that ‘aims at the identification, protection, conservation, presentation and transmission to future generations of cultural and natural heritage of Outstanding Universal Value.’¹⁰¹ The convention took account of both natural and cultural heritage under one framework, though arguments had frequently occurred when recognising sites that were the result of an interaction between cultural and natural values to form landscapes of ‘outstanding universal value’.¹⁰² These arguments were a function of the early use of the term ‘cultural landscape’ by heritage agencies whose understanding of it was still based on pre-First World War geography and classical European landscape painting, built on the Westernized dichotomy of ‘nature’ and ‘culture’.¹⁰³ Nature conservationists focused mainly on ‘better’ areas, where there had been ‘less human interference’. There was an emphasis in nature conservation on nature reserves and species protection, and humans were regarded as ‘a nuisance’: human influences and modifications meant loss in value. In contrast, those who had ‘cultural’ issues in mind arguably tended to preserve or reconstruct individual monuments and structures, buildings and ruins as isolated phenomena representing particular past times. This museum-like approach gave little thought to dynamic process and context, or the landscape itself. This 1960s’ notion of separating culture and nature in conservation practice was later described as anachronistic thinking.¹⁰⁴ The World Heritage Convention was no exception, with its narrow interpretation of culture and its interrelationship with nature.

However, from the late 1970s, the new geographical, ecological and anthropological approaches to cultural landscape, and a broadened interpretation of cultural heritage led from the protection of monumental heritage to recognition of the living heritage of indigenous people, the spiritual wealth of humankind, and its complex relationships with the natural environment.¹⁰⁵ The most notable evidence integrating the pervasive dichotomous thinking between cultural and natural into a spatial and humanistic interpretation was the *Charter for the Conservation of Places of*

¹⁰¹ UNESCO World Heritage Centre (2012), Article 7.

¹⁰² Jane L. Lennon (2006), p. 456.

¹⁰³ Keir Reeves, and Chris McConville, 'Cultural Landscape and Goldfield Heritage: Towards a Land Management Framework for the Historic South-West Pacific Gold Mining Landscapes', *Landscape Research*, 36/2 (2011), pp. 191-207.

¹⁰⁴ Peter J. Fowler (2003), p. 15; Harald Plachter, and Mechtild Rössler, 'Cultural Landscapes: Reconnecting Culture and Nature', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 15-18 (p. 16).

¹⁰⁵ Mechtild Rössler (2003), p. 208.

Cultural Significance, or the *Burra Charter* declared by Australia ICOMOS in 1979.¹⁰⁶ It advocates the concept of ‘place’ as a medium that connects natural heritage and cultural value, and it also attempts to promote ‘community inclusion’ as a main agent in interpreting and managing heritage sites.¹⁰⁷ This enabled the focus of heritage conservation to widen to cope with an extensive place; a landscape with cultural significance resulting from associative values through symbolic meanings given by people living in the specific place.¹⁰⁸ That change led to actions by international institutions.

The International Council of Monument and Sites (ICOMOS), one of the major advisory bodies of UNESCO, and the International Federation of Landscape Architects (IFLA), established the ICOMOS-IFLA International Scientific Committee for Cultural Landscapes (ISCCL) in 1970 in order to ‘promote world-wide cooperation in the identification, increased awareness, study, education and training for protection, preservation, restoration, monitoring, management of cultural landscapes.’¹⁰⁹ The second attempt to bring cultural landscape into international discourse was the adoption by ICOMOS of the *Charter for the Conservation of Historic Gardens*, or the *Florence Charter*, in 1982, to resolve the limitations of the *Venice Charter* of 1964, which had played a basic role in heritage conservation, but could not stretch its application to a garden or landscape as a ‘living monument’.¹¹⁰ Inspired by the *Florence Charter*, the idea of a ‘place’, characterised by living things with definite life and death cycles, such as plants, was brought into

¹⁰⁶ Paul Claval (2007), p. 88; *Australia ICOMOS, The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (Burra: Australia ICOMOS, 1999).

¹⁰⁷ Emma Waterton, Laurajane Smith, and Gary Campbell, 'The Utility of Discourse Analysis to Heritage Studies: The Burra Charter and Social Inclusion', *International Journal of Heritage Studies*, 12/4 (2006), pp. 339-355 (p. 340).

¹⁰⁸ Thomas Kirchhoff, *et al.* (2012), pp. 49-64.

¹⁰⁹ ISCCL, *Tokyo Statutes* (Tokyo: ISCCL, 1970) (<http://www.icomos.org/landscapes/>); In the ICOMOS webpage (http://www.icomos.org/en/?option=com_content&view=article&id=267:goals-of-isc&catid=181:international-scientific-committees&Itemid=695), it revealed that ISCCL’s approaches to landscapes is especially interested in:

the historical and cultural (human) dimensions of landscapes and also in promoting an integrated and holistic approach towards thinking about them and making decisions concerning them. In this approach, the natural dimension is fully recognized. [ISCCL] is interested in both the physical (tangible) and the mental (intangible) aspects of landscapes.

¹¹⁰ ICOMOS, *The Florence Charter: Historic Gardens and Landscapes* (Florence: ICOMOS, 1982); The applicability of the Florence Charter was considered to landscape scale as stated in Article 6: *The term ‘historic garden’ is equally applicable to small gardens and to large parks, whether formal or ‘landscape’*. Some other ICOMOS’s or related institutions’ webpage and documents call the *Florence Charter* as ‘Charter for Historic Gardens and Landscapes’.

the spotlight for the first time by heritage practitioners, who used to concentrate on historic fabric.¹¹¹

Later, ICOMOS adopted a more far-reaching document, the *Charter on the Built Vernacular Heritage* in 1999, which went against the traditional focus on the conservation of material fabric only.¹¹² The charter aimed at conserving built vernacular heritage threatened by the homogenisation of culture and of global socio-economic transformation. It understood that man-made vernacular building is important because it is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity. To ensure cultural diversity, it stressed the importance of retaining the intergenerational transmission of traditional knowledge that has been accumulated through continuous evolution and adaptation as a response to social and environmental constraints in the community.¹¹³

In addition, there was a discussion in the World Heritage Committee in 1996 of the notion of 'natural' in the context of heritage practices, because there had been debates on what is 'natural beauty' in the application of the convention.¹¹⁴ At this meeting, the experts not only reconfirmed the importance of the concept of 'natural beauty,' but also expressed the difficulty of assessing it. As they understood it, the concept of natural beauty is 'essentially subjective and a social construct', though they acknowledged that the natural beauty of an area 'may be closely associated with...cultural values.' They said that, 'human influence can be found in all natural sites and that the notion of pristine nature is therefore a relative one.' The Committee came up with the following definition of a natural area:

A natural area is one where bio-physical processes and landform features are still relatively intact and where a primary management goal of the area is to ensure that natural values are

¹¹¹ Jane L. Lennon (2012), p. 46.

¹¹² ICOMOS, *Charter on the Built Vernacular Heritage* (Mexico: ICOMOS, 1999); http://www.icomos.org/charters/vernacular_e.pdf

¹¹³ Jane L. Lennon (2012), p. 46; Gustavo Araoz, 'Protecting Heritage Places under the New Heritage Paradigm and Defining Its Tolerance for Change', *ICOMOS E-News*, 51 (2009); Jukka Jokilehto, *Definition of Cultural Heritage: References to Documents in History* (Rome: ICCROM Working Group 'Heritage and Society', 2005), pp. 39-40.

¹¹⁴ In the natural criterion (iii) in the *Operational Guidelines*, now criterion (vii), it reveals that nominated properties shall "contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance."; UNESCO (2012), Article 77.

protected. . . all natural areas are in a dynamic state. Human activities in natural areas often occur and, when sustainable, may complement the natural values of the area.¹¹⁵

The World Heritage Committee debated for many years about how best to conserve heritage sites, where interactions between people and the natural environment arouse worldwide interest in cultural landscape, still an unfamiliar term in the heritage field. The World Heritage Convention became the first international convention to recognise and protect the world's diversity of cultural landscape. In 1992, the World Heritage Committee was convened in Santa Fe, USA, to advise on *Operational Guidelines for the Implementation of the World Heritage Convention*, proposing the inclusion of 'cultural landscape' as an option on the World Heritage List:

Cultural landscapes are cultural properties and represent the '**combined works of nature and of man**' . . . They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.¹¹⁶

To be inscribed on the World Heritage List, sites must meet the requirement of possessing 'Outstanding Universal Values (OUV)', the key concept for the selection of sites. According to the spirit of the WHC, OUV provides a link between universality, uniqueness and representativeness of a certain cultural phenomenon or natural features. For the purposes of the convention, cultural landscape is acceptable on the World Heritage list, 'if the interaction between people and nature is of Outstanding Universal Value.'¹¹⁷ Therefore, considerations of the concept of OUV, and its relationship with cultural landscape, are essential for this research in setting a value-based framework for conserving distinctive Korean landscapes in a heritage context.

¹¹⁵ UNESCO, 'Report of the Expert Meeting on Evaluation of General Principles and Criteria for Nominations of Natural World Heritage Sites (Parc National De La Vanoise, France, 22 to 24 March 1996)', (Paris: UNESCO, 1996); <http://whc.unesco.org/archive/1996/whc-96-conf202-inf9e.htm>

¹¹⁶ UNESCO World Heritage Centre (2012), Article 47 (highlighted by the author).

¹¹⁷ ——— (2009), p. 24.

Outstanding Universal Values: the framework for the value-based conservation approach to cultural landscape

The preamble of the WHC proposes ‘that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole.’ The document proposes ‘a convention establishing an effective system of collective protection of the cultural and natural heritage of Outstanding Universal Value.’¹¹⁸ The inclusion of operational guidelines shows the importance of the concept of OUV for the convention, whose aim is ‘the identification, protection, conservation, presentation and transmission to future generations of cultural and natural heritage of Outstanding Universal Value.’¹¹⁹ OUV is a critically important idea which has played a pivotal role in the WHC.

Even though the term OUV occurs more than ten times in the convention, it is not actually defined there. The closest to a definition is in Article 11.2, where the convention says that the WHC is to be composed of cultural and natural heritage that the committee ‘considers as having outstanding universal value in terms of such criteria as it shall have established.’¹²⁰ The concept looks noble, but has proved almost impossible to define. For that reason, the 2005 revision of Operational Guidelines says that OUV has:

cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. The Committee defines the criteria for the inscription of properties on the World Heritage List.¹²¹

To support the concept of OUV and its role in the convention, ten detailed criteria and the concepts of authenticity and integrity were introduced. To be inscribed on the World Heritage List, a property must meet one or more criteria, as well as the conditions of integrity and

¹¹⁸ UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage* (Paris: UNESCO, 1972), Preamble.

¹¹⁹ UNESCO World Heritage Centre (2012), Article 7.

¹²⁰ UNESCO (1972), Article 11.2.

¹²¹ UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 2005), Article 49.

authenticity (see Table 3-1). A statement of Outstanding Universal Value (SOUV)¹²² had to be written for sites under consideration for inclusion on the list from 2005.

Table 3-1 Selection Criteria for World Heritage Sites Status

Types	Criteria	
Cultural Heritage	(i)	represent a masterpiece of human creative genius
	(ii)	exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design
	(iii)	bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared
	(iv)	be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history
	(v)	be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change
	(vi)	be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)
Authenticity: truthfully and credibly expressed through attributes		
Natural Heritage	(vii)	contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance
	(viii)	be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features
	(ix)	be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals
	(x)	contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of Outstanding Universal Value from the point of view of science or conservation
Common Requirements	Integrity: the wholeness and intactness of the natural and/or cultural heritage and its attributes	
	Protection and Management System: system to ensure safeguarding OUV, e.g.) heritage policy, buffer zone	

Source: UNESCO World Heritage Centre (2012), Article 77 (added by the author).

The committee examined these declarations, guided by two advisory bodies, the International Council on Monuments and Sites (ICOMOS) in the case of cultural heritage, and the International Union for the Conservation of Nature (IUCN) in the case of natural heritage.¹²³ For cultural heritage, an assessment of OUV was to be made for: ‘monuments’, such as architectural works and archaeological structures, of importance to history, art or science; ‘groups of buildings’

¹²² A ‘Statement of Outstanding Universal Value (SOUV)’ is the official statement about a property that is adopted by the World Heritage Committee. The statement encapsulates why the property is considered to be of Outstanding Universal Value – how it satisfied the criteria, the requirements of authenticity and integrity, and the protection and management requirements.

¹²³ UNESCO World Heritage Centre (2012), Article 143-147.

which are valued for their architecture, homogeneity or their place in the landscape; and ‘sites’ valued from the historical, aesthetic, ethnological or anthropological point of view. In a similar way, OUV in natural heritage is reviewed in case of: ‘natural features’, comprising physical and biological formations or groups of such formations of value from the aesthetic or scientific point of view; geological and physiographical formations, and plant and animal habitats of conservation value; and natural sites or precisely delineated natural areas of value from the perspective of science, conservation or natural beauty.¹²⁴

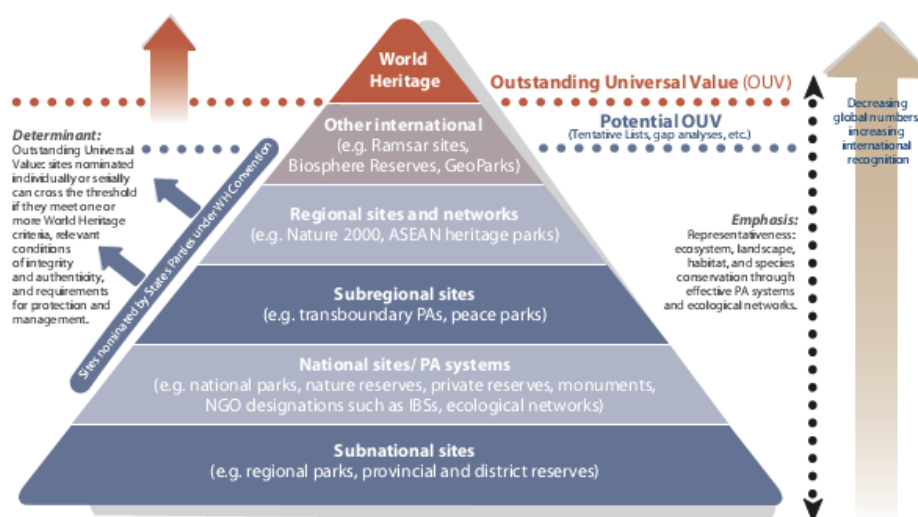
As reviewed in Chapter 2, the discourse on value in heritage conservation has been changing in order to meet the needs of the times and of the people for whom the heritage was being protected. UNESCO’s World Heritage Convention is arguably the most visible international achievement of the modern cultural heritage conservation movement, and its crucial concept of OUV embodies evolving discourses on heritage values.¹²⁵ Over the past three decades, there has been a paradigm shift in the heritage field, from focusing on famous monuments and sites in a ‘separate dots on a map syndrome’, to covering the entire ‘built environment’. Value-based approaches facilitate a deeper understanding of heritage since UNESCO acknowledged the ‘intangible values’ of cultural heritage and the concept of ‘sustainable development’ based on ‘cultural diversity’.¹²⁶ The World Heritage Convention and OUV embody tangible and intangible values for both natural and cultural heritage, and are flexible enough to acknowledge and adopt traditional management systems, customary laws and long-established customary techniques and knowledge in order to protect the cultural and natural heritage. The scope of this World Heritage strategy evolved, and took in ‘diversity of living cultural places’, ‘sacred sites’ and ‘cultural landscapes’ during the 1990s.¹²⁷

¹²⁴ UNESCO (1972), Article 1.2; Paul Selman (2006), pp. 74-75.

¹²⁵ Jukka Jokilehto (2006), p. 1.

¹²⁶ Jane L. Lennon (2006), pp. 448-449; Ken Taylor, and Jane L. Lennon (2011), pp. 552.

¹²⁷ Mechthild Rössler, ‘World Heritage Cultural Landscapes: A Global Perspective’, in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005), p. 37.



Relationship of World Heritage sites to other types of protected areas (PAs) in terms of Outstanding Universal Value versus representativeness as key determinants

Figure 3-4 Relationship of World Heritage sites to other types of protected areas in terms of Outstanding Universal Value versus representativeness as key determinants (Source: Chris Magin, and Stuart Chape, *Review of the World Heritage Network: Biogeography, Habitats and Biodiversity*. (Cambridge: UNEP-WCMC, IUCN, 2004), p. 112.)

As one type of cultural heritage, but ‘embracing a diversity of manifestations of the interaction between humankind and its natural environment’, cultural landscapes should be also selected for the list of the World Heritage on the basis of ‘their Outstanding Universal Values and of their representativeness in terms of a clearly defined geo-cultural region and also for their capacity to illustrate the essential and distinct cultural elements of such regions.’¹²⁸ In the initial stages of establishing World Heritage Cultural Landscape guidelines, however, it was recognised that the idea of OUV and its six cultural criteria failed to satisfy the reading of landscapes as currently existing living traditional cultures.¹²⁹ For example, in 1986 when the Lake District National Park in the UK was refused a listing, there was agreement that the park is a prime candidate for a cultural landscape designation.¹³⁰ However, when the authorities of the UK tried to list it again in 1990, there was another debate in the committee which again failed to reach a consensus because of ‘the lack of appropriate criteria for the examination of cultural landscapes [even though that] had been a concern of the Committee for several years.’¹³¹

¹²⁸ UNESCO World Heritage Centre (2012), Annex 3. Article 6-8.

¹²⁹ Jane L. Lennon (2006), p. 456.

¹³⁰ Graeme Aplin (2007), pp. 427-446; David Jacques (1995), pp. 97.

¹³¹ UNESCO, ‘Report of the World Heritage Committee, Fourteenth Session, Banff, Alberta, Canada, 7–12, December’, (Paris: UNESCO, 1990); <http://whc.unesco.org/archive/repcom90.htm>

For that reason, the adoption of cultural landscape as a category for listing was progressed very carefully by the World Heritage Committee to enable the nomination of sites that could not be listed previously under the existing cultural criteria (i) to (vi).¹³² Criterion 24 (a) (iii) was altered in 1992 to read, ‘a civilization which is living or which has disappeared’, and revisions to the cultural heritage criteria included reference to ‘landscape design’, ‘landscape’ and ‘land use’ in criteria (ii), (iv) and (vi), respectively. In addition, references to ‘cultural tradition’, ‘significant stages(s) in human history’ and ‘living traditions’ were included to recognise the continuing traditions of local indigenous peoples in cultural heritage criteria (iii) and (iv) respectively. The concept of surviving ‘living traditions’ and cultural continuity were incorporated within the text of criterion (vi) and the associative values referred to in that criterion were expanded to include reference to ‘artistic or literary works’.¹³³ In this way, the revision of the cultural criteria has been carried out to allow for the essence of a cultural landscape to contain and demonstrate the interaction of humans and the natural environment.

In 1993, Tongariro National Park in New Zealand became the first property to be inscribed on the World Heritage List under the revised criteria describing cultural landscapes. The volcanic mountains at the heart of the park play a fundamental role through oral tradition in defining and confirming their cultural and religious significance for the Maori people, and these mountains connect spiritual links between the local community and its surrounding environment. A basis sense of continuity through *tupuna* (ancestors) is manifested in the form of profound reverence for the mountain peaks. Tongariro is the first World Heritage Cultural Landscape to be named, not only for its natural beauty, but also for its role as the spiritual and historical centre of Maori culture.¹³⁴

With this first inscription in 1993, cultural landscape was finally positioned on the World Heritage scene with the committee’s adoption of three types of cultural landscape:

¹³² Peter J. Fowler (2003), p. 15.

¹³³ Robert Layton, and Sarah Titchen, 'Uluru: An Outstanding Australian Aboriginal Cultural Landscape', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. by Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 174-181 (pp. 179-180).

¹³⁴ UNESCO World Heritage Centre, 'Tongariro National Park', (Paris: UNESCO World Heritage Centre, 1993); <http://whc.unesco.org/en/list/421>

(i) **clearly defined landscape designed and created intentionally by man.** This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles (e.g. Royal Botanic Gardens, Kew in the UK, or the extended designed area of the Lednice-Valtice Cultural Landscape in the Czech Republic);

(ii) **organically evolved landscape.** This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories:





- *a relict (or fossil) landscape* is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form (e.g. St. Kilda in the UK, or Ancient Villages of Northern Syria)

- *a continuing landscape* is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time (e.g. the tobacco landscape of Viñales Valley in Cuba, or the Rice Terraces of the Philippine Cordilleras);

(iii) **associative cultural landscape.** The inscription of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent (e.g. Uluru Kata Tjuta in Australia, or Tongariro National Park in New Zealand).¹³⁵

¹³⁵ Mechtild Rössler (2005), pp. 38-39; UNESCO World Heritage Centre (2012), Annex 3. Article 10 (highlighted by the author); There has been ten times revision of the Operational Guidelines since 1992; however, three categories of cultural landscape in this guideline paper have never changed.

Table 3-2 Examples of UNESCO's categories of cultural landscape

(i) Designed and Created Landscape		(iii) Associative Landscape	
a. Royal Botanic Gardens, Kew, the UK		b. Uluru Kata Tjuta, Australia	
			
(ii) Organically Evolved Landscape			
Relict Landscape		Continung Landscape	
c. Ancient Villages of Northern Syria		d. Rice Terraces of the Philippine Cordilleras	
			

Source: [a, b and d] extracted from Peter Langer, Associated Media Group (<http://www.peterlanger.com/heritage.htm>); [c] extracted from Michel Brodovitch. (<http://whc.unesco.org/en/list/1348>)

Categorised landscapes in the *Operational Guidelines* are for guiding the application of management and planning of landscape, with a view towards conservation. These categories cover landscapes that are profoundly transformed by human actions (designed and created landscapes); that show interactions between human and the nature (evolved landscapes); that carry significant cultural values primarily in an intangible way (associative cultural landscapes).¹³⁶ As appears throughout these three types, it seems UNESCO's interpretation of cultural landscape is affected by theories of cultural landscapes as generally discussed in the West. A strong traditional geographic influence may be reflected in the evolving historicist understanding of the landscape presented by Sauer and the Berkeley School. The new cultural geographer's view of landscape, which emphasised the understanding of meanings that an area

¹³⁶ Jianguo Wu (2011), pp. 301-321.

has for the population, is utilised to introduce an associative landscape subcategory.¹³⁷ Particularly when it comes to ‘reading represented landscape’ moulded by the interaction between the nature and human culture, the new cultural geographers’ approach seems to be working from UNESCO’s point of view towards ‘continuing landscapes’, which ‘reflect a process of evolution and form and features which can be “read” like documents, but their condition of historical integrity can also be defined by the continuity of traditional functions and the relationship of the parts to the whole landscape.’¹³⁸ Clearly defined landscapes seem to be so much more connected to one aspect of landscape, to landscape architects who contributed to realising the concept of cultural landscape in heritage practice, for example by establishing ISCCCL.¹³⁹

Cultural Landscape Sustaining Combined Works of Nature and of Man

However it is described or classified, the essence of a cultural landscape in World Heritage terms is that it should contain and demonstrate the interaction of humans and the natural environment. Themes of integration and strong connections between nature and culture in the World Heritage conceptualisation of cultural landscapes are indicated by Rössler, the Chief of the Policy and Statutory Section at the UNESCO World Heritage Centre:

Cultural landscapes are at the interface between nature and culture, tangible and intangible heritage, biological and cultural diversity; they represent a closely woven net of relationships, the essence of culture and people’s identity...they are a symbol of the growing recognition of the fundamental links between local communities and their heritage, humankind and its natural environment.¹⁴⁰

Although treated as a type of cultural heritage by the convention,¹⁴¹ the three main types of cultural landscape and many actual World Heritage cultural landscapes show that they do not have to have been entirely created by humans, but have important natural qualities too.¹⁴² So the

¹³⁷ Rafael Winter Ribeiro, *Paisagem Cultural E Patrimônio* (Rio de Janeiro: IPHAN/COPEDOC, 2007); Vera Lúcia Mayrinck de Oliveira Melo, and Dirceu Cadena de Melo Filho (2012), pp. 24-32.

¹³⁸ UNESCO World Heritage Centre (2009), p. 25.

¹³⁹ Rafael Winter Ribeiro (2007); Vera Lúcia Mayrinck de Oliveira Melo, and Dirceu Cadena de Melo Filho (2012), pp. 24-32.

¹⁴⁰ Mechtild Rössler (2005). p.37; ———, 'World Heritage Cultural Landscapes: A UNESCO Flagship Programme 1992 – 2006', *Landscape Research*, 31/4 (2006), pp. 333 – 353, (p. 334).

¹⁴¹ UNESCO World Heritage Centre (2012), Article 47.

¹⁴² Adrian Phillips (1998), pp. 21-38.

operational guidelines specifically integrate nature conservation into the definition of cultural landscapes, emphasising their role in sustainable land use and the maintenance of biological diversity:

Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and **a specific spiritual relationship to nature**. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.¹⁴³

While cultural landscape is considered under the cultural criteria (*i to iv*) rather than the natural criteria (*iv to x*) (See Table 3-1) (ICOMOS, one of advisory bodies for UNESCO, leads evaluations of such nominations) IUCN is also called up to review the natural values and the management of a nominated property.¹⁴⁴ IUCN's stated vision is 'a just world that values and conserves nature', and its mission is 'to influence, encourage and assist societies throughout the world to conserve the integrity and diversity of nature and to ensure that any use of natural resources is equitable and ecologically sustainable.'¹⁴⁵ However, as the United Nations Environment Programme (UNEP) stated that 'biodiversity also incorporates human cultural diversity, which can be affected by the same drivers as biodiversity, and which has impacts on the diversity of genes, other species and ecosystems'¹⁴⁶, IUCN also pursues 'bio-cultural diversity', so they set their own assessment criteria for their participation in joint field inspections with ICOMOS in order to nominate cultural landscapes. In accordance with *the Natural Criteria for Assessing Cultural Landscapes*, the natural factors associated with human culture are:

- (a) **Conservation of natural and semi-natural systems, and of wild species of fauna and flora:** and in particular whether the cultural landscape is an outstanding example of how traditional land use patterns can:

¹⁴³ UNESCO World Heritage Centre (2012), Annex 3. Article 9. (highlighted by the author)

¹⁴⁴ Ibid., Annex 6. Article. 18.

¹⁴⁵ International Union for the Conservation of Nature and Natural Resources (IUCN), 'About IUCN', IUCN, (2012); <http://www.iucn.org/about/>

¹⁴⁶ UNEP, *Global Environment Outlook 4* (Valletta: UNEP, 2007), p. 160.

- contribute to the protection of natural ecosystems (e.g. by providing for the protection of watershed forests);
 - help protect wild species of fauna or flora;
 - help protect genetic diversity within wild species;
 - create semi-natural habitats of great importance to biodiversity, i.e. manipulated ecosystems with well-structured and functional interactions between its living components.
- (b) **Conservation of biodiversity within farming systems:** and in particular whether the cultural landscape is an outstanding example of how traditional farm systems can:
- develop and/or conserve a wide range of varieties of
 - domesticated livestock;
 - develop and/or conserve a wide range of varieties of cultivated crops, such as cereals, fruit or root vegetables.
- (c) **Sustainable land use:** and in particular whether the land use practices are an outstanding example of how to:
- respect the productive capability of land;
 - conserve the quality and quantity of soil;
 - manage and safeguard water quality;
 - manage streams and rivers so as to reduce damaging floods and run-off;
 - maintain plant cover;
 - restore vegetation, soils and sources of water.
- (d) **Enhancement of scenic beauty:** that is whether the cultural landscape has outstanding scenic qualities, deriving as much from the contrast and/or interaction between the works of nature and humanity as from the intrinsic quality of the natural features themselves (see above).
- (e) **The presence of outstanding ex-situ collections:** of plants (herbarium, botanic gardens) or of fauna (e.g. collection of waterfowl).
- (f) **Outstanding examples of humanity's inter-relationship with nature:** IUCN may be interested if there is evidence of either a successful or failed relationship between a past civilisation and the natural resources on which it depended.

- (g) **Historically significant discoveries** in the natural sciences: i.e. where the associative value derives from such a discovery.¹⁴⁷

In the assessment of OUV in cultural landscapes as ‘combined works of nature and of man’, the following table shows where each of World Heritage cultural criteria and IUCN’s natural criteria are more likely to occur in the context of the cultural landscape types (see Table 3-3).¹⁴⁸ Enlarging on this, the latest *Operational Guidelines* says that the category of cultural landscape does not exclude the possibility of sites with ‘exceptional importance in relation to both cultural and natural criteria’ to be also recognised as ‘Mixed Cultural and Natural Heritage’.¹⁴⁹ As cultural landscapes represent ‘the combined works’, a result of the indefinable interrelationship between man and nature, there is a difference between mixed heritage and cultural landscape (see Figure 3-5). UNESCO acknowledges cultural landscape as an interface connecting nature and culture, tangible and intangible as well as cultural diversities across the world.¹⁵⁰

Table 3-3 Cultural Criteria (UNESCO) and Natural Criteria (IUCN) most likely to be relevant in Cultural Landscape Types

Cultural Landscape type		Cultural Criteria*	Natural Considerations**
Designed landscape		(i)	(e)
Organically evolved landscape	continuous	(ii), (iii), (iv), (v)	(a), (b), (c), (d)
	fossil		(a), (f)
Associative landscape		(vi)	(g)

Source: * Bernd von Droste, Harald Plachter, and Mechtild Rössler, eds. (1995), p. 337, ** UNESCO World Heritage Centre (2012), Annex 6, Article 16.9.

¹⁴⁷ IUCN, *IUCN Evaluation of World Heritage Nomination: Guidelines for Reviewers of Cultural Landscapes - The Assessment of Natural Values in Cultural Landscapes* (Gland: IUCN, 2009), pp. 3-4; from: http://cmsdata.iucn.org/downloads/guidelines_for_reviewers_of_cls.pdf

¹⁴⁸ Bernd von Droste, Harald Plachter, and Mechtild Rössler, eds., *Cultural Landscapes of Universal Value: Components of a Global Strategy* (New York: UNESCO, 1995); Mechtild Rössler (2006), p. 337; UNESCO World Heritage Centre (2012), Annex 6. Article 16.9.

¹⁴⁹ UNESCO World Heritage Centre (2012) Annex 3. Article 13; UNESCO World Heritage Centre (2012) Article 46; Properties shall be considered as "mixed cultural and natural heritage" if they satisfy a part or the whole of the definitions of both cultural and natural heritage laid out in Articles 1 and 2 of the Convention.

¹⁵⁰ Jong-Han Jeon, 'A Study on the Evaluation and Categorization of National Heritage 'Myeongseung' in Korea from the Viewpoint of World Heritage Concept and Its Criteria', *Journal of the Korean Geographical Society*, 48/6 (2013), pp. 929-934, (pp. 933-934).

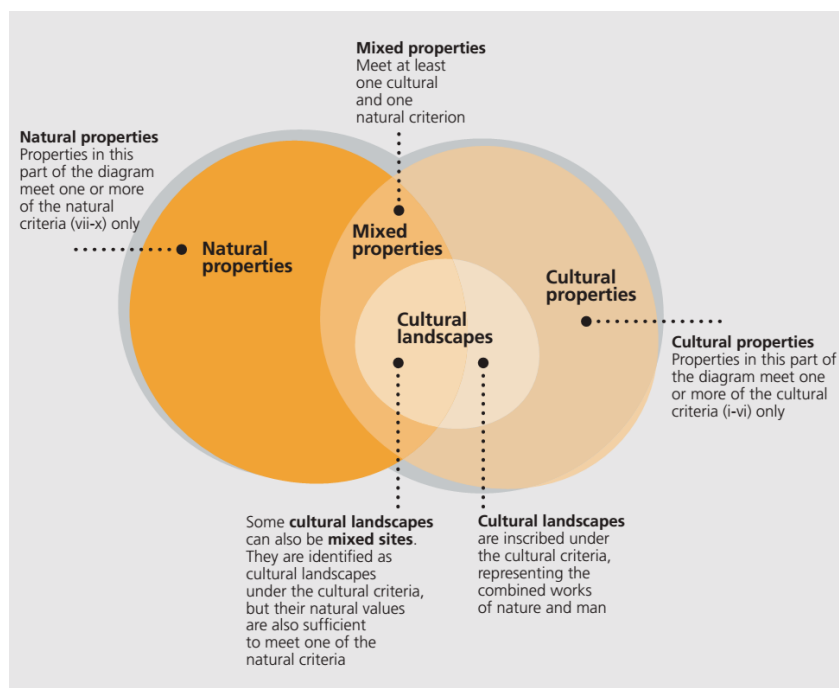


Figure 3-5 Relationship of Cultural Landscape with other three types of World Heritage: Natural, Cultural and Mixed Heritage. (Source: UNESCO, *Preparing World Heritage Nomination* (Paris: UNESCO, 2010), p. 34.)

EXTENDED SCOPE OF CULTURAL LANDSCAPE

IUCN's Category V Protected Landscape/Seascape

The conservation of landscapes is familiar to IUCN: this advisory body has managed 'protected areas' since Yellowstone National Park was designated by US Congress law and became the world's first national park in 1872.¹⁵¹ Since then, and particularly in the last 30 years, the number and range of protected areas have expanded to the extent that there are now over 114,000 sites which cover almost 10 to 15 per cent of the Earth's land surface (see Figure 3-6).¹⁵² In the designation and management of protected areas, IUCN categorises such areas into six types according to their management objectives (see Table 3-4) and defines a protected area as:

¹⁵¹ Michael Beresford, and Adrian Phillips, 'Protected Landscapes: A Conservation Model for the 21st Century', *The George Wright Forum*, 17/1 (2000), pp. 15-26.

¹⁵² Stuart Chape, Mark Spalding, and Martin Jenkins, eds., *The World's Protected Areas: Status, Values and Prospects in the 21st Century* (London: University of California Press, 2008), pp. 9-14; For more map-based information on protected areas worldwide visit [<http://www.protectedplanet.net/>]

A clearly defined geographical space, recognized, dedicated and managed, through legal or other effective means, to achieve the long-term conservation of nature with associated ecosystem services and cultural values.¹⁵³

Table 3-4 The six IUCN Management Categories of Protected Areas

Category	Description
<i>Ia</i>	Strict Nature Reserve: Protected area managed mainly for science
<i>Ib</i>	Wilderness Area: Protected area managed mainly for wilderness protection.
<i>II</i>	National Park: Protected area managed mainly for ecosystem protection and recreation.
<i>III</i>	Natural Monument: Protected area managed mainly for conservation of specific natural features.
<i>IV</i>	Habitat/Species Management Area: Protected area managed mainly for conservation through management intervention.
<i>V</i>	Protected Landscape/Seascape: Protected area managed mainly for landscape/seascape conservation and recreation.
<i>VI</i>	Managed Resource Protected Area: Protected area managed mainly for the sustainable use of natural ecosystem.

Source: IUCN (1994), p. 7.

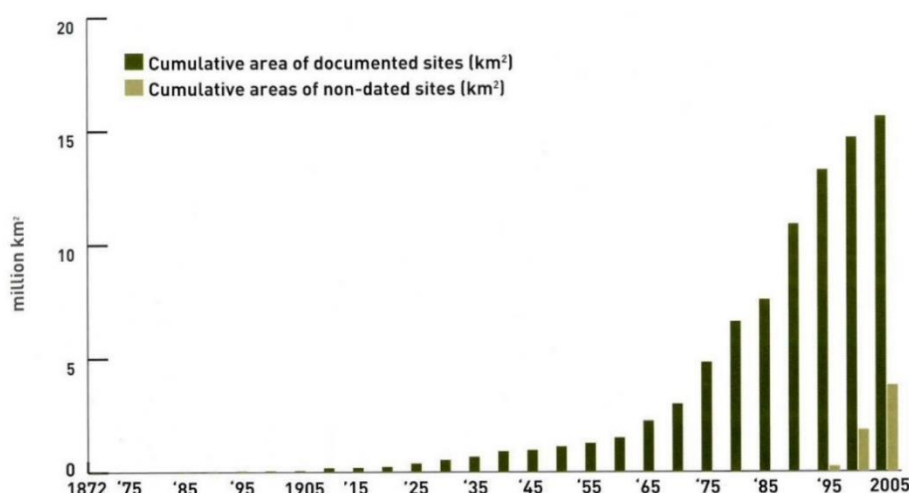


Figure 3-6 Global growth in protected area, 1872-2005 (Source: Stuart Chape, Mark Spalding and Martin Jenkins (ed.), *The World's Protected Areas*. (Berkeley: University of California Press, 2008), p. 11)

In the IUCN’s new definition with six types of protected areas, such areas are classified into two kinds: those where the protection of the natural environment is emphasised (even though this very often requires working with local people), and those where maintaining an inter-relationship between people and nature is the focus. These two approaches, especially the latter, not only conserve biological and cultural diversity, but also recognise the important social and economic functions of protected areas, which are home to local communities with traditional cultures and

¹⁵³ Nigel Dudley, ed., *Guidelines for Applying Protected Area Management Categories* (Gland: IUCN, 2008), p. 60; IUCN, *Guidelines for Protected Area Management Categories* (London: IUCN, 1994), p. 7; the previous definition of protected areas: “An area of land and/or sea especially dedicated to the protection and maintenance of biological diversity, and of natural and associated cultural resources, and managed through legal or other effective means.”

knowledge.¹⁵⁴ Paradoxically, threats to the world's protected areas are rapidly increasing. They become more complex as those functions and interests are entangled in protection issues amongst the communities of people and stakeholders there.¹⁵⁵ In the light of these issues, there have been attempts to take a more inclusive and holistic approach to protected areas, necessary because they differ from kinds of place protected by the previous natural/pristine system, the 'Yellowstone model', where the preservation of large and wild areas by governments only allows people as visitors, not as residents. As a result, the concept of protected areas has evolved, moving beyond a single model in order to embrace many various protected areas (see Table 3-5).¹⁵⁶

Table 3-5 New paradigms for protected areas

Topic	As it was: protected areas were...	As it is becoming: protected areas are...
Objectives	<ul style="list-style-type: none"> - Set aside for conservation - Established mainly for spectacular wildlife and scenic protection - Managed mainly for visitors and tourists - Valued as wilderness - About protection 	<ul style="list-style-type: none"> - Run also with social and economic objectives - Often set up for scientific, economic and cultural reasons - Managed with local people more in mind - Valued for the cultural importance of so-called "wilderness" - Also about restoration and rehabilitation
Governance	<ul style="list-style-type: none"> - Run by central government 	<ul style="list-style-type: none"> - Run by many partners and involve an array of stakeholders
Local People	<ul style="list-style-type: none"> - Planned and managed against people - Managed without regard to local opinions 	<ul style="list-style-type: none"> - Run with, for, and in some cases by local people - Managed to meet the needs of local people
Wider Context	<ul style="list-style-type: none"> - Developed separately - Managed as 'island' 	<ul style="list-style-type: none"> - Planned as part of national, regional and international systems - Developed as 'networks' (strictly protected areas, buffered and linked by green corridors)
Perceptions	<ul style="list-style-type: none"> - Viewed primarily as a national asset - Viewed only as a national concern 	<ul style="list-style-type: none"> - Viewed also as a community asset - Viewed also as an international concern
Management Techniques	<ul style="list-style-type: none"> - Managed reactively within a short timescale - Managed in a technocratic way 	<ul style="list-style-type: none"> - Managed adaptively in a long term perspective - Managed with political considerations
Finance	<ul style="list-style-type: none"> - Paid for by taxpayers 	<ul style="list-style-type: none"> - Paid for from many sources
Management Skills	<ul style="list-style-type: none"> - Managed by scientists and natural resource experts - Expert led 	<ul style="list-style-type: none"> - Managed by multi-skilled individuals - Drawing on local knowledge

Source: Adrian Phillips (ed.), *Guidelines for Management Planning of Protected Areas*. (Gland: Switzerland and Cambridge: IUCN, 2003), p. 4.

As international movements to manage protected areas have moved from a focus on 'islands' of protected habitat to embrace the wider landscape, including lived-in and working landscapes,

¹⁵⁴ Adrian Phillips, 'Management Guidelines for Iucn Category V Protected Areas Protected Landscapes/Seascapes', in *Best Practice Protected Area Guidelines Series*, ed. Adrian Phillips (Gland: IUCN, 2002b), pp. 1-4.

¹⁵⁵ Michael Beresford, and Adrian Phillips (2000), pp. 15-26.

¹⁵⁶ Jessica Brown, Nora Mitchell, and Michael Beresford, eds., *The Protected Landscape Approach: Linking Nature, Culture and Community* (Gland; Cambridge: IUCN, 2005), p. 7.

IUCN's 'Category V Protected Landscape/Seascape' came to the forefront as a guideline for many nations. This is aimed at landscapes whose exceptional natural and cultural values have led to measures for their protection, by securing the traditional interaction of 'people and nature'.¹⁵⁷ About 2,800 protected landscapes/seascapes have been recognised up to 2013 (see Figure 3-7). For these purposes, IUCN defines Category V Protected Landscape/Seascape as:

A protected area where the interaction of people and nature over time has produced an area of distinct character with significant ecological, biological, cultural and scenic value: and where safeguarding the integrity of this interaction is vital to protecting and sustaining the area and its associated nature conservation and other values.¹⁵⁸

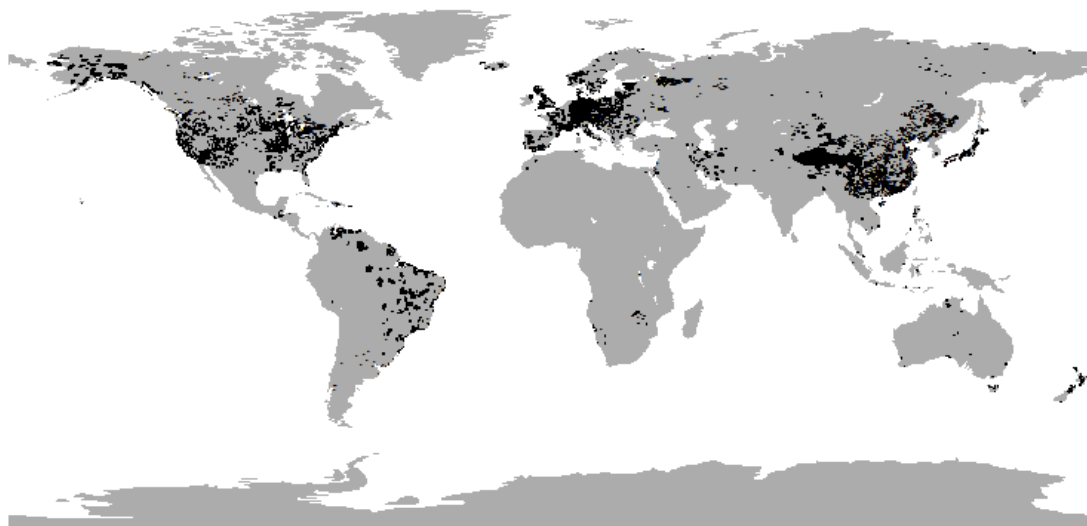


Figure 3-7 Protected Landscape/Seascape in the World. (Source: <http://www.biodiversitya-z.org/areas/40>)

IUCN also recognised the following benefits within protected landscapes:¹⁵⁹

- To maintain a balanced interaction of nature and culture through the protection of landscape and/or seascape and associated traditional management approaches, societies, cultures and spiritual values;
- To contribute to broad-scale conservation by maintaining species associated with cultural landscapes and/or by providing conservation opportunities in heavily used landscapes;

¹⁵⁷ Nigel Dudley, ed. (2008), p. 20; Paul Selman (2006), p. 122.

¹⁵⁸ Nigel Dudley, ed. (2008), p. 20; IUCN (1994), p. 7: the previous definition of protected areas: *An area of land and/or sea especially dedicated to the protection and maintenance of biological diversity, and of natural and associated cultural resources, and managed through legal or other effective means.*

¹⁵⁹ Nigel Dudley, ed. (2008), pp. 20-21.

- To provide opportunities for enjoyment, well-being and socio-economic activity through recreation and tourism;
- To provide natural products and environmental services;
- To provide a framework to underpin active involvement by the community in the management of valued landscapes or seascapes and the natural and cultural heritage that they contain;
- To encourage the conservation of agrobiodiversity and aquatic biodiversity;
- To act as models of sustainability so that lessons can be learnt for wider application

Judging from these expected benefits, it can be said that Protected Landscape/Seascape designation and management exemplify the new paradigm of protected areas since they demonstrate many characteristics of the right hand column of Table 3-5. In particular, this category shares much common ground with UNESCO's World Heritage Cultural Landscape, not only for their importance in conserving landscape globally, but also for their standpoint on cultural landscapes.¹⁶⁰ Amongst their shared perspectives on landscapes, the interaction between human and the natural environment can be found in the continuing form of organically evolved cultural landscape, World Heritage Cultural Landscape type (ii), which acknowledges the value of cultural traditions in working landscape that continue to this day; and in the importance placed upon associative values (type (iii)).¹⁶¹

However, there are also distinct differences between the two designations. In the designation of IUCN's Category V Protected Landscape/Seascape, the natural environment, biodiversity conservation and ecosystem integrity take precedence over other values. On the other hand, the emphasis in World Heritage Cultural Landscapes designation has been on human history, continuity of cultural traditions, and social values and aspirations. Moreover, World Heritage's notion of designed and created landscape (type (i)) is not reflected in the IUCN's protection aim in its Category V, even though a protected landscape may include important designed features. Finally, the fundamental requirement for inscription of a World Heritage Cultural Landscape is that of OUV. Outstanding qualities are emphasised less in the case of Category V protected areas,

¹⁶⁰ Jessica Brown, Nora Mitchell, and Michael Beresford (2005), p. 9.

¹⁶¹ Bernd von Droste, Harald Plachter, and Mechtild Rössler, eds. (1995); Adrian Phillips (2002), p. 28.

even though the areas should certainly have nationally significance to merit protection (see Table 3-6).¹⁶²

Table 3-6 Comparison of World Heritage Cultural Landscape and IUCN Category V Protected Landscape/Seascape

Feature compared	Cultural Landscapes	Category V
Status	Operational Guidelines under World Heritage Convention	International Framework for Protected Area Management Categories, endorsed by IUCN General Assembly
Level of designation	Globally, by the World Heritage Committee	Nationally (or sub-nationally) often through legislation
Key concept	People and nature create landscape of Outstanding Universal Value	People and nature create landscape of national or sub-national merit deserving protection
Key principles	People and nature; cultural values; cultural integrity; authenticity	People and nature; biodiversity; sustainability; ecosystem integrity
Main management aims	Protection of heritage values, processes and resources	Protection of the nature/culture balance and associated values and ecological services
Main management means	Strong community involvement	Strong community involvement

Source: Adrian Phillips (2002a), p. 43.

Protected Landscape/Seascape is arguably cultural landscape, as such protected areas have co-evolved with human societies. They are areas where the natural landscape has been transformed by human actions and qualities of the landscape have shaped the way of life of the people. Unlike other earlier protected areas or historic sites, which concentrated on just one type of value, all management approaches to protect landscape now must be based on a clear understanding of the different values arising from this interrelationship (see Table 3-7).¹⁶³ Material values, such as ecological and economic aspects, have dominated discussion in the Western world, where so-called experts have adhered to the 'Yellowstone model' because of the ease of quantification. However, the general public, especially tourists, give more importance to the intangible values of protected areas, whether in personal, cultural, or societal terms. Besides, the growing trend toward co-management with indigenous or traditional people had paved the way of widening the notion of such areas as intercultural spaces, where different or distinct cultural perspectives are considered as equally important. In these areas, all decision-making processes should be based on a profound sharing of indigenous values, whose interpretation should be addressed with

¹⁶² Nora Mitchell, and Susan Buggey, 'Protected Landscapes and Cultural Landscapes: Taking Advantage of Diveristy Approaches', *The George Wright Forum*, 17/1 (2000), pp. 35-46; Adrian Phillips (2002b), p. 28.

¹⁶³ Michael Beresford, 'Editorial', *Parks*, 13/2 Category V (2003), pp. 1-2.

respect.¹⁶⁴ The reason why people care about protected areas has hardly been discussed in relation to those intangible values, compared to the importance given to material or tangible values.¹⁶⁵

Table 3-7 Comparison of Protected Natural Areas, Historic Sites, and Cultural Landscapes

Category	Protected Natural Area (e.g., National Park)	Historic Sites	Cultural Landscapes
Evaluation criteria	Natural values	Cultural or historic values	Cultural and natural values
Size of geographical area	Large geographical areas to protect ecosystems, watershed	Small geographical areas to protect buildings, building complexes, and archaeological sites	Large geographical areas to encompass all values
Subsurface protection	Statutory protection of subsurface	No protection of subsurface	Subsurface protection may be needed
Tangible or intangible values	Tangible and intangible values relating to natural features	Tangible and intangible values relating to historic/cultural features	Tangible and intangible values for both natural and cultural features and the landscapes as a whole
Balance of natural and cultural values in area management	Cultural or historical values secondary	Natural values secondary	Cultural and natural values integrated

Source: Anthony J. English, and Ellen Lee (2003), p. 51.

Safeguarding the Tangible and Intangible Values of Cultural Landscape

One of the first activities to break this atmosphere was the research of the World Commission on Protected Areas (WCPA) Task Force on Non-Material Values in 2000, which aimed at developing a typology and defining the intangible values associated with protected areas. They acknowledged that quantifying benefits from intangible values is difficult or impossible, but these values have become a major element in merit designation and management in the modern conservation movement.¹⁶⁶ These intangible values, or non-material values, include the intrinsic value of nature as well as ‘that which enriches the intellectual, psychological, emotional, spiritual, cultural and/or creative aspects of human existence and wellbeing.’¹⁶⁷ Classified intangible values in protected areas by WCPA are comprised of:

¹⁶⁴ Allen D. Putney, 'Perspectives on the Values of Protected Areas', in *The Full Value of Parks: From Economics to the Intangible*, ed. Anthony J. English and Ellen Lee (Oxford: Rowman & Littlefield Publishers, 2003), pp. 3-11 (pp. 6-7).

¹⁶⁵ David Harmon, 'Intangible Values of Protected Areas: What Are They? Why Do They Matter?', *The George Wright Forum*, 21/2 (2004), pp. 9-22.

¹⁶⁶ Ibid.

¹⁶⁷ WCPA, 'IUCN World Commission on Protected Areas, Task Force on the Non-Material Values of Protected Areas', WCPA, 2000). Unpublished work; Stuart Chape, Mark Spalding, and Martin Jenkins, eds. (2008), pp. 19-21.

- **Recreational values:** the intrinsic qualities of natural areas that interact with humans to restore, refresh, or create anew through stimulation and exercise of the mind and body.
- **Spiritual values:** those qualities of protected areas that inspire humans to relate with reverence to the sacredness of nature.
- **Cultural values:** qualities, both positive and negative, ascribed to sites by different social groups, traditions, beliefs, or value systems that fulfil humankind's need to understand and connect in meaningful ways to the environment of its origin and the rest of nature.
- **Identity values:** natural sites that link people to their landscape through myth, legend, or history.
- **Existence values:** the satisfaction, symbolic importance, and even willingness to pay, derived from knowing that both outstanding natural and cultural landscapes have been protected, and exist as physical and conceptual spaces where all forms of life and culture are valued and held sacred.
- **Artistic values:** the qualities of nature that inspire human imagination in creative expression.
- **Aesthetic values:** an appreciation of the harmony, beauty, and profound meaning found in nature.
- **Educational values:** the qualities of nature that enlighten the careful observer with respect to the relationships of humans with the natural environment and, by extension, relationships of humans with one another, thereby creating respect and understanding.
- **Peace values:** encompass the function of protected areas in fostering regional peace and stability through cooperative management across international land or sea boundaries (transfrontier or transboundary protected areas); as 'intercultural spaces' for the development of understanding between traditional and modern societies, or between distinct cultures; and peace between society and nature. Transboundary protected areas have played a role in the peaceful settlement of disputes among a number of countries in the last ten years. Recognizing the importance of transboundary protected areas for peace and cooperation, the WCPA has developed guidance around the world.
- **Therapeutic values:** the relationship between people and natural environments in protected areas that creates the potential for healing, and enhancing physical and psychological well-being.¹⁶⁸

¹⁶⁸ WCPA (2000); Stuart Chape, Mark Spalding, and Martin Jenkins, eds. (2008), pp. 19-21 (highlighted by the author)

Even though tangible values have usually been the primary focus of conservation, intangible values have been instrumental in the recognition and protection of special places by various cultures in human history. These intangible values provide a ‘protective impulse’ that should raise a self-motivated desire to safeguard special places, guiding the design of regionally specialised management guidelines in modern conservation movements.¹⁶⁹ This discourse, promoted by the IUCN, was reinforced at the at the *2003 World Parks Congress* in Durban, South Africa,¹⁷⁰ where it was recommended that ‘all protected area systems recognize and incorporate spiritual values of protected areas and culture-based approaches to conservation.’¹⁷¹ At the Congress, the concept of ‘a protected landscape approach’ emerged, based on shared understanding of Category V Protected Landscape/Seascape as a primary tool for creating protected landscape areas. For these areas, members agreed that different strategies are necessary to cover various tangible and intangible values in broad areas. They agreed that the protected landscape approach should respond well to the cultural and natural values of landscapes, which are inseparably intertwined. This culture-nature link is stressed in the book, *The Protected Landscape Approach: Linking Nature, Culture and Community*, which was published as a result of the *Durban Congress*. It says that landscapes shaped by the interaction of people and nature are universal where these ‘landscapes ... have contributed to biodiversity and other natural values, [that] have proven sustainable over centuries, and are living examples of cultural heritage. They are rich in natural and cultural values not in spite of but *because of the presence of people*.’¹⁷² It asserts that the protected landscape approach should include people such as indigenous and local communities in order to elicit intangible values, enshrined in the interrelationship between their distinct culture and their environment. In the context, local communities emerge as major stewards for sustaining landscape, and are urged to stand at the heart of management of these

¹⁶⁹ David Harmon (2004), pp. 9-22.

¹⁷⁰ In the Vth World Parks Congress in 2003, 3,000 participants all around world declared the *Durban Accord*, which for challenging some traditional thinking of protected areas, thereby embracing new paradigm for protected areas, by creating new partnership.

The Durban Accord – a new paradigm for protected areas

In this changing world, we need a fresh and innovative approach to protected areas and their role in broader conservation and development agendas. This approach demands the maintenance and enhancement of our core conservation goals, equitably integrating them with the interests of all affected people. In this way, the synergy between conservation, the maintenance of life support systems and sustainable development is forged. We see protected areas as vital means to achieve this synergy efficiently and cost-effectively. We see protected areas as providers of benefits beyond boundaries – beyond their boundaries on a map, beyond the boundaries of nation states, across societies, genders and generations; IUCN, *The Durban Accord* (Durban: IUCN, 2003); <http://www.danadeclaration.org/pdf/durbanaccordeng.pdf>.

¹⁷¹ IUCN, *The Vth IUCN World Parks Congress to the Convention on Biological Diversity* (Durban; IUCN, 2003); from: <http://www.tbpa.net/page.php?ndx=73>

¹⁷² Jessica Brown, Nora Mitchell, and Michael Beresford, eds. (2005), p. ix.

protected areas, sharing in the benefits of conservation.¹⁷³ Reflecting these discourses, there was an attempt to connect rather vague concepts of intangible values to a discourse on tangible values in the same book. This attempted to illustrate the wide range of values considered in the protected landscape approach, based on selected and converged values between tangible and intangible (see Table 3-8).¹⁷⁴ It is evident from these discourses that it is difficult to develop management practices which respect both kinds of values in an integrated fashion, if tangible or physical values are considered separately from intangible values.

Table 3-8 Selected tangible and intangible values recognised in the protected landscape approach

Values	Description
Environmental values	<ul style="list-style-type: none"> - safeguard and enhance biological diversity. - safeguard vital environmental services, for example, clear water, clean air, soil fertility. - attract and encourage beneficial developments. - reduce or eliminate harmful developments. - maintain the diversity and value of the visual landscape. - provide sustainable development models for wider rural areas.
Cultural values	<ul style="list-style-type: none"> - raise awareness of the cultural heritage and identity. - safeguard and enhance traditional cultural resources and practices. - protect unique landscapes and artefacts. - inspire artists and writers. - develop a heightened sense of place and promote appropriate recreational developments. - maintain the interaction between nature and culture.
Spiritual values	<ul style="list-style-type: none"> - safeguard places/areas of spiritual and sacred significance to local and national communities. - secure and improve access and facilities for appropriate enjoyment of such places.
Educational values	<ul style="list-style-type: none"> - provide information and interpretation facilities to raise awareness and understanding. - promote a greater understanding of the human/nature relationship. - provide study and research facilities to increase understanding of the area. - build wider support for sustainable use of the environment.
Scientific values	<ul style="list-style-type: none"> - encourage scientific research. - develop indicators to measure and evaluate change caused by human activity.
Recreational values	<ul style="list-style-type: none"> - provide a wide range of opportunities for public enjoyment through recreational and tourism appropriate in type and scale to the essential qualities of the areas.

Source: Nora Mitchell, Jessica Brown and Michael Beresford (2005), p. 235.

¹⁷³ Jessica Brown, Nora Mitchell, and Michael Beresford (2005), p.4.

¹⁷⁴ Ibid., p. 237.

Sustaining Multiple Values of Cultural Landscape with Heritage Communities

To sustain and respect these values, conservation itself needs to be understood as a culturally defined activity, in that values are produced through cultural-social process, perceived through different lenses, prone to conflict, and susceptible to change.¹⁷⁵ In the process of establishing schemes for conserving landscapes, a clear understanding of values, especially intangible values, should be developed with the participation of indigenous people living in the landscape. For this process, the following is recommended:

- The determination of values and the resulting management decisions must be participatory and involve local people in a significant way.
- A thorough recording of community knowledge, oral histories, and place names is a good way to articulate intangible values.
- A cookie cutter approach cannot be used. Management decisions must flow from an understanding of all of the values of the protected landscape, both tangible and intangible.
- Values that appear to be in conflict must be carefully examined and reconstructed to determine whether there is really a conflict and, if so, exactly what it is.
- Once values are clearly articulated and the appropriate management actions are determined, ways of measuring success and change must be identified and adopted. Monitoring and follow-up are essential to achieving sustainable protected landscapes.
- It is important to define a moving scale of limits of acceptable change to reflect natural and cultural evolution and changing values.¹⁷⁶

Regarding the inclusion of people living in the landscape in the conservation of World Heritage cultural landscape, two advisory bodies, ICOMOS and IUCN, raised an issue about OUV in particular ‘how reference to values of minorities, indigenous and/or local people were made or obviously omitted’.¹⁷⁷ Recognising the issue arising from the applications to list Tongariro National Park (New Zealand, 1993) and Uluru-Kata Tjuta (Australia, 1994) as World Heritage cultural landscapes, they argued that ‘the States Parties only rarely reflect on local cultures, the

¹⁷⁵ Randall Mason, 'Theoretical and Practical Arguments for Values-Centered Preservation', *The Journal of Heritage Stewardship*, 3/2 (2006), pp. 21-48.

¹⁷⁶ Anthony J. English, and Ellen Lee, 'Managing the Intangible', *The George Wright Forum*, 21/2 (2004), pp. 23-33 (p. 32).

¹⁷⁷ UNESCO, 'Convention Concerning the Protection of the World Cultural and Natural Heritage, World Heritage Committee Thirty First Session, Christchurch, New Zealand, 23 June - 2 July 2007, Discussion on the Outstanding Universal Value', (Paris: UNESCO, 2007), Annex 2. Article 3;

rights of these cultures, and prospective conflicts between these cultures and international efforts for protection.¹⁷⁸ In this regard, follow-up measures that became momentous changes were taken to the management and legal provisions of the World Heritage Convention. It became possible to nominate a site of OUV, if it has:

adequate legal and/or **traditional protection** and management mechanisms to ensure the conservation of the nominated cultural properties or cultural landscape. The existence of protecting legislation at the national, provincial, or municipal level and/or **a well-established contractual or traditional protection** as well as of adequate management and/or planning control mechanisms is therefore essential ... Assurances of the effective implementation of these laws and/or **contractual and/or traditional protection** as well as of these management mechanisms are also expected.¹⁷⁹

For the first time in the history of the convention, traditional management mechanisms and customary law from local cultures were considered acceptable forms of conservation of cultural heritage. In particular, the 2003 *Convention for the Safeguard of the Intangible Heritage* addressed the necessity of considering indigenous people whose practice, representations, expressions, knowledge and skills are transmitted from generation to generation in non-material forms. These intangible values have been constantly recreated by local people ‘in response to their environment, their interaction with nature, and their history’, and these inherent values provide them with ‘a sense of identity and continuity.’ Conserving intangible values in cultural heritage encourages ‘enriching cultural diversity and human creativity’ and, by extension, their ‘human rights’.¹⁸⁰

The international symposium of U.S. National Committee of ICOMOS (US/ICOMO) in 2004 placed great emphasis on the intangible values associated with local people and their rights in the heritage practice, and sought the co-operation at local, national and global levels in the conservation of cultural landscapes. The symposium was conducted under the title, ‘Learning from World Heritage: Lessons from International Preservation & Stewardship of Cultural & Ecological Landscapes of Global Significances’, its outcome the *Natchitoches Declaration on*

¹⁷⁸ Ibid. p. 34.

¹⁷⁹ UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 1999), Article 24 (b) (highlighted by the author).

¹⁸⁰ UNESCO, ‘Convention for the Safeguarding of the Intangible Cultural Heritage’, (Paris: UNESCO, 2003).

Heritage Landscapes.¹⁸¹ In the declaration, ICOMOS urged heritage practitioners to understand ‘multiple values’ from local knowledge and traditional skills and from the grass roots, in order to sustain cultural landscapes where ‘communities and landscape are intertwined.’¹⁸² (see Table 3-9)

Table 3-9 Characteristics of modern and traditional knowledge

Modern knowledge	Traditional knowledge
Specific solution	Multifunctional
Immediate efficacy	Functional over long period
Specialisation	Holism
Dominant Powers	Autonomy
Separation	Integration
External resources	Internal inputs
Confliction	Symbiosis
Monoculture	Connection and complexity
Uniformity	Diversity
Inflexibility	Flexibility
Costly maintenance	Self-regulation and labour intensity
Internationalisation	Consideration of the context
Costliness	Saving
Attention to mere technical details and rationalism	Symbolism and full of significance
Dependence	Autopoiesis

Source: Pietro Laureano, From the monument to the people in *The International Protection of Landscapes*, (Florence: UNESCO, 2012), p. 11.

The operational guidelines recommend states’ parties to ‘be prepared in collaboration with and the full approval of local communities’ in order to reflect ‘the full range of values represented in the landscape, both cultural land natural.’¹⁸³ In the conservation of cultural landscapes, the full engagement of local communities is highly recommended, with encouragement to:

¹⁸¹ The *Natchitoches Declaration on Heritage Landscapes* was declared on the basis of international and regional meetings regarding cultural landscapes, such as the ICOMOS General Assembly in 2002 (Place-Memory-Meaning: Preserving Intangible Values in Monuments and Sites), the World Parks Congress, Durban Accord by the World Parks Congress in 2003, the review of IUCN Category V Protected Landscapes/Seascapes, and the 2005 revision of the World Heritage Operational Guidelines merging the cultural and natural criteria.

¹⁸² International Council on Monuments and Sites (ICOMOS), ‘Natchitoches Declaration on Heritage Landscapes’, in *US/ICOMOS 7th International Symposium* (Natchitoches: ICOMOS, 2004), p. 1.

¹⁸³ UNESCO World Heritage Centre (2012), Annex 3. Article 12.

- foster the development of guidelines and principles of practice for the inclusion of consultative, community-based processes in the planning and management of heritage landscapes.
- support the understanding and continuation of traditional practices in the stewardship of heritage landscapes.
- recognise that multi-values are present in heritage landscapes and that multiple voices, including strong community engagement, need to be brought to their protection and management.
- respect the living traditions and footprints of indigenous peoples that permeate the heritage landscape.¹⁸⁴

To elicit and manage multiple values in a cultural landscape, whether tangible, intangible or interrelated, ICOMS-UK adopted an approach to recognising ‘cultural qualities’ in cultural landscapes that closely parallels the framework developed by UNESCO. This approach is an extension of the ICOMOS *Burra Charter* and *Sustaining Historic Environment* (English Heritage), which emphasised ‘significance’ as a sum of various values of place, in the way it plays an essential role in decisions about conservation (see Chapter 2). Likewise, ICOMOS-UK conceives of ‘significance’ as ‘the assessment of total value we ascribed to cultural and natural qualities in cultural landscapes, and thus how we evaluate their overall worth to society, to a nation or to local communities.’ (see Appendix D-1) In the process of considering significance in certain landscape, recognising ‘cultural quality’ is essential because it embodies ‘attributes of cultural landscapes that reflect human value systems.’ ‘Cultural quality’ may change or be re-evaluated according to new knowledge or changing value systems. This non-material or intangible quality, generated from the interrelationship between humans and landscapes, may be found in:

- Testimony to a distinctive culture, its way of life or its artefacts, which may be archaic or modern – through evidence that may be visible or invisible
- Exemplification of skill and scale in the design and construction of landscape elements, through for instance a reflection of technologies or particular social organisation

¹⁸⁴ International Council on Monuments and Sites (ICOMOS), 'Natchitoches Declaration on Heritage Landscapes', in *US/ICOMOS 7th International Symposium* (Natchitoches: ICOMOS, 2004), p.2.

- Expression of aesthetic ideas/ideals/design skills
- Association with works of art, literary, pictorial or musical, that enhance appreciation and understanding of the landscape
- Associations with myth, folklore, historical events or traditions
- Spiritual and/or religious associations, sometimes connected with remarkable topography
- Generation of aesthetic pleasure or satisfaction, often through the way landscape patterns conform to preconceived notions of what makes good or perfect landscape forms
- Association with individual or group memory or remembrance
- Association with formative intellectual, philosophical and metaphysical ideas or movements, which impact on the subsequent development of landscape
- Generation of sensory or heightened emotional responses - awe, wonder, terror, fear or well-being, composure, order, appropriateness to human scale
- Ability to accommodate sought-after physical activities
- Association or connection with other sites of value – for instance the setting of a monument or site.¹⁸⁵

Based on these continuing discourses on the inclusion of local/indigenous community in heritage practice, the World Heritage Committee was convened in 2007 and urged the States Parties to:

- more effectively involve minorities, indigenous and local peoples in the planning and management of natural World Heritage properties;
- ensure that nominations adequately incorporate the rights of minorities, indigenous and local peoples, where this is of particular relevance;
- ensure that conflicts in relation to indigenous and local peoples and natural World Heritage properties are addressed through open dialogue and consultation.¹⁸⁶

AUTHENTICITY AND INTEGRITY IN THE CONTEXT OF CULTURAL LANDSCAPE

As stated in the *Operational Guidelines*, for the inscription of World Heritage, a property must meet ‘the condition of integrity and/or authenticity and must have an adequate protection and

¹⁸⁵ Jukka Jokilehto (2005), pp. 45-47.

¹⁸⁶ UNESCO, 'Convention Concerning the Protection of the World Cultural and Natural Heritage, World Heritage Committee Thirty First Session, Christchurch, New Zealand, 23 June - 2 July 2007, Discussion on the Outstanding Universal Value', (Paris: UNESCO, 2007), pp. 34-35.

management system to ensure safeguarding.¹⁸⁷ That these requirements are not part of OUV, but are rather guidance that indicates an essential condition for its safeguarding. Criteria of authenticity and integrity are to this extent, a contributing element in the quality of a site, and integral to the maintenance of its outstanding value.¹⁸⁸ Authenticity and integrity are both necessary elements in ‘outstanding universal value’, whose distinct and complementary meaning will now be discussed.

Recently, there have been in-depth discussions of the application of ‘the test of authenticity’ and ‘the condition of integrity’ in the conservation of cultural landscape. In the 2005 version of the operational guidelines, the two concepts were reviewed in order to develop a more closely integrated approach to conserving cultural landscape.¹⁸⁹ The 2004 report by ICOMOS, *the World Heritage List: Filling the Gaps: An Action Plan for the Future*, recognised an imbalance in the geographical and topical distribution of World Heritage cultural landscapes, especially in Asia-Pacific countries, but the relevance of the more integrated approach to notions of heritage in Asia has been contested, so far as the issue of imbalance is concerned.

The Condition of Integrity

The concept of integrity has the goal of maintaining all elements of a site intact. Regarding World Heritage nominations, verification of ‘the condition of integrity’ was usually required for nominated natural heritage sites, but it was not until 1994 when integrity was also required for cultural heritage sites, with particular reference to their ‘distinctive character and components’.¹⁹⁰

The requirement of integrity for both cultural and natural heritage was first considered in the 2005 edition of the operational guidelines, where integrity is defined as ‘a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes.’¹⁹¹ In addition to wholeness and intactness, integrity also implies ‘completeness, unimpaired or uncorrupted

¹⁸⁷ UNESCO World Heritage Centre (2012), Article 78.

¹⁸⁸ Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet, *The World Heritage List: What Is OUV?* ICOMOS, *Monuments and Sites* (Berlin: ICOMOS, 2008). p. 43; Heike C. Alberts, and Helen D. Hazen, ‘Maintaining Authenticity and Integrity at Cultural World Heritage Sites’, *The Geographical Review*, 100/1 (2010), pp. 56-73.

¹⁸⁹ Mechtild Rössler, ‘Applying Authenticity to Cultural Landscapes’, *APT Bulletin*, 39/2/3 (2008), pp. 47-52.

¹⁹⁰ Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet (2008), p. 43.

¹⁹¹ UNESCO World Heritage Centre (2012), Article 88.

condition, continuation of traditional uses and social fabric.’¹⁹² Examining the conditions of integrity requires, therefore, assessing the extent to which the property: ‘a) includes all elements necessary to express its Outstanding Universal Value; b) is of adequate size to ensure the complete representation of the features and processes which convey the property’s significance; c) suffers from adverse effects of development and/or neglect.’¹⁹³

For cultural landscape, the concept of the condition of integrity is extended to understanding, reading and interpreting landscape based on it having intact layers, accumulated through time in association with cultural values and meanings. The condition of integrity is a state in which there is a clear relationship between the tangible and intangible, a sense of the stream of time and continuity, and a linking of the past with the present.¹⁹⁴ With regard to UNESCO’s three categories of cultural landscape, a designed and intentionally created landscape is primarily related to the time of its design and its original implementation. In cultural landscapes like gardens, substantial modifications that break the original design intentions constitute a significant barrier to listing. In evolved landscapes, a process of topographical evolution that can be ‘read’, manifesting the impact of local people over time, and tracing and enumerating the origins, evolution and current form of the landscape, may all be relevant to its integrity. A decision on a site’s integrity depends on whether its parts can be read coherently.¹⁹⁵

In establishing a ‘condition of integrity’, the relationship between the whole landscape and its elements should be considered in the context of 1) ‘social-functional integrity’, which addresses how the various elements carry such functions or related meanings in the landscape as a whole; 2) ‘historical-structural integrity’, which addresses the historical dimension and the state of conservation of these elements; and 3) ‘visual/aesthetic integrity’, which takes account of the present and eventual changes to landscape elements and their relationship with the setting.¹⁹⁶ The conditions of integrity are not only a requirement for listing, but also are also specifically applicable to the monitoring and management of OUV. This is particularly the case with cultural landscapes, which often have strong historical integrity, and where the notion of functional

¹⁹² Peter J. Fowler (2003), p. 20.

¹⁹³ UNESCO World Heritage Centre (2012), Article 88.

¹⁹⁴ Ken Taylor (2009), p. 23.

¹⁹⁵ UNESCO World Heritage Centre (2009), p. 25; Ken Taylor (2012), p. 40.

¹⁹⁶ Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet (2008), p. 44; Jukka Jokilehto (2006), pp. 2-3.

integrity relates single elements (building, squares, gardens) with systems of infrastructure and various functions as these evolve over time.¹⁹⁷

The Test of Authenticity

The concept of authenticity is quite vague and can be interpreted differently according to the various cultural assumptions embedded in it. This makes the evaluation of authenticity more complex.¹⁹⁸ By comparison with the more elaborate and detailed discourses on integrity, mainly aimed to evaluate natural heritage, tests of authenticity were not as detailed for assessing cultural heritage; its discourse was at a standstill. Until cultural landscape came into the world heritage field in 1992, tests of authenticity were primarily concerned with architecture and artistic monuments, arguably with a bias towards specific values associated with such monuments in particular cultures, like Western mediaeval Christian.¹⁹⁹

In 1994 the *Nara Document on Authenticity* clarified the concept of authenticity by borrowing discourses of heritage value as a fundamental concept, especially from the *Charter of Venice*, 1964. Before the Nara document, a 'test of authenticity' was limited to four elements: material, design, workmanship, or setting, and for cultural landscapes their distinctive character and components.²⁰⁰ The Nara document maintains these tests, but also broadens the concept of authenticity, exploring the meaning and applicability of the concept to non-material cultural values in different cultures. It gave emphasis to diversity of values as 'an irreplaceable source of spiritual and intellectual richness' and addressed the need to promote the ability to understand 'information sources' from various values attributed to cultural heritage 'within the cultural contexts to which it belongs', thus forming a 'basis for assessing all aspects of authenticity.'²⁰¹

¹⁹⁷ UNESCO, *Expert Meeting on Authenticity and Integrity in an African Context*, (Paris:UNESCO, 2000); from: <http://whc.unesco.org/en/events/443/#documents>

¹⁹⁸ Knut Einar Larsen, "'The Test of Authenticity" and National Heritage Legislation', in *Nara Conference on Authenticity*, ed. by Knut Einar Larsen (Nara, Japan: UNESCO, 1995), pp. 363-364.; Michael Petzet, "'Ln the Full Richness of Their Authenticity" - the Test of Authenticity and the New Cult of Monuments', in *Nara Conference on Authenticity*, ed. by Knut Einar Larsen (Nara, Japan: UNESCO, 1995), pp. 85-100.

¹⁹⁹ Jane L. Lennon (2006), p. 452.

²⁰⁰ UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 1994), Article 24 (b).

²⁰¹ UNESCO, *Nara Document on Authenticity* (Nara: UNESCO, 1994), Article 5, 9, 11 and 13.

These discourses from the Nara document are directly reflected in the 2005 operational guidelines, which say that depending on cultural contexts, judgement about values of cultural heritage may ‘differ from culture to culture’. Authenticity can be verified if expressed cultural values are seen to be credible in various attributes, including form and design, materials and substance, use and function, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling, and other internal and external factors. Attributes such as spirit and feeling are recognised as difficult to ascertain as condition of authenticity, ‘but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.’²⁰²

Authenticity must be ascertained by confirmation from a variety of different sources of information. An authentic landscape must be a genuine and authentic representation of what it claims to be.²⁰³ The conventional notion of authenticity focusing on the material authenticity of monuments alone cannot meet the essence of cultural landscape. At the Nara meeting, it was pointed out that

the diversity of values and the dynamic nature of cultural landscapes test the established approach for evaluation of the authenticity of cultural properties. The traditional focus on material authenticity is appropriate for certain designed landscapes but proves insufficient for other types of landscapes whose significance derives from dynamic processes and associated cultural values as well as physical features. It is therefore important that the existing test of authenticity be expanded to encompass new aspects and a wider range of values.²⁰⁴

Landscapes are moulded by a series of layers bearing meaning and testimony through time. In many instances, these layers in the landscape are manifestations of the ability of people to react effectively to the challenges and opportunities presented by their natural environment.²⁰⁵ These manifestations in cultural landscape have resulted from an interactive relationship between humankind and its natural environment and differ from region to region, from culture to culture; therefore, more extended approaches to the test of authenticity have been required as a way of safeguarding cultural diversity by conserving cultural landscape. Intangible values, invisible and

²⁰² UNESCO World Heritage Centre (2012), Article 81-83.

²⁰³ Peter J. Fowler (2003), p. 20.

²⁰⁴ Timothy Mowl, ‘Evaluating Authenticity of Cultural Landscapes: A Perspective from the U.S’, in *Nara Conference on Authenticity*, (Nara, Japan: UNESCO, 1995).

²⁰⁵ Jane L. Lennon (2006), p. 452.

diverse representations of the interactive phenomenon in cultural landscape, should be taken into account in the process of conservation in order to better acknowledge cultural diversity. Denyer pointed out that:

the authenticity of cultural landscapes cannot only relate to their physical manifestations. Cultural landscapes are about dynamic forces and dynamic responses which have both physical and intangible attributes. Authenticity needs also to be related to intangible attributes, the forces that shape the landscapes, and the values they are perceived to have. All of these have the capacity to evolve. Thus authenticity may also change and evolve.²⁰⁶

As a part of broadening the concept of authenticity to encompass all types of cultural heritage including cultural landscapes and their cultural context, an expert meeting on authenticity and integrity took place in Zimbabwe in 2000. This meeting focused on its African context, but three tests of authenticity suggested by the participants have provided a pivotal platform for practitioners in dealing with the diversity of values attributed to cultural landscape. Authenticity, they suggested, could be tested under three headlines: 'creative-artistic authenticity'; 'historical-material authenticity'; and 'social-cultural authenticity.' These were created on the basis of criteria from the OUV guidelines (i) to (vi) for cultural heritage. The category of creative aspects of authenticity relates to that for design and techniques in World Heritage criterion (i), addressing human creative genius. The materials and substance criteria (iii), (iv) and (v) relate to testimony or to representative examples which provide historical evidence of the different phases of construction and use of the property. Social and cultural authenticity considers traditions and other intangible aspects of heritage. This type of authenticity relates to criteria (ii) and (vi), concerning the interchange of values in events or ideas associated with the site.²⁰⁷

Authentic and Integrity: combined approaches required in conserving cultural landscape

With the three criteria for authenticity, the Zimbabwe participants emphasised that the discussion of authenticity should continue as a key contribution to modern conservation heritage. They said

²⁰⁶ Susan Denyer, 'Authenticity in World Heritage Cultural Landscapes: Continuity and Change', in *New Views on Authenticity and Integrity in the World Heritage of the Americas*, ed. Francisco J. and Lopez Morales (Guanajuato, Mexico: ICOMOS, 2005), pp. 57-60.

²⁰⁷ Jukka Jokilehto, and Joseph King, 'Authenticity and Conservation: Reflections on the Current State of Understanding', in *Expert Meeting on Authenticity and Integrity in an African Context*, ed. by Galia Saouma-Forero (Zimbabwe: UNESCO, 2000), pp. 33-39.; Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet (2008), p. 43.

that tests of authenticity have to function in tandem with tests of the condition of integrity in assessing living heritage, all forms of nature-culture interactions and cultural landscapes too. Their discussion was summarised in one sentence: ‘authenticity of the cultural landscape cannot be distinguished from the integrity of the same.’²⁰⁸ The inclusion of the concept of integrity for assessing heritage has provided a catalyst for further exploration of the links between the conditions of integrity and authenticity.

For more articulation of this integrated approach, a workshop was held in Aranjuez, under the theme of ‘Integrity and Authenticity of World Heritage Cultural Landscapes’. It examined the role of each concept in conserving cultural landscape. Participants considered ways in which to test authenticity, addressing ‘the essence and spirit of the property, attributes and dynamic processes especially at the time of inscription.’ This was seen to be a way of achieving ‘monitoring and management of outstanding universal value of World Heritage cultural landscape sites.’ The participants agreed that community participation was key to all the process of cultural landscape conservation, including identification, management and monitoring. They expected universal value to be achieved only if cultural landscape is managed locally.²⁰⁹

Based on these broadened perspectives, the committee was convened in 2007 to discuss the OUV. It urged the states parties to include the need to:

- more effectively involve minorities, indigenous and local peoples in the planning and management of natural world heritage properties;
- ensure that nominations adequately incorporate the rights of minorities, indigenous and local peoples, where this is of particular relevance;
- ensure that conflicts in relation to indigenous and local peoples and natural world heritage properties are addressed through open dialogue and consultation.²¹⁰

²⁰⁸ Dawson Munjeri, ‘The Notions of Integrity and Authenticity: The Emerging Patterns in Africa’, in *Expert Meeting on Authenticity and Integrity in an African Context*, ed. Galia Saouma-Forero (Zimbabwe: UNESCO, 2000), pp. 17-19.

²⁰⁹ UNESCO, ‘Report on International Expert Workshop on Integrity and Authenticity of World Heritage Cultural Landscapes’, (Aranjuez: UNESCO, 2007).

²¹⁰ ———, ‘Convention Concerning the Protection of the World Cultural and Natural Heritage, World Heritage Committee Thirty First Session, Christchurch, New Zealand, 23 June - 2 July 2007, Discussion on the Outstanding Universal Value’, (Paris: UNESCO, 2007), pp. 34-35.

Guidance on how to tackle financial, technical and logistical problems regarding properties has been based on the frameworks and practices provided for conserving world heritage sites. However, as the heritage field has confronted a wide range of issues, such as globalisation, urban renewal and cultural tourism, heritage practices and related interests have become more complex; so practitioners have raised a number of complex questions about how to provide a consistent level of conservation across all heritage while appreciating the uniqueness of sites and their widely differing contexts. In this context, authenticity and integrity are critical guiding concepts, offering a framework for conserving cultural heritage, including cultural landscape, in ways that appreciate the uniqueness of individual sites.²¹¹

CULTURAL LANDSCAPE IN AN ASIAN CONTEXT

Threats to Asian Cultural Landscapes

The listing of sites on the World Heritage List has contributed to recognition of heritage around the world. UNESCO has put a considerable effort into raising awareness of the concept of cultural landscape by supporting a series of conferences, workshops, and expert meetings in all five UNESCO regions, Africa, Arab States, Asia and the Pacific, Europe and North America, and Latin America and the Caribbean.²¹² Thanks to these endeavours, 85 cultural landscapes were listed up to 2012, including four trans-boundary sites. Of these, however, only 22 were in the Asia and Pacific region, while more than half were located in Europe and North America (See Table 3-10).

Table 3-10 World Heritage Cultural Landscape inscriptions in each region

Region	No. of Cultural Landscapes in the List	%	No. of Cultural Landscapes in the List after 2005	%
Africa	13	15	8	26
Arab States	2	3	1	3
Asia and the Pacific	19	22	8	26
Europe and North America	44	52	10	32
Latin America and the Caribbean	7	8	4	13
Total	85	100	31	100

Source: Author compiled from the World Heritage List (2012)

²¹¹ Heike C. Alberts, and Helen D. Hazen, 'Maintaining Authenticity and Integrity at Cultural World Heritage Sites', *The Geographical Review*, 100/1 (2010), pp. 56-73.

²¹² <http://www.unesco.org/new/en/unesco/worldwide>

This regional imbalance of cultural landscape listings was pointed out in ICOMOS's 2004 report, *The World Heritage List: Filling the Gaps – An Action Plan for the Future*. This report especially highlighted the gaps in the listing on the World Heritage List of cultural properties, and cultural landscapes in particular, in the Asia-Pacific region.²¹³ This Euro-centrism of cultural landscape inscription was blamed for the lack of understanding and application of the World Heritage Convention and its practices in each region.²¹⁴ The report suggested that the concept of cultural landscapes is not yet well applied: 'even in the regions that have a long tradition of heritage lists, it is still the case that these lists often do not include assemblies of heritage assets, cultural landscapes or intangible qualities, all of which are now seen to be valid aspects of potential World Heritage.'²¹⁵

In fact, the concept of cultural landscape is somewhat new in Asian countries, where the concept is regarded as a normal part of life, so it could take some time to apply the theoretical construct of cultural landscape as a modern heritage practice within Asian cultural and political contexts.²¹⁶ Speaking of this, Fowler suggests that 'cultural landscape might require more sophisticated management than sometimes the case with relatively straightforward monuments.'²¹⁷ A comparative study of the characteristics of cultural landscape and heritage management practice in each region is required, not only to adapt it for each cultural area, but also to safeguard cultural diversity in the world.

The provisions of the 1964 Venice Charter underlie the concept of 'value' in modern heritage practice, especially those international heritage movements led by UNESCO. But it has been said by non-European scholars that the charter stands too closely by European cultural values, and that it is 'not sufficiently universal to be unequivocally deployed in societies outside Europe and European based cultures.' In terms of difference of heritage value between East and West, East Asian scholars usually think that Europeans mainly emphasise visual beauty, while East Asian

²¹³ ICOMOS, 'The World Heritage List: Filling the Gaps - an Action Plan for the Future. An Analysis by ICOMOS', (Paris: ICOMOS, 2005). pp. 38-44.

²¹⁴ Tiamsoon Sirisrisak, and Natsuko Akagawa, 'Cultural Landscape in the World Heritage List: Understanding the Gap and Categorisation', *City & Time*, 2/3 (2007), pp. 11-20.

²¹⁵ ICOMOS (2005), p. 40.

²¹⁶ Natsuko Akagawa, and Tiamsoon Sirisrisak, 'Cultural Landscapes in Asia and the Pacific: Implications of the World Heritage Convention', *International Journal of Heritage Studies*, 14/2 (2008), pp. 176 - 191.

²¹⁷ Peter J. Fowler, *World Heritage Cultural Landscapes 1992-2002*. ed. by UNESCO World Heritage Centre. Vol. 6, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2003), p. 22.

societies determine their values in relation to spiritual and naturalistic sensibilities, and that this is one of major factors that hinders East Asians' understanding of international discourses.²¹⁸

To correct the imbalance of world heritage listings based on a different attitude to heritage resources, there have been official declarations and protocols from Asia (for example, *China Principles* 2000, *Xi'an Declaration* 2005 and *Hoi An Protocol* 2009). These documents generally seek to balance traditional Asian ways of thinking with modern heritage practices by taking authenticity into account. The first challenge to conventional thinking in heritage conservation was the Nara document in 1994.²¹⁹ This is regarded as 'a tacit acknowledgement of the plurality of approaches to the issue of authenticity that it does not reside primarily in Western notions of intact fabric.' It is also a significant attempt to broaden an ethos of authenticity in order to embrace local traditions and intangible values, which clearly match concerns of international humanity and cultural diversity.²²⁰

However, it has been recognised that this 1994 Document has limits when it comes to applying this broadened concept of authenticity to everyday practice in heritage conservation in Asia. Some heritage fields in Eastern countries have misinterpreted the concept, or applied it incorrectly to their heritage projects and planning.²²¹ While the Nara Document emphasised cultural diversity, there were few attempts in the Asia-Pacific region to develop a discourse on authenticity, or to redefine what cultural diversity is from an Asian point of view. As a result, the concept of authenticity has been only applicable to international heritage practices, such as the listing and management of world heritage. Authenticity was not seen as a concept that could be utilised in practical terms to conserve and manage heritage at the national or local level in Asian countries. It was still seen as established from a Western point of view, so there have been difficulties in adapting it for conservation action due to differences of fundamental principle between two cultural areas.²²²

²¹⁸ Seung-Jin Chung, 'East Asian Values in Historic Conservation', *Journal of architectural conservation*, 11/1 (2005), pp. 55-70 (pp.68-69).

²¹⁹ UNESCO, *Nara Document on Authenticity* (Nara: UNESCO, 1994).

²²⁰ Ken Taylor (2004), p. 430.

²²¹ UNESCO Bangkok, *Hoi an Protocols for Best Conservation Practice in Asia: Professional Guidelines for Assuring and Preserving the Authenticity of Heritage Sites in the Context of the Cultures of Asia* (Bangkok: UNESCO Bangkok, 2009), p. 1.

²²² Su-Jeong Lee, 'Analytical Study on the Definition and Nature of Authenticity in Heritage Conservation', *Munhwajae Korean Journal of Cultural Heritage Studies*, 45/4 (2012), pp. 126-139.

As ‘loss of knowledge’, ‘urban renewal’, ‘infrastructure construction’, ‘cultural tourism’, ‘de-contextualisation’ and ‘compromising the spirit of place’ have become important issues in many Asian countries, there have been several discussions about the frequent threats to the conservation of authenticity in Asian heritage. There have been negative impacts on Asian cultural heritage:

- dismemberment of heritage sites, with resultant loss of integrity;
- dilapidation and structural deterioration of the fabric of the region’s built environment to the point where it can no longer adequately support the human uses for which it is intended;
- replacement of original components with counterfeit and non-indigenous technologies and materials;
- loss of the sense of place of the region’s heritage sites, through inappropriate reconstruction processes which homogenize their unique characteristics; and
- disenfranchisement of heritage from the traditions of community use.²²³

These indicative threats are systemic and complex, and have provoked considerable conflict between various stakeholders in heritage matters. Some impetuous approaches to solve these issues have had an adverse effect because of inadequate public understanding of the need to conserve heritage, while there has been inadequate localisation of stewardship responsibility over heritage resources.²²⁴

Interpreting Asian Cultural Landscape through the Lens of the International Context: Cultural Significance, Authenticity, and Sustainability

To overcome these problems by providing local guidelines, the *Hoi An Protocols*, compiled by UNESCO Bangkok in 2000 and revised in 2005 and 2009, extend and rectify the impact of the Nara document. As can be seen in the subtitle of the protocols, ‘Professional Guidelines for Assuring and Preserving the Authenticity of Heritage Sites in the Context of the Cultures of Asia’, they try to recognise diverse and enduring cultural identities in Asian countries, and to provide applicable guidelines for heritage practitioners working in Asia.²²⁵ The protocols’ strategically set ‘safeguarding of authenticity’ is the primary objective and requisite of conservation, so the document articulates the values of heritage, or value-led heritage, in defining and assessing

²²³ UNESCO Bangkok (2009), p. 3. (highlighted by the author)

²²⁴ Ibid. p. 13-14.

²²⁵ Ken Taylor (2009), pp. 7-31.

authenticity in an Asian context. The protocols recognize the value of cultural diversity and explain that respect to the full range of stakeholders is necessary for defining and safeguarding authenticity, as well as easing tensions between interest groups during conservation process. The protocols state that the conservation of heritage should and will always ‘be a negotiated solution reconciling the differing values of the various stakeholders’, and emphasise that this ‘negotiated state of mind’ is a value inherent in Asian cultural processes.²²⁶ The protocols are particularly concerned with ‘cultural landscape’, aiming to ‘underscore the inter-relatedness of practices for the conservation of physical heritage sites, intangible heritage and *cultural landscapes*.’²²⁷

Cultural Significance in Asian Context

Before discussing the idea of cultural landscape in an Asian context, the *Hoi An Protocols* link existing concepts of authenticity and integrity to the cultural significance of heritage, in terms of their value. Regarding cultural significance in heritage practice, the protocols refer to a series of definitions that draw considerably on the *Burra Charter*, though the concept of ‘cultural significance’ had been used in an East Asian cultural context before the protocols were published.²²⁸ The protocols adopt the concept of ‘cultural significance’, defined in Article 1.2 of the *Burra Charter* as ‘aesthetic, historic, scientific, social or spiritual value for past, present or future generations’ which is ‘embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.’²²⁹

China ICOMOS’s ‘Principles for the Conservation of Heritage Sites in China’ (2004) was the result of an international collaborative venture between China, Australia and the USA. It is a thoroughly documented report which complements and extends the understanding of cultural significance within a regional context. The *China Principles* share the view of cultural significance expressed in the *Burra Charter*, giving emphasis to the need for a thorough understanding of, and respect for, ‘the cultural significance of heritage sites’. However, the *China Principles* are more focused on the bureaucratic framework and the operational protocol of the conservation process.²³⁰ The document says that ‘significance’ is almost synonymous with

²²⁶ UNESCO Bangkok (2009), p. 4. (highlighted by the author)

²²⁷ Ibid. p. 2. (highlighted by the author)

²²⁸ Ken Taylor (2004), pp. 417-433.

²²⁹ UNESCO Bangkok (2009), Annex B; Australia ICOMOS (1999), Article 1.2.

²³⁰ Fengqi Qian, ‘China’s Burra Charter: The Formation and Implementation of the China Principles’, *International Journal of Heritage Studies*, 13/3 (2007), pp. 255-264 (p. 258).

‘value’,²³¹ and understands that cultural significance resides in the inherent values of a heritage site. Like the *Burra Charter*, the *China Principles* recognise that these inherent values of heritage consist of ‘historical’, ‘artistic’ and ‘scientific’ values (see Appendix D-2, section 2.3), from which cultural significance can be recognised.²³² Both start from the premise that cultural significance is a prerequisite in dealing with fabric authenticity, but the *China Principles* stress that the authenticity of an entire site should be the focus of conservation, and prescribe in detail the requirements of a bureaucratic framework, including implementation of four legal prerequisites which define and assert the physical authenticity of a site: demarcation of the site boundaries; erection of a plaque declaring the site’s status as an officially protected entity; creation of an archive for records; and designation of an organization or person dedicated to the management of the site.²³³ Social value is noted by the *Burra charter* as a factor of cultural significance, while the *China Principles* subsume it under ‘benefit to society’. A site’s social value or benefit derives its use, for example as material evidence of human and natural science (scientific research function); as a place of education, tourism, recreation or traditional custom where history and culture are the main themes (social function); or for enhancing the public’s artistic appreciation and creativity through a site’s aesthetic value (aesthetic function) (see Appendix D-2, section 4.2).²³⁴

Taking one step further, the *Hoi An Protocols* give emphasis to keeping cultural significance as a fundamental goal in heritage conservation, so that heritage practices ensure ‘all interventions and actions meet the test of *authenticity* in all respects.’ To make rational decisions about which elements should be conserved under any circumstances, or perhaps be sacrificed under exceptional circumstances, the protocols recommend practitioners to understand ‘the relative degree of significance’ of heritage resources. This degree of significance can be assessed on the basis of ‘the representativeness, rarity, condition, completeness and *integrity* and interpretive potential of a resource.’²³⁵

²³¹ Neville Agnew, and Martha Demas, eds., *Principles for the Conservation of Heritage Sites in China* (Los Angeles: The Getty Conservation Institute, 2004), p. 106.

²³² *Ibid.* pp. 71-72.

²³³ *Ibid.*, p. 76; Fengqi Qian (2007), pp. 255-264.

²³⁴ Neville Agnew, and Martha Demas (2004), p. 74

²³⁵ UNESCO Bangkok (2009), p. 7 (highlighted by the author).

Authenticity in an Asian Context

The application of the term authenticity in the *Hoi An Protocols* has developed from an international or Eurocentric discourse to a more practical concept based on notions of heritage in Asia: the *Hoi An Protocols* simplify a variety of qualifying factors concerning heritage ‘values’, which had originally been devised to verify authenticity in the Nara document of authenticity.²³⁶ Simplified names for the elements of authenticity are used: ‘location and setting’; ‘form and design’; ‘use and function’; and ‘immaterial qualities’. To make these dimensions of authenticity clear for heritage practitioners working in Asia, various aspects of heritage value are allocated to each dimension of authenticity. From these four dimensions of authenticity, the cultural significance of heritage can be derived (see Table 3-11). In order to guide Asian heritage practitioners measuring authenticity systematically on the basis of credible sources of information as the Nara document recommended, the protocols also suggest a check-list divided into ‘primary’ and ‘secondary’ sources. For example, to assess ‘historic’ aspects when identifying authenticity of heritage, the place itself, some primary documents such as land deeds, a census record or historic image and maps can be used as primary sources. To back these up, secondary sources such as chronologies, travellers’ accounts, histories and commentaries, diaries and correspondence can be considered. The protocols also list ‘social’, ‘scientific’, ‘artistic’, ‘analogy’ and ‘context’ aspects of sources as belonging to a matrix of the dimensions of authenticity, from which practitioners can assess the authenticity of resources and their significance (see Table 3-11 & Table 3-12)²³⁷.

Table 3-11 Dimensions of authenticity in an Asian context

Dimensions of Authenticity				
	Locating and Setting	Form and Design	Use and Function	Immaterial Qualities
Aspects	Place	Special layout	User(s)	Artistic expression
	Setting	Design	Use(s)	Values
	“Sense of Place”	Material	Associations	Spirit
	Environmental niches	Crafts	Changes in use over time	Emotional impact
	Landform and vistas	Building techniques	Spatial distribution of usage	Religious context
	Environs	Engineering	Impacts of Use	Historical associations
	Living elements	Stratigraphy	Use as a response to environment	Sounds smells and tastes
	Degree of dependence on locale	Linkages with other properties or sites	Use as a response to historical context	Creative process

Source: UNESCO Bangkok (2009), p. 8.

²³⁶ Regarding the relationship between the concept of authenticity and heritage values, the *Nara Document* understands authenticity is “as the essential qualifying factor concerning values.”; UNESCO, *Nara Document on Authenticity* (Nara: UNESCO, 1994), Article 10; <http://www.icomos.org/charters/nara-e.pdf>

²³⁷ UNESCO Bangkok (2009), pp. 7-10.

Table 3-12 Sources of Information on Authenticity

Sources of Information on Authenticity					
Primary Sources					
Historic	Social	Scientific	Artistic	Analogy	Context
<ul style="list-style-type: none"> • Place • Primary documents [land deeds, census records et.] • Inscriptions • Genealogies • Ancestral records • Historical Photos • Historical maps 	<ul style="list-style-type: none"> • Oral histories • Religious context • Socio-economic survey of current users • Demographic data • Records of clan, neighbourhood and other groups 	<ul style="list-style-type: none"> • Traditional indigenous knowledge • Archaeological investigations • Geophysical survey • Remote sensing imaging • Geometrical survey and photo-grammetry 	<ul style="list-style-type: none"> • Period artwork • Contemporary literature • Dated samples of materials and styles • Traditional crafts manuals and building guides • Patina 	<ul style="list-style-type: none"> • Ethnographic records • Ethnographic collections • Experimental studies 	<ul style="list-style-type: none"> • Spatial integrity • Degree of continuity of use • Socio-cultural context • Environmental • Trauma
Secondary Sources					
Historic	Social	Scientific	Artistic	Analogy	Context
<ul style="list-style-type: none"> • Chronologies • Travellers' accounts • Histories and commentaries • Diaries, correspondence 	<ul style="list-style-type: none"> • Analysis of continuity of use, occupation etc. • Studies of craft organization • Analysis of political consensus • Social commentaries 	<ul style="list-style-type: none"> • Quantitative and statistical analysis • Laboratory analysis • Dating methods • Material analysis • Engineering and structural studies • Mathematical modelling 	<ul style="list-style-type: none"> • Artistic commentaries and reviews • Stylistic analysis • Study of comparative sites and resources 	<ul style="list-style-type: none"> • Interpretative studies • Application of models such as nearest neighbour analysis • Studies of cultural antecedents 	<ul style="list-style-type: none"> • Surrounding spaces • Political context • Economic • Context of technological change

Source: UNESCO Bangkok (2009), p. 10.

Setting for the Sustainable Management of Cultural Landscape in Asian Context

With its holistic view of heritage values seen through the lens of authenticity, and its relevance to notions of heritage in Asia, the *Hoi An Protocols* provide instructive regional guidelines to manage 'cultural landscapes' in Asia. The document shares Western scholarly discourses, especially from the new cultural geographers' approaches, which aim to interpret or 'read' the landscape within one's own cultural process. This can be seen in the way that the document attempts to draw up an Asian way of interpreting and managing landscape.²³⁸ Taylor analysed the Eastern perspective on cultural landscapes, and suggested that Asian people understand landscape where 'the spirit of place resides as much in the meaning and symbolism of places and

²³⁸ David Lowenthal, 'European Landscape Transformations: The Rural Residue', in *Understanding Ordinary Landscapes*, ed. by Paul Groth and Todd W. Bressi (New Haven: Yale University Press, 1997), pp. 180-188; Denis E. Cosgrove (1984), p. 1.

their setting – *intangible values* – as it does in tangible physical fabric.’²³⁹ The *Hoi An Protocols* also put more emphasis on intangible values in cultural landscape, saying that they are integral for the effective safeguarding of authenticity. The document understands that cultural landscapes in Asia ‘reflect organising philosophies and perspectives of different cultures imbued with value systems, the traditional knowledge system and abstract framework which has been expressed in traditional ideologies such as cosmology, geomancy and *feng-shui*, animism, as well as traditional, technological and economic systems.’²⁴⁰ The protocols emphasise safeguarding not only the physical, human-made components of landscape, but also intangible aspects of landscape, because the tangible aspects we can see in landscape are ‘not only inextricably linked to but also arise from the natural geography and environmental *setting* of their respective cultures and serve as the *setting* for more intangible expressions of cultural traditions.’²⁴¹

We should note the use of the word, ‘setting’. This term is arguably derived from the *Burra Charter* (Australia ICOMOS) and the *China Principles* (China ICOMOS), which define ‘cultural significance’ in terms of their own cultural context and political environment. It is highly likely that the ‘setting’ shares common characteristics with the ‘condition of integrity’ defined by the UNESCO, for the usage of both concepts for the identification and safeguard of the functional and historical condition of the heritage site.²⁴² Both of these documents show different approaches to landscape as heritage between the West and the East. The *China Principles* frequently use ‘setting’ to indicate not just the natural environment, but also its invisible relationship between artefacts and their surrounding environment, which brings out the identity or ‘sense of place’. In comparison to the *Burra Charter*, the China document relates ‘setting’ to the concepts of cultural landscape and cultural significance, while the *Burra Charter* concentrates on physical aspects, describing them as ‘the area around a place, which may include the visual catchment.’²⁴³ In the English-Chinese glossary of the *China Principles*, the term ‘environment’ (环境 in Chinese) is given as a synonym for ‘setting’. When it comes to ‘cultural landscape’, the term has been translated in two ways, once as ‘humanistic + landscape (人文景观 in Chinese),

²³⁹ Ken Taylor (2009), pp. 7-31. (highlighted by the author)

²⁴⁰ UNESCO Bangkok (2009), p. 19.

²⁴¹ *Ibid.* p. 20.

²⁴² English Heritage defined ‘setting’ in the *Conservation Principles* as “the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape”, which seems to share common ground of the concept of ‘the condition of integrity’; English Heritage, *Conservation Principles Policies and Guidance for Sustainable Management of the Historic Environment* (London: English Heritage, 2008), p. 72; Jukka Jokilehto (2006), pp. 1-10.

²⁴³ Australia ICOMOS (1999), Article 1.12.

while the other is ‘humanistic + setting (人文环境 in Chinese)’.²⁴⁴ What can be inferred from these translations is that ‘setting’ may embrace the general notion of cultural landscape, reflecting how and why people have shaped their landscape or environment according to their own ideologies.²⁴⁵ The intangible aspects of ‘setting’ were highlighted at the 2005 ICOMOS expert meeting in the ancient Chinese city, Xi’an. After this meeting, ICOMOS and China ICOMOS issued the *Xi’an Declaration*, which says that the cultural significance of heritage derives not only from its physical presence and historic fabric but also from its setting, including ‘interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activates and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context.’²⁴⁶ The *China Principles* urge Asian heritage practitioners to integrate the setting of heritage sites, which contribute to their significance, to achieve the fundamental aim of conservation by maintaining the authenticity of the elements of the site as a whole, retaining for the future its historic information and all its values for future generations.²⁴⁷ As a legislative measure to control development around boundaries of sites and to conserve their tangible and intangible settings, both the *China Principles* and the *Xi’an Declaration* suggest demarcating the boundaries of heritage sites to establish a ‘buffer zone’ which reflect the significance and distinctive character of their setting or cultural landscape.²⁴⁸

Locating Asian Context of Cultural Landscape into Heritage Practice

‘Landscape is a book where various values are written.’ These values could be elicited through experience, reminiscence, and storytelling, from those who live in the landscape. However, it is still very challenging for heritage practitioners to know how to capture these values. Even more challenging is that recent heritage practitioners have been asked to respect the intangible nature of landscape, which should be analysed, understood and transmitted into management practice.²⁴⁹ As ‘different cultures have different ideas of what is and is not “authentic”, especially

²⁴⁴ Neville Agnew, and Martha Demas, eds. (2004), pp. 98-107.

²⁴⁵ Ken Taylor (2009), pp. 7-31.

²⁴⁶ ICOMOS, *Xi’an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas* (Xi’an: ICOMOS, 2005), Article 1.

²⁴⁷ Neville Agnew, and Martha Demas, eds. (2004), Article 2 & 24.

²⁴⁸ Neville Agnew, and Martha Demas, eds. (2004), Article 12; ICOMOS (2005), Article 6.

²⁴⁹ Anthony J. English, and Ellen Lee, ‘Managing the Intangible’, in *The Full Value of Parks: From Economics to the Intangible*, ed. by Deavid Harmon and Allen D. Putney (Oxford: Rowman & Littlefield Publishers, 2003), pp. 43-55 (p. 53).

in landscape,²⁵⁰ specialised approaches are required for each site in reading and conserving its authentic landscape.

In Asia in particular, non-material values in landscape are unarguably integral to recognising authentic meaning and a sense of place. The *Hoi An Protocols* provide guidelines for safeguarding cultural landscape in an authentic way, reflecting the often-heated debate between ‘Western principles’ and ‘Asian values’. The guidelines safeguard both tangible and intangible dimensions of cultural landscape through an understanding of ‘the organic relationship between the physical components of the landscape and the intangible practices and values which impart *cultural significance* to a landscape.’²⁵¹

In suggesting practical approaches to Asian cultural landscapes, the protocols list these ways of maintaining the authenticity of Asian cultural heritage and its intangible values:

- In Asia, the structuralist analytical approach towards assessing significance and maintaining authenticity that is characteristic of Western conservation practice needs to be nuanced by the metaphysical concepts which prefigure the construction of space throughout the Asia region. It should also be tempered by the region’s time-honoured traditions of practice.
- Conservation practitioners should not overemphasize the authenticity of the materials or physical substance of a resource to the extent that they overlook other equally or even more important dimensions of authenticity. Particularly within the context of living cultures the absence of the tangible elements does not mean that the phenomenon did not, or has ceased to exist. In living cultural traditions, what makes a relic authentic is not its form, but its function.
- The immaterial dimension of authenticity (for example, artistic expression, values, spirit, emotional impact, religious context, historical associations, sounds, smells and tastes and creative process) and sources of information about them are particularly important in regard to maintaining authenticity of cultural heritage in Asia.

²⁵⁰ Peter J. Fowler (2003), p. 16.

²⁵¹ UNESCO Bangkok (2009), pp. 20-21.

- Tangible cultural expressions of cultural heritage have their origins in the expression of intangible culture. We need to look for the expressions of intangible cultural heritage to guide us towards preserving the tangible heritage.²⁵²

In the light of particular perceptions of authenticity in Asian cultural heritage, the harmony between the material and immaterial dimensions of authenticity must be identified and managed in their continuity. The protocols say that the practitioner's objective should be 'to provide the form of stewardship for the resource that best ensures the continuity and long-term sustainability of all authentic attributes of the resource, be they material or immaterial.'²⁵³

The *Hoi An Protocols* include advanced practical guidelines for the conservation of Asian cultural landscapes and their authenticity in an Asian context. They suggest tools for identifying and documenting authenticity, safeguarding tangible and intangible aspects of landscape, and revitalising public involvement in conservation. Appendix D-3 is a selection of the approach to cultural landscape in the protocols.

This specific guideline is a result of on-going endeavour over the last ten years to upgrade regional approaches to Asian cultural landscapes. Based on this, the guideline has encouraged Asian countries to establish their own standards for safeguarding heritage landscapes. Asian practitioners have an opportunity to explore cultural diversity and authenticity, which had been an unclear concept in the Nara document.

In practice, the protocols' concepts and methodologies have served as a useful tool for the conservation by the local authorities of Hoi An, an ancient town in Vietnam. However, there are some limitations in the application of these guidelines to conservation practice so far as the community's awareness and participation in heritage conservation cannot fully support central and local governments' conservation efforts.²⁵⁴ Asian regions have a social demand for economic growth as cultural tourism increases, but they have also suffered from conflict because of the tension between development and conservation caused by the tourist industry. In order for the guidelines in the *Hoi An Protocols* to be influential in Asian heritage practice, government

²⁵² Ibid. pp. 11-12.

²⁵³ Ibid. pp. 11-12.

²⁵⁴ Mark Chang, 'A Review on the Results of Heritage Preservation in Hoi An since the Introduction of Hoi An Protocols', in *World Heritage Forum Korea 2011* (Hapcheon: ICOMOS-Korea, 2011), pp. 47-52.

support is necessary to provide reinterpretation of an international discourse matched to each nation's domestic situation.²⁵⁵ Well-modulated governance is also required, balanced between 'carrots, sticks and sermons' – or, in more academically sanctioned language, there must be incentivisation, regulation, and extension work, like offering incentives in the form of subsidies and grants or raising people's awareness.²⁵⁶ These should aim to achieve public goals through partnerships and flexible delivery instruments, rather than top down from a single government department.²⁵⁷

Summary

Chapter 3 reviewed the theory and practice of cultural landscape studies, as it has been established in the mainstream of international heritage fields in the last two decades. This theoretical foundation embraces diverse cultural perspectives on landscapes and provides a platform for today's dialogue between different cultures on the meanings of landscape. In this context, this review was expected to provide new perspectives and contribute to the development of a safeguarding framework on the conservation of Korean scenic sites, as it is the only policy for the conservation of landscape in heritage context in Korea. Abstracting from the above discussions in chapter 3, a number of key issues can be highlighted, which should be considered in the conservation prospects and challenges attached to cultural landscapes:

- The term 'cultural landscape' embraces a diversity of manifestations of the interaction between man and nature;
- Cultural landscape reflects organising philosophies and perspectives of different cultures imbued with value systems, traditional knowledge systems and an abstract framework which has been expressed in the traditional ideologies;
- Cultural landscape also reinforces our values, to inspire us and to reflect and reinforce our sense of identity;

²⁵⁵ Su-Jeong Lee (2012), pp. 126-139.

²⁵⁶ Marie-Louise Bemelmans-Videc, Ray C. Rist, and Evert Oskar Vedung, eds., *Carrots, Sticks, and Sermons: Policy Instruments and Their Evaluation: Policy Instruments & Their Evaluation* (New Jersey: Transaction Publishers, 1998); Joanna Collins, Gillian Thomas, Rebecca Willis, and James Wilsdon, 'Carrots, Sticks and Sermons: Influencing Public Behaviour for Environmental Goals', (London: Demos/Green Alliance, 2003).

²⁵⁷ Paul Selman (2006), p.18 & 129.

- This anthropological discourse on cultural landscape is in line with the widened notion of safeguarding heritage, from the protection of monumental property to recognition of the living heritage of indigenous people and their knowledge, the spiritual wealth of humankind, and the complex relationships between man and nature which aim to sustain ecological and cultural diversities;
- In establishing schemes for conserving landscapes, a clear understanding of multiple values, especially intangible values from local knowledge, should be developed with the strong participation of indigenous people living in the landscape in order that they can consolidate their own cultural landscape with appropriate training and supervision;
- ‘Cultural significance’, ‘authenticity’ and ‘integrity’ are critical guiding concepts, offering a framework for conserving cultural landscape, in ways that these concepts could contribute to gauging the specific quality and the uniqueness of various values of the site;
- The structuralised analytical approach towards assessing significance and maintaining authenticity and integrity that is characteristic of Western conservation practice needs to be nuanced in Asia by the metaphysical concepts which prefigure the construction of space throughout the region. It should also be tempered by the region’s time-honoured traditions of practice. Conservation practitioners should not overemphasize the authenticity and integrity of the materials or physical substance of a resource to the extent that they overlook other equally or even more important dimensions of authenticity and integrity.

Chapter 4
Historical Framework:
the Korean Way of Reading Landscape

Chapter 4

Historical Framework: the Korean Way of Reading Landscape

As reviewed in the last chapter, international debate about attitudes to heritage landscape have gradually shifted, especially in Asian countries, to setting standards based on their own value-based systems, traditional knowledge systems and abstract frameworks. Heritage discourses of authenticity and cultural significance, and theories of cultural landscapes, all accept the premise that values cannot be isolated from their cultural background. Cultural landscapes that have evolved in the Asian context reflect exquisitely the interaction between people and their environment, not simply as a tangible cultural product, but as a result of cultural processes with associated intangible values.¹

Under the influence of World Heritage, which has dominated heritage discourse in Korea since the endorsement of the World Heritage Convention in 1988, conservation of heritage landscape in Korea has marked the crossroads of Korean and international values. In order to meet World Heritage's standards, Korean heritage policies had to distinguish between cultural value and natural value in respect of their identified World Heritage values. This separation of culture and nature began a conflict between traditional perspectives on landscape and international (that is, Western) approaches to heritage landscape, in terms of the policy and management of heritage landscape in Korea, especially for scenic sites.

Although there have been some cross-cultural misconceptions about the term 'cultural landscape' in the past, it is heartening to see that we are finally telling the same story: that of the relationship between humans and nature, and of the different perspectives from which that relationship can be seen. Different cultures have different ideas of what is and is not 'authentic', especially in landscapes,² whose authenticity is strongly related to the human experience of appreciating or using it. To read the authentic meaning of Korean landscapes, the Korean view of nature in its historical and social contexts must be understood. Korea's highly developed landscape languages,

¹ Ken Taylor, 'Cultural Landscapes and Asia: Reconciling International and Southeast Asian Regional Values', *Landscape Research*, 34/1 (2009), pp. 7 - 31.

² Peter J. Fowler, *World Heritage Cultural Landscapes 1992-2002*. ed. UNESCO World Heritage Centre. Vol. 6, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2003), p. 16.

with symbolic and metaphorical allusions, provide a distinctive contribution to the understanding of authenticity as a living and evolving concept in a culturally diverse context.

This chapter aims to explain the traditional Korean values of nature which have framed the country's view of its landscapes. In order to present the most important characteristics of these values, three representative academic perspectives on cultural landscape, exploring the morphology of landscape, landscape as symbols and landscape as a place, have been applied to answer the research question: 'What is the traditional Korean view of landscape?'

Morphology of the Korean landscape

If landscape is the result of 'combined works of nature and of man', and an inseparable environment of our living places, it is essential to begin with the physical components which compose and characterise distinctive Korean landscape. This reflects the concerns of Sauer and the academic discourse of the Berkeley School, which emphasised the visible form of landscape morphology, reading cultural forces as a geographical agent which shapes what we see.

Korea is widely known as a land of beautiful landscapes. A peninsula with both a continental and marine climate, Korea's main landscape is formed by mountains high and low. Clear water flows in abundance in the valleys and four distinct seasons help create a beautiful landscape that merits the expression *Geumsu Gangsan* (錦繡江山), 'a land of picturesque rivers and mountains as if embroidered on silk.' Over 5,000-year-long history, Koreans have chosen to adapt to nature; they were satisfied with enjoying the surrounding scenery, building simple pavilions in natural locations or 'borrowing' mountain scenery within their gardens. The reason why a more elaborate visual landscape did not develop may be because of their profound love of the intrinsic worth of nature. Likewise, in their settlements, Koreans have created diverse 'organically evolving landscapes', such as agricultural, forestry and fishery landscapes, through their own patterns of awareness, behaviour and techniques within their surrounding environment.³

³ Ja-Ock Guh, 'Up-to-Date Significance of Korean Conventional Agriculture', *Study of Agricultural History*, 8/3 (2009), pp. 157-207.

CLIMATE

Typically, the Korean climate is characterised by four distinct seasons, with a hot and humid summer and a severely cold winter, despite its geographical location at a temperate latitude. Though the average annual temperature is 10-15°C, the hottest month of August rises to 23-26°C. January, the coldest month, drops to between -6 and -7°C. Inland, from south to north, the average temperature variation is large. Situated in a monsoon region, Korea's precipitation is spread unevenly throughout the year and throughout the country (see Figure 4-2). The heaviest rainfall normally falls during three months in summer, from July to September. In those three months, about 60 per cent of the total rainfall falls, with an average of about 500mm in the northern part of North Korea and about 1,800mm in the southern part of South Korea.⁵



Figure 4-2 Spring, summer, autumn and winter of Hoeryongpo of Yecheon, Scenic Site No. 16. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

FLORA AND FAUNA

Given the range in latitude, Korea flora is varied with 4,577 native plant species including 393 endemic species. Coniferous forests stretch throughout the area between 1,500 and 2,500m above sea level in the northern part of the Korean peninsula, and a combination of coniferous and broadleaf forests spread out in some northern regions and in the central areas. Deciduous broadleaf trees, which represent Korea's natural forest vegetation, are found mostly in the central

⁵ Information on Korean Climate from Korea Meteorological Administration (<http://www.kma.go.kr>)

region. The range of fauna is also diverse with 1,463 species of vertebrates, 905 species of fish, 41 species of amphibians and reptiles, 417 species of birds, 100 species of mammals and 11,853 species of insects.

Korean symbolic landscape: philosophical and religious backgrounds

Korean values, manifest in different schools of philosophy as well as practical knowledge, are a substantial subject. What is presented here is not a complete account of the whole topic, but rather a select few elements directly relevant to the theme of this thesis. 'Views of nature (自然觀, k. *jayeongwan*)', filtered through Korean cultural values, have been developing over thousands of years. Views of nature embody a way of thinking that is formed in the process of human adaptation to the natural environment. Koreans have traditionally considered nature to be a motherly being that takes care of humankind, and it follows that they have worked hard, in accordance with the principles of nature, to secure a stable living. Nature has been seen as both that comforting maternal figure and an eternal spiritual essence, so the indigenous religion of Korea has been centred on the worship of nature: life would not be possible unless the principles of nature were respected.⁶ Views of nature have provided the basis for adaptation to the external world, including our surrounding landscapes, so the characteristics, preferences and motivations of human towards the landscape depend on different views of it.⁷

Values are relative, and can be different from group to group, from person to person. The values of people embody the character of the landscape because they have shaped it themselves, and continue to live in it.⁸ In particular, in East Asian countries, natural landscape and human thought are inseparable, so it can be said that Koreans have considered nature as thought, and thought as nature. Before exploring how Koreans value their landscape differently from others, it is essential to understand the origins of traditional Korean views of nature, which have profoundly influenced Koreans' way of seeing their landscape.

⁶ Kyung-Hyun Min, *Korean Gardens* trans. Halla Kim (Seoul: Borim, 1992), pp. 30-32.

⁷ Feng Han, 'The Chinese View of Nature: Tourism in China's Scenic and Historic Interest Areas' (unpublished doctoral thesis, Queensland University of Technology, 2006), p. 57.

⁸ Ken Taylor (2009), pp. 7 - 31.

Korean views of nature have generally been formed under philosophical and religious influences, while the Korean pursuit of the ideal world has been greatly influenced by the distinctive natural environment.⁹ These views have emerged from metaphysical thinking, represented by the ideas of seclusion and immortality, *Yin-Yang* and the Five Elements theory, *Feng-shui* theory, and three religions, Confucianism, Buddhism and Daoism. Each belief has its own way of thinking and way of living, but they show similarities in their perspective on nature, in that they recognise nature as a living thing. They all see nature not as a separate entity, but as a living organism that interacts mutually with human beings, together pursuing oneness in the end. This parallels universal views of nature in East Asia, and relates to the developing study of landscape ecology.

UNITY OF MAN WITH HEAVEN (天人合一)

From ancient times, East Asians living in temperate and monsoon climates have been a primarily agricultural society. They have adapted to changeable natural conditions, seeing nature as an object of respect and awe. This fear of natural phenomena has made humans aware of nature as ‘a living thing’, which should be recognised and responded to.¹⁰

One of the most representative of Asian philosophies regarding this view is the concept of ‘the Unity of Man with Heaven (or Nature) (天人合一, k. *cheon in hap il*, c. *tian ren he yi*)’. The Unity of Man with Heaven is about the relationship between nature and man, which stems from ancient Chinese philosophy. In Chinese philosophy, *tian* (天, k. *cheon*) and *ren* (人, k. *in*) have multiple meanings. The objective meaning of *tian* is heaven or sky and *ren* is human beings. On the other hand, *tian* may mean God or highest ruler, *ren* may indicate oneself or one’s will, so these meanings could be roughly interpreted as heaven and man, or more broadly, nature and man. The Unity of Man with Heaven means that their interactions form a totality of the world and operate under a certain, unified law: they are controlled by the same forces. It describes the oneness or harmonious relations between man and nature, subject and object as well as mind and

⁹ Woo-Kyung Sim, ‘Background of Korean Traditional Landscape Architecture’, in *Korean Traditional Landscape Architecture*, ed. Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 15-56 (pp. 24-25).

¹⁰ Duk-Hyun Kim, ‘Traditional Views of Nature’, in *Korean Historical Geography*, ed. The Association of Korean Cultural and Historical Geographers (Seoul: Purungil, 2011), pp. 179-225 (p. 192).

body, which together represent an organic naturalism and an organic manner of thinking in East Asia.¹¹

Based on these interpretations, the concept of the Unity of Man with Heaven has played a pivotal role as the greatest contribution of Asian culture to humanity with regard to nature. The concept starts from man and follows the line of gradual amplification of man to family to society and finally to nature. This process consequently forms an organic cosmological picture. The Unity of Man with Heaven implies that everything is generated according to the mutual responses between man and nature. This is claimed in the Book of Changes (易經, k. *Yukgyung*, c. *I Ching*), which expresses the essence of East Asian philosophies. It says ‘production and reproduction is what is called *yi* (the process of change: 易) ... [Therefore] the great attribute of Heaven and Earth (or nature) is giving and maintaining life.’¹² Nature as the source of generation involves the principles of all things, such as giving life to all things with no end, and affecting the movement of all things, even their extinction.¹³ In addition, the book says ‘Heaven (or nature), in its motion, (gives the idea of) strength. The gentleman (君子, k. *gunja*, c. *junzi*), in accordance with this, nerves himself to ceaseless activity’,¹⁴ which means that human society should move forward and man should improve himself due to the necessity of keeping up with the unending vitality of nature.¹⁵ In today’s terminology in the environmental crisis, the Unity of Man with Heaven has been interpreted as indicating that human activities, including their architectural creations, should be integrated within natural patterns and processes so that sustainability can be achieved.¹⁶

¹¹ Xiangqiao Chen, and Jianguo Wu, ‘Sustainable Landscape Architecture: Implications of the Chinese Philosophy of “Unity of Man with Nature” and Beyond’, *Landscape Ecology*, 24/8 (2009), pp. 1015-1026 (p. 1017); Jianguo Wu, ‘Integrating Nature and Culture in Landscape Ecology’, in *Landscape Ecology in Asian Cultures*, ed. Sun-Ke Hong, et al. (Tokyo: Springer, 2011), pp. 301-321 (pp. 311-313).

¹² Book of Changes (*I Ching*: 易經) has been one of Confucian texts as one of the Five Classics. Its symbolic manifestations of the real universe are a fundamental and core idea for East Asian philosophies; the *Xi Ci* (繫辭) chapter in *I Ching* (Book of Changes: 易經): ‘生生之謂易 ... 天地之大德曰生’; Chinese Text Project (<http://ctext.org/>).

¹³ Wu-Lun Jin, ‘Tian Ren He Yi and Sheng Cheng Bian Yi 天人合-與生成變易’, *Journal of East Asian social thoughts*, 16 (2007), pp. 263-283.

¹⁴ The section on *Qian* (乾) in the *Xian Zhuan* (象傳) chapter in *I Ching* (Book of Changes: 易經): ‘天行健, 君子以自強不息’; Chinese Text Project (<http://ctext.org/>).

¹⁵ Tang Yi-jie, ‘On the Unity of Man and Heaven’, in *Man and Nature: The Chinese Tradition and the Future*, ed. by Tang Yi-Jie, et al. (New York: University Press of America, 1989), pp. 13-24 (p. 15).

¹⁶ Jianguo Wu (2011), p. 311.

The Unity of Man with Heaven is the unifying theme of several ancient Asian philosophies and cultural traditions. In such metaphysical thinking, the major tenet consistent with the concept in Confucianism and Daoism instructs people to be in harmony with the rhythms of nature. The concept of the Unity of Man with Heaven underlies indigenous Asian beliefs and can be found in all major Asian philosophies and religions, such as Buddhism, *Yin-Yang* and *Feng-shui* theories. In addition, Respect for Heaven (敬天思想, k. *Gyeongcheonsasang*), according to which life and death of humans depend on the way of Heaven, and human death is a return to the heavenly world or nature, is the backbone of the Korean consciousness structure. This has been a pivotal ideology, embedded in traditional Korean landscape culture.

Geographic Cognition centred on Mountains

The concept of Unity of Man with Heaven (or Nature) has strongly affected Koreans' traditional perspective on their surrounding natural environment. Compared with East Asian views of nature, Korean views were characterised by spatial awareness, centred on mountains. Human life has traditionally been understood in terms of 'horizontal space', as an experience of time passing.. However some particular transcendent experiences, such as birth, death, or life change from spiritual enlightenment, are widely related, particularly in Asian culture, to 'vertical space' as the medium through which the earth is linked to the sky, and humans to Heaven. For Koreans, these experiences of vertical space have centred on mountains. In Korea, where mountains can be seen from anywhere, these transcendent experiences in myths and legends have been set in those mountains, whose presence is innate in Koreans and a part of their nature. For them, mountains equate to nature or Heaven as a spiritual guide, and mountains represent a fundamental element of perception, thinking and behaviour regarding their surrounding landscapes.¹⁷

Mountain Veneration: Mountain Spirit Belief

As Korea is a mountainous country, belief in 'mountain spirits (山神, k. *Sansin*)' is still widespread, along with mountain worship. Ancient Koreans believed that high mountains, regarded as the closest to Heaven, projected holy images and were believed to encompass diverse changes in human life cycle. Mountain spirits, human-like gods who do not die, were thought to

¹⁷ Duk-Hyun Kim (2011), p. 192.

live in the mountains.¹⁸ Their veneration is described in the myth of Dangun, who was the legendary founding father of Korea's first kingdom, Gojoseon (2,333 BC-108 BC). This myth is recorded in *Samgukyusa* (Memorabilia of the Three Kingdoms: 三國遺事), written by the Buddhist monk Iryeon (1206-1289) in 1281.

In ancient times Hwanin (Heavenly God) had a young son whose name was Hwanung (the son of Heavenly God and the father of Dangun). The boy wished to descend from Heaven to live in the human world. His father surveyed the **three highest mountains** and chose **Taebaeksan Mountain** [now Myohyangsan Mountain in North Korea] as a suitable place for his heavenly son **to bring happiness to human beings**. Therefore he gave Hwanung three heavenly seals and dispatched him to rule over the people. With three thousand of his loyal subjects, Hwanung descended from heaven and appeared under *Sindansu* (the holy tree: 神壇樹) on [the top of] Taebaeksan Mountain. He named the place *Sinsi* (the city of god: 神市). He was the **Heavenly King** Hwanung. He led his ministers of wind, rain and clouds in teaching the people more than 360 useful arts, including agriculture and medicine, inculcated moral principles and imposed a code of law.¹⁹

In this case, *sindansu* may indicate not only a single tree, but also a sacred grove.²⁰ The myth asserts symbolic identity between the natural features, mountain, tree and grove, that the son of the Heavenly God descended to, and this may be the source of the idea of 'the Unity of Man with Heaven'. Dangun, the son of Hwanung and the founder of Korea, was believed to have come back to *Asadal* Mountain at the age of 1,908, after he had governed Gojoseon for 1,500 years

¹⁸ David A. Mason, 'A Study of Korea's Mountain Spirit (*San-Sin*) and Its Relationship with Korean Buddhism' (unpublished doctoral thesis, Yonsei University, 1997), p.18-19.

¹⁹ Ilyon (一然, 1206-1289), The chapter *Gii* (Wonder: 紀異) 1 in Vol. 1 of *Samgukyusa* (Memorabilia of the Three Kingdoms, 1281): '庶子桓雄 數意天下 貪求人世 父知子意 下視三危 太伯 可以弘益人間 乃授天符印三箇 遣往理之 雄率徒三千 降於太伯山頂[即太伯 今妙香山] 神壇樹下 謂之神市 是謂桓雄 天王也 將風伯雨師雲師 而主穀主命主病主刑主善惡 凡主人間三百六十餘事 在世理化'; Ilyon, *Samguk Yusa: Legends and History of the Three Kingdoms of Ancient Korea*. trans. Tae-Hung Ha and Grafton K. Mintz (Seoul: Yonsei University Press, 1971). p. 32; National Institute of Korean History (<http://db.history.go.kr>) (highlighted by the author)

²⁰ Je-He Im, 'Korean Tradition of the Mountain Worship and the Transmission of the Mountain Spirit Worship', in *Mountains and Korean Culture*, ed. Jong-Seong Kim (Seoul: Sumun Press, 2002). p. 37.

and became a mountain spirit.²¹ and the myth of Dangun became the first myth of mountain spirits.²²

According to traditional Korean beliefs, mountains have a spirit, and those who climb or live beneath them receive that spirit and experience a deepening of their humanity.²³ While Buddhism became established in Korea by absorbing and re-defining indigenous Korean beliefs, and it acknowledged the traditional Korean belief of mountain worship. In order to incorporate the worship of mountain spirits into Buddhism, temples were built in the same locations where their worship had taken place. Traces of that worship can be still be found in Buddhist temples, of which there are approximately 3,000 in Korea. 95 per cent of them have either a *Sansingak* (mountain spirit shrine: 山神閣) or a *Sansintaenghwa* (Buddhist-style mountain spirit painting: 山神幀畫). The mountain spirits are worshipped together with other Buddhas. Generally, a *Sansingak* is located in the rear area of the temple, within the boundary wall (See Figure 4-3). As most old Korean temples are built on mountain slopes, this means that the *Sansingak* is uphill from the other halls of the temple, placing the *Sansintaenghwa* on a higher elevation than the Buddha statues. This may suggest that the highest respect is paid to mountain spirits in that they are placed 'above' all the Buddhas.²⁴

As seen in the myth of Dangun, a tree and a grove were recognised as symbols of holy spirits. Koreans thought that trees and groves were an extension of *Sansingak*, because they understood mountain spirits dwelled in each tree: each tree and grove is a home for a mountain spirit. Following this traditional belief, carpenters carried out a ritual for a mountain spirit (*Sansinje*: 山神祭) before cutting trees. If they had an accident while cutting trees without using the ritual, they held one immediately to appease the mountain spirits. When making a grave after one's parents passed away, when destroying trees around the grave was unavoidable, the first step was

²¹ Ilyon (一然, 1206-1289), The chapter *Gii* (Wonder: 紀異) 1 in Vol. 1 of *Samgukyusa* (Memorabilia of the Three Kingdoms, 1281): '周武王卽位己卯 封箕子於朝鮮 壇君乃移於藏唐京 後還隱於阿斯達爲山神 壽一千九百八歲'; Ilyon, *Samguk Yusa: Legends and History of the Three Kingdoms of Ancient Korea*. trans. Tae-Hung Ha and Grafton K. Mintz (Seoul: Yonsei University Press, 1971). p. 33; National Institute of Korean History (<http://db.history.go.kr>) (highlighted by the author)

²² Je-Hae Im (2002), p.18 & 24.

²³ Jang-Tae Keum, 'Mountains in Korean Thought', in *Korean Cultural Heritage: Thought and Religion*, ed. Juoungwon Kim (Seoul: Korea Foundation, 1996), pp. 36-41 (p.40).

²⁴ David A. Mason (1997), p.76-77.

to hold the ritual for mountain spirits. When holding a memorial service for one's ancestors at the grave, again the ritual always took place first.²⁵

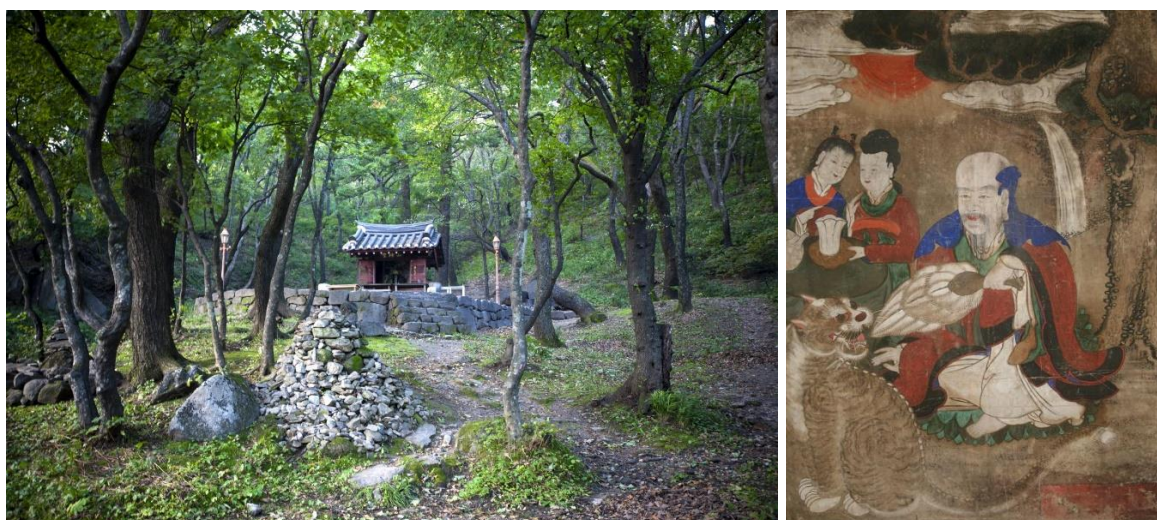


Figure 4-3 (left) *Sansingak* (Mountain Spirit Shrine) in the designated area of the Olden-day Path in Daegwallyeong Pass in Gangneung, Scenic Site No. 74. This shrine is situated on the *Baekdudaegan* mountain range; (right) *Giwonsa Sansindo* (Painting of a mountain spirit at Giwon Temple: 地藏菴山神圖), Cultural Property of Seoul No. 45. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

Baekdudaegan Mountain Range

Korea is a mountainous country, 70 per cent of whose territory is covered with mountains. Mountains are a fact of life in Korea. Before cities developed, the life cycle of the Koreans revolved around mountains. They were born in the mountains, lived there, and eventually were buried there.²⁶ Considering the fact that Koreans have traditionally treated their landform as very important, it is not beyond reason to see that the way of recognising the landscape by Koreans has been centred on the mountains.

In *Okryonggi* (the Record of Jade Dragon: 玉龍記) written by Doseon (道詵, 827~898), a monk in the Goryeo Dynasty (918-1392), we read, ‘our country rises at Baekdusan Mountain and ends at Jirisan Mountain, and is thus a land of water sources and tree stems. It has blue as its body and black as its mother; therefore, [we] shall worship the colours of blue and black.’²⁷ This refers to

²⁵ Je-Hae Im (2002), p.19 & 37.

²⁶ Jang-Tae Keum (1996), p.36.

²⁷ Kim Jong-Seo (金宗瑞, 1383-1523) *et al.*, Vol. 26 on September 1357 (according to lunar calendar) of the ‘King Gongmin (r. 1351-1374) Chronicles 1’ in *Goryeosa jeoryo* (The Condensed History of Goryeo: 高麗史節要, 1452): ‘戊申 司天少監 于必興, 上書言, “玉龍記云, ‘我國始于白頭, 終于智異, 其勢, 水根木幹之地. 以黑爲父母以青爲身.’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

the recognised landform of Korea, seeing Baekdusan Mountain, which is located in the far north of the Korean Peninsula, as the territorial root (symbolised by water, north, source, mother and black). From Baekdusan Mountain, the ‘flow’ of the contiguous mountain ranges (symbolised by tree, east, stem, body and blue) extends to Jirisan Mountain, which is located in the southern region of Korea. Based on this traditional recognition of mountain ranges, which ‘flow’ from the north to south without crossing valleys or streams as the central axis of the Korean Peninsula, Koreans have understood the national territorial structure as one entire system, which is called *Baekdudaegan* (白頭大幹).²⁸

Recognition of the shape of the Korean peninsula in terms of the *Baekdudaegan* mountain range was more widely articulated in the Joseon Dynasty, judging from the fact that much literature about the *Baekdudaegan* was published after the middle of the Joseon era. The first reference was by Yi Ik (李瀼, 1681-1763) in his series of encyclopaedic records, which were named after his literary name of *Seongho*. In *Seonghosaseol* (miscellaneous explanations of Seongho: 星湖僊說, c. 1760), he explained the symbolisation of this mountain range, but called it *Baekdugeonggan* (白頭正幹).

Baekdusan Mountain is the root of our mountain ranges ... As the huge mountain range generally starts from Baekdusan Mountain and becomes Taebaeksan Mountain in the middle, and finishes at Jirisan Mountain, it seems to have been worthy of that name in the past. From the fact that there have been great figures born in this area, it can be said that the area is the repository of great figures.²⁹

In *Paldochongron* (the general introduction to the whole country: 八道總論) of *Taekriji* (the book for the settlement selection: 擇里志, 1751), written by Yi Jung-Hwan (李重煥, 1690~1756), he described the mountain range stemming from the Kunlun mountains in China ‘running’ to the east, and becoming Baekdusan mountain, which became the head of the Korean

²⁸ Duk-Hyun Kim (2011), p. 201.

²⁹ Yi Ik (李瀼, 1681-1763), The section on *Baekdugeonggan* (白頭正幹) in the *Cheonjimoon* (The Gate of Heaven and Earth: 天地門) chapter in Vol. 1 of *Seonghosaseol* (Miscellaneous Explanations of Seongho: 星湖僊說, c. 1760); Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

ranges. The notion of *Baekdudaegan*, that it is ‘running (走, 行)’, stretches not only to islands scattered in the South Sea, but also to Mount Hallasan on Jeju Island.³⁰

The understanding of national territorial structure in an organised way was made more concrete by Shin Kyung-Joon (申景濬, 1712-1781)’s *Sangyeongpyo* (the table of Korean mountains: 山經表, c. 1770) (See Figure 4-4). *Sangyeongpyo* presents the location of Korean mountains categorised into 15 mountain ranges: 1 *Daegan* (large system of mountains: 大幹), 1 *Jeonggan* (original system of mountains: 正幹) and 13 *Jeongmaek* (original range of mountains: 正脈). In this categorisation, both *Daegan* and *Jeonggan* stem from Mount Baekdusan, and the *Jeonggan* and thirteen *Jeongmaek* ranges branch off from *Daegan*, so *Sangyeongpyo* perceives all Korean topography as emerging from the *Baekdudaegan* range. The *Jeonggan* and *Jeongmaek* ranges are distinguished by the large rivers which flow from them. All 13 *Jeongmaek* ranges are symbolically associated with these rivers.³¹ The table was arranged like a genealogy, in which all ‘running’ branched mountain ranges stopped at the rear of government offices of local towns (see Figure 4-5). This is a consequence of those views of nature which understand it as a living thing. This traditional geographical thought, centred on the mountain ranges, has strongly affected the formation of common and differing features of administrative, cultural and living style between regions. It exists in substance in terms of geography and no doubt in the spirit of the Korean people as well (see Figure 4-6).³²

³⁰ Yi Jung-Hwan (李重煥, 1690-1756), ‘Preface of the chapter *Paldochongron* (the general introduction of the whole country: 八道總論)’ in *Taekriji* (the book for the settlement selection: 擇里志, 1751): ‘崑崙山一, 技行大漠之南東, 爲醫巫閭山, 自此大斷, 是爲遼東之野. 渡野起爲白頭山, 卽山海經所謂不咸山, 是也 精氣北走千里, 挾二江向南爲寧固塔, 背後抽一技, 爲朝鮮山脈之首.’; Jung-Hwan Yi, *Taekriji*. trans. Ik-Seong Lee (Seoul: Eulyoo Press, 2002). p.31.

³¹ Jong-Hyuk Kim, ‘The Interpretation of Sangyeongpyo Based on Cultural Geography’, *Journal of Cultural and Historical Geography*, 14/3 (2002), pp. 88-92.

³² Yeong-Kook Choi, ‘Baekdudaegan, the Central Axis of the Korean Peninsular: The Path toward Management Strategies Regarding to Its Concepts’, in *Ecological Issues in a Changing World: Status, Response and Strategy*, ed. by Sun-Kee Hong, et al. (Dordrecht: Kluwer Academic Publishers, 2004), pp. 355-383 (pp. 355-356).

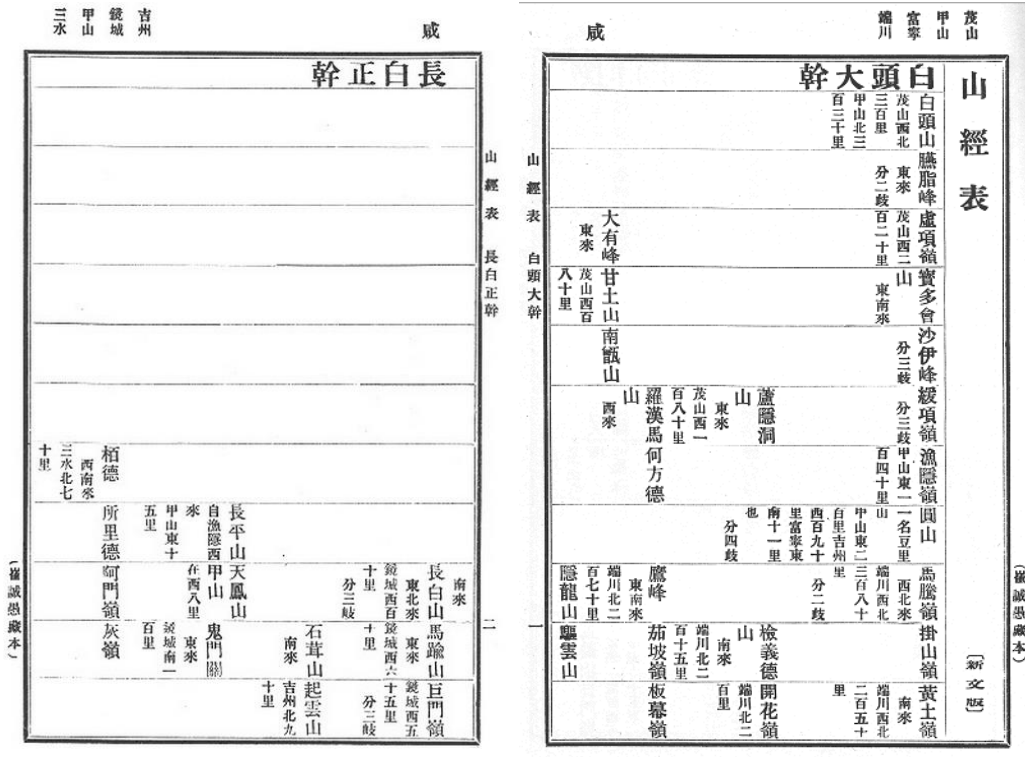


Figure 4-4 *Sangyeongpyo* (the location table of mountain ranges: 山經表), c. 1770 (Source: Gyeong-Jun Shin, *Sangyeongpyo*, photographic edition. (Seoul: Pureunsan, 1990), pp. 1-2)

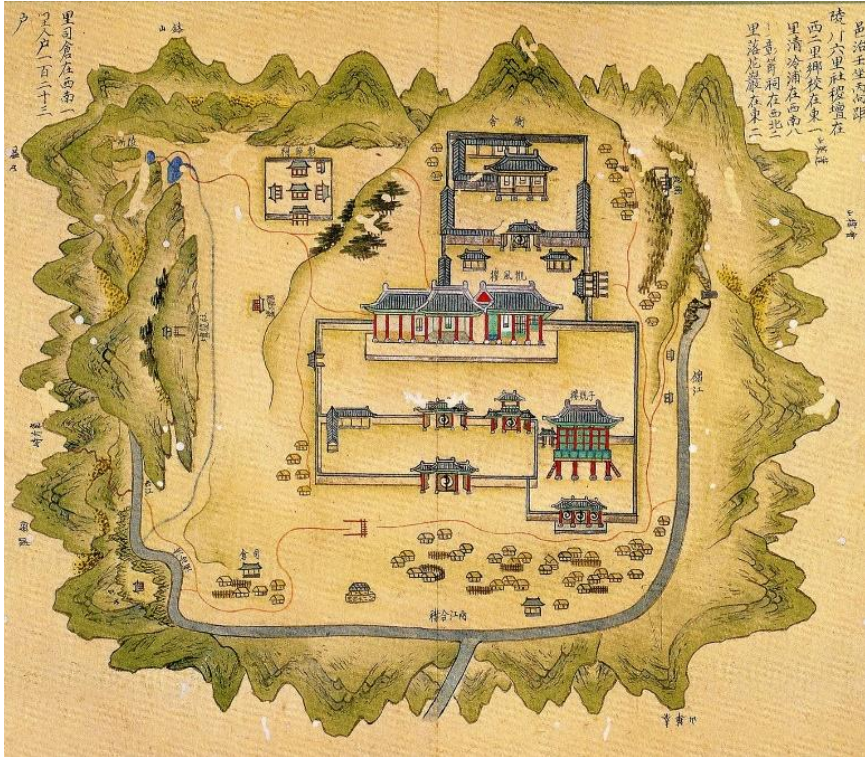


Figure 4-5 *Eupchi-do* (邑治圖) in *Woljung-do* (越中圖) (c. 1820), Bundang, The Academy of Korean Studies.; In the map, the mountain, which surrounds the local government office of Yeongweol District, is branched from *Baekdudaegan* Mountain Range. (Source: The Academy of Korean Studies, Selected Items from the Jangseo-gak Collection. (Bundang: The Academy of Korean Studies, 2009), p. 179.)



Figure 4-6 (left) Ulsanbawi Rock, Scenic Site No. 100, located in *Seorak Mountain*, which is in the middle of *Baekdudaegan*. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); (right) *Gyejogul* (the Hermitage of Gyejo) in *Geumgangsaguncheop* (Album of the Four Districts of Geumgangs Mountain, by Kim Hong-Do, 1788), Privately Owned (Source: <http://arts.search.naver.com/>); There is a Korean folktale about *Ulsanbawi*. A mountain spirit who wanted to make the mountaintop of *Geumgang Mountain* summoned big rocks from all over the country. A big rock in *Ulsan* also went up along the *Baekdudaegan* to the North, and took a rest in *Seorak Mountain* for a night. The next day, the rock heard that the mountaintop had already been completed the night before. The rock from *Ulsan* was deeply regretful. Seeing this, a mountain spirit recommended the rock to stay in *Seorak Mountain* as the mountain also had beautiful scenery. The rock thus settled on *Seorak Mountain* until now, and was called *Ulsanbawi* (*bawi* means rock). The painting on the right depicts *Ulsanbawi*, painted by Kim Hong-Do after his trip to Geumgangs Mountain in 1788.

In Koreans' geomantic thought, mountain ranges were regarded as *Yin* (陰, (-), k. *eum*) in character, whereas streams are *Yang* (陽, (+), k. *yang*). Korean views on nature tended to explain all natural and social phenomena through a harmony of *Yin* and *Yang*, which is in line with the Unity of Man with Heaven, so it is a matter of course that the names of mountain ranges are based on those of nearby rivers.³³ On the premise that 'mountain ranges divide streams', which differs from the typical geographical conception of a mountain range today, Koreans thought that mountain ranges shape a watershed. In other words, and mountains became a water source, thereby basins are developed. Therefore, regional boundaries and characteristics of the districts in Korea are almost identical with the line of ridges of mountain ranges.³⁴

³³ In-Choul Zho, 'The Feng Shui (Pungsu) of Mt. Bukhansan: Energizes the Mountains of Seoul', *Koreana*, 18/1 (2004), pp. 4-9.

³⁴ Yeong-Kook Choi (2004), pp. 355-356.



Figure 4-7 (left) *Dongguk-daejido* (東國大地圖, c. 1755), Treasure No. 1538, Seoul: National Museum of Korea (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); (right) Detail of Baekdusan Mountain and *Baekdudaegan* of *Dongguk-daejido*; The map of Korea transcribing Sang-gi Jeong's (1678-1752) *Dongguk-jido*, clearly describes mountain ranges and water systems of Korea. Map makers from the mid-Joseon Dynasty focused on the expression of these mountain ranges and water systems, because they thought these features were the backbone and blood vessels of Korean territory. Even though these old pictorial maps were drawn in accordance with actual topographic features, they imply 'desired landscape', showing a strong desire for the territory to have connection between mountains and rivers conveying natural energy from Baekdusan Mountain all over the country.

A notable feature of all historic references to the *Baekdudaegan* range is that they depict the mountains not as an independent mass or point, but as linearly connected elements of a system. In this geographical system, mountain ranges have been regarded as a vein conveying *qi* (the vital force or energy: 氣, k. *gi*), which stems from Mount Baekdusan like the human heart, flows through mountain ranges and rivers like blood vessels, and finally reaches human settlements or the sea (see Figure 4-7). According to this concept, mountain ranges should not be cut, and should be filled with *qi*. For the protection of *qi* and natural resources in the Joseon Dynasty, there was a national policy that was similar to the Green Belt policy today. It was called *Geumsan* (prohibited mountains: 禁山) policy, which was designed to protect major branched mountain

ranges near settlements.³⁵ Though these local and national regulations had a great effect on conserving timber resources as well as the natural environment, they were enacted on the basis of traditional views on nature.³⁶ Jeong Do-Jeon (1342-1398, 鄭道傳), a founding contributor of the Joseon Dynasty, composed a poem saying ‘in order to protect the bamboo grove, I made a curved path. Cherishing the mountain, I built just a small pavilion.’³⁷ In his poem, Jeong expressed his mindset of living with nature in harmony. He thought of coexisting with mountains and groves without any desecration of nature, which well represents traditional Korean views on nature.³⁸

YIN-YANG AND THE FIVE ELEMENTS THOUGHT

The Origin of the Thought

In the Warring States period (春秋戰國時代, 770 BC - 221 BC) in China, ancient views of nature based on the concept of the Unity of Man with Heaven were reorganised as the concept of ‘Yin-Yang and the Five Elements (陰陽五行, k. *eumyangohaeng*)’. This synthesised concept of ancient theories was developed by the School of Naturalists (or School of Yin-Yang: 陰陽家), represented by Zou Yan (驩衍, 305 BC - 240 BC). The concept of Yin-Yang and the Five Elements explains all changes in the natural world as caused by the interconnection and interdependence of seemingly opposite or contrary forces in universal and human phenomena.³⁹

This doctrine sees all living things in the world as consisting of *qi* (the vital force or energy: 氣, k. *gi*). When the movement of *qi* is calm and still, it is *Yin* (陰, (-), k. *eum*), and in the opposite case, it is called *Yang* (陽, (+), k. *yang*). The Chinese characters *Yin* and *Yang* were originally derived from the description of the sunlight shining over a mountain and a valley. Literally, *Yin* means the shady north slope of a mountain or south side of a valley, and *Yang* indicates the sunny

³⁵ Hyun-Wuk Kim, 'A Study on the Changes of the Prohibitive Mountain and Place System at the Hansengbu in Joseon Dynasty', *Journal of Korean Institute of Traditional Landscape Architecture*, 26/3 (2008), pp. 87-92.

³⁶ Dong-Hwan Sung, 'A Study on the Ecological Idea and the Practice of Feng-Shui', *Study of Eastern Culture*, 50 (2005), pp. 503-534.

³⁷ Jeong Do-Jeon (鄭道傳, 1342-1398), the chapter *Sanjung* (In the Mountain: 山中) in Vol. 2 of *Sambong jip* (the Collection of *Sambong*'s Works: 三峯集, 1397): ‘護竹開迂逕, 憐山起小樓.’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

³⁸ Duk-Hyun Kim (2011), p. 201.

³⁹ Duk-Hyun Kim (2011), p. 193.

south slope of a hill or north side of a valley. As the fundamental power that moves the universe, however, both were regarded as having metaphorical meanings interpreting the principles of nature. *Yin* implies passive, negative, compliant, weak, dark, wet, adversarial and cold, qualities which are associated with water, earth, the moon, femininity and night time; on the other hand, *Yang* symbolises active, positive, forceful, strong, bright, dry, conciliatory and hot, which are related to fire, sky, the sun, masculinity and daytime. Both develop unceasingly in all entities, underlying the generation of the manifold phenomena of the universe and needing to be held in balance.⁴⁰

Qi, which is divided into *Yin* and *Yang*, can be divided again into the Five Elements (五行, c. *wuxing*, k. *ohaeng*), which explains the creations and extinctions of all things through interactions in wood (木), fire (火), earth (土), metal (金) and water (水). While the *Yin-Yang* principle interprets all the phenomena in nature by the two concepts of *Yin* and *Yang*, the Five Elements theory describes the principles of nature more specifically. In fact, this concept is not chemical theory, rather a theory of metaphysics as a process in the natural world. The phase consists of two cycles: 'Mutual Generation (相生, c. *xiangsheng*, k. *sangsaeng*)' in which wood burns a fire, fire makes earth (ash), earth yields metal, metal melts into liquid, and water nourishes wood; and 'Mutual Conquest (相勝, c. *xiangsheng*, k. *sangseung*)' in which water puts out fire, fire melts metal, metal cuts wood, wood digs earth, and earth dams water.⁴¹ *Sangsaeng*, or Mutual Generation, is perceived to be arranged by Heaven (天), so this interaction was linked to the change of seasons and the father-son relationship. On the other hand, *Sangseung*, or Mutual Conquest, reveals the recursive relationship. From this, the Five Elements theory can be deduced as the principle of the rotation of the seasons, in which wood becomes spring (春) as a period of growth, fire is to be summer (夏), a period of expansion, earth turns into late summer, a period of levelling and dampening, metal becomes autumn (秋), a period of harvesting, and water is to be winter (冬), a period of retreat. Mutual Generation and Mutual Conquest thus constitute the

⁴⁰ Charles E. Osgood, and Meredith Martin Richards, 'From Yang and Yin to and or but', *Language*, 49/2 (1973), pp. 380-412.; Keith Pratt, and Richard Rutt, *Korea: A Historical and Cultural Dictionary* (Surrey: Curzon, 1999). p. 496; Woo-Kyung Sim (2007), p. 43.

⁴¹ Byoung-E Yang, 'Introduction', in *Traditional Landscape Architecture of Korea*, ed. by 92 IFLA Korean Committee (Seoul: Landscape Architecture Press, 1992), pp. 9-34 (pp. 14-15); Keith Pratt, and Richard Rutt, (1999), pp. 123-124.

feedback system of nature, which is the irresistible force of nature, known as ‘the Way (道, c. *dao*, k. *do*)’.⁴²

From the Han Dynasty (206 BC – 220 AD) in China, Chinese ideologies were led by Confucianism. In this era, Dong Zhongshu (董仲舒, 179 BC – 104 BC) modified the concept of *Yin-Yang* and the Five Elements, and combined it with the humanistic philosophy of Confucianism. He rendered the concept of ‘Cosmology(宇宙論)’, which sees the universe as constituted by 10 representational forms (十翼): Heaven (天), land (地), *Yin* (陰), *Yang* (陽), wood (木), fire (火), earth (土), metal (金), water (水) and human being (人). The concept of cosmology, seeking a mutual relationship between Earth and Heaven, was articulated in the Book of Changes (k. *Yukgyung*, c. *I Ching*: 易經). The understanding of nature in this book inspired numerology, which had a great effect on East Asian philosophy and lifestyle. Number one is the symbol for absolute, expressed in the idea of the Great Ultimate or *Taijii* (太極, k. *Taeguk*), which later became very important in the development of Neo-Confucianism. This Great Ultimate generates the two contrasting concepts of *Yin* and *Yang*. The symbol of two yields the relational and ontological basis of change (see Figure 4-8). Two always works through three, which is symbolised by the Three Powers, or *Samjae* (三才). *Samjae* means the functional basis of change in nature, powered by the combination of the three: Heaven, earth and man. It may be expressed as circle (○), square (□), or triangle (△), respectively. *Samjae*, together with *Yin* and *Yang*, produces the Eight Trigrams or *Bagua* (八卦, k. *Palkwae*), which represent the complete archetypes of the universe (see Figure 4-9). When these trigrams are mutually merged, 64 hexagrams are produced in the Book of Changes, or *I Ching*. Number four is also important because of four images, or *Sasang* (四象), which express the actual pattern of the changing process from *Yin* to *Yang*, and vice versa. Number five indicates the Five Elements, which are wood, fire, earth, metal and water. From the aggregation of the Five Elements, the universe is believed to be generated. In the Book of Changes, therefore, the concept of *Yin-Yang* and the Five Elements are inseparable thought regarding the understanding of the principle of nature.⁴³

⁴² Dong Zhongshu (董仲舒, 179 BC – 104 BC), the chapter ‘Meaning of Five Elements (五行之意)’ in *Chunqiuifanlu* (Luxuriant Dew of the Spring and Autumn Annals: 春秋繁露); “是故木居東方而主春氣 火居南方而主夏氣 金居西方而主秋氣 水居北方而主冬氣”; Chinese Text Project (<http://ctext.org/>).

⁴³ Young-Lee Jung, ‘The Book of Change and Korean Thought’, in *Religions in Korea: Beliefs and Cultural Values*, ed. Earl H. Phillips and Eui-Young Yu (Los Angeles: California State University, 1982), pp. 1-24 (p. 9); Woo-Kyung Sim (2007), p. 43.

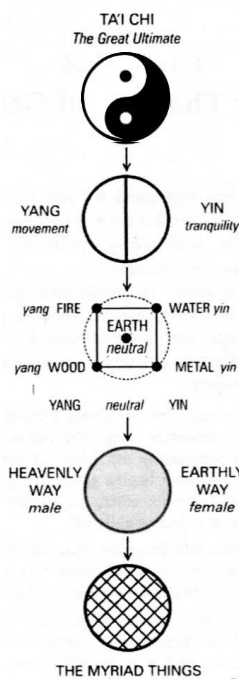


Figure 4-8 Diagram of Zhou Duni's Yin-Yang and the Five Elements Theory
 (Source: Hong-Key Yoon, *The Culture of Fengshui in Korea: An Exploration of East Asian Geomancy* (New York: Lexington Books, 2006), p.58, adapted by the author)

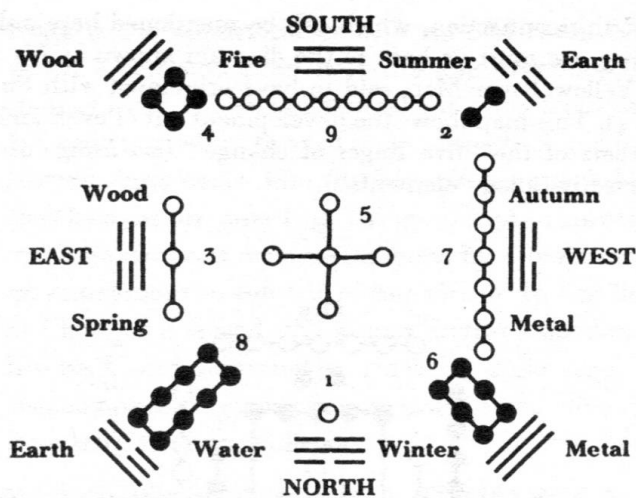


Figure 4-9 Lo Shu, the Writing from the River Lo, the numbers separate and combine with the right trigrams
 (Source: Unknown, *I Ching or Book of Changes*. trans. Richard Wilhelm (London: Arkana, 1967), p. 310, adapted by the author)

These views of nature started from the School of Naturalists. However, as Dong Zhongshu's explanation of the Three Powers says 'Heaven, earth and man are the root of the universe. Heaven gives birth to the universe (or nature), earth feeds it and man makes it perfect. The three serve as hands and feet from each other, then each one is indispensable', so the scenes became more human-centred approaches compared to the earlier notion. Based on the developed notion that man has a very close relationship with Heaven and earth, all convulsions of nature were rendered as a reaction caused by human behaviour or politics in society. This notion is called the 'Correspondence between Heaven and Man (天人感應)', which later was connected with a Confucian doctrine, 'the Five Constant Virtues (五傷)' of human being: humanity (仁, c. *ren*, k. *in*), righteousness (義, c. *yi*, k. *eui*), propriety (禮, c. *li*, k. *ye*), wisdom (智, c. *zhi*, k. *ji*) and sincerity (信, c. *xin*, k. *sin*). Similarly, in Confucianism, ethical order as constructed by human beings should follow the natural order, which principle also led to 'the Way (道, c. *dao*, k. *do*)'. In other words, all Three Powers - Heaven, earth and man -, which drive the changes of nature,

mutually respond and unite into one.⁴⁴ The application of the reciprocal relationship of the Three Powers into *Yin-Yang* and the Five Elements, and other phenomena of change in nature is arranged in Table 4-1.

Table 4-1 Associated relations based on the Five Elements

Yin-Yang	Yin 陰	Yang 陽	Neutral	Yin 陰	Yin 陰	Yin-Yang Relation
Five Elements	Wood 木	Fire 火	Earth 土	Metal 金	Water 水	Mutual Generation
Cardinal Direction	East 東	South 南	Centre 中央	West 西	North 北	Day Cycle
Position	Left	Front	Middle	Right	Back	Positional Relation
Season	Spring 春	Summer 夏	Late Summer	Fall 秋	Winter 冬	Seasonal Cycle
Heavenly Creature	Azure Dragon 青龍	Vermilion Bird 朱雀	Yellow Dragon 黃龍	White Tiger 白虎	Black Tortoise 玄武	Symbolic Animals
Colour	Blue 青	Red 赤	Yellow 黃	White 白	Black 黑	Symbolic Colours
Basic Pentatonic Scale	Gak 角	Chi 徵	Gung 宮	Sang 商	Wo 羽	High and low sound
Taste	Sour	Bitter	Sweet	Pungent	Salt	Representative Taste
Five Constant Virtues	Benevolence 仁	Propriety 禮	Sincerity 信	Righteousness 義	Wisdom 智	Human Duty

Source: Duk-Hyun Kim (2011), p. 195. (adapted by the author)

Yin-Yang Applied in Korea

The concept of Yin-Yang first appeared in ancient Korean history for example, in the myth of Dangun. Hwanung (the son of Heavenly God and the father of Dangun) from Heaven is regarded as the symbol of *Yang*, while the she-bear, which lived on earth, became a human and gave birth to Hwanung's son, symbolises *Yin*. The birth of Dangun, the founder of Gojoseon, represents the union of *Yang* (Hwanung) and *Yin* (the bear).⁴⁵ The theory of *Yin-Yang* and the Five Elements was shared in common by Confucianism, Buddhism and Daoism in Korea, and is thus embedded in various Korean views on nature. Particularly in the Joseon Dynasty, this East Asian organic cosmology contributed to not only building the social fabric, such as legislation, the governmental system, a national plan, settlement selection, a farming plan and the creation of Hangeul (Korean alphabet; in Korean vowel system, ‘•, ㅡ and ㅣ’ symbolise Heaven, earth and man, respectively), but also expressing symbols in arts, costume, cooking, architecture, and other areas (See Figure 4-10, Figure 4-11 and Figure 4-12).

⁴⁴ Duk-Hyun Kim (2011), p. 194.

⁴⁵ Woo-Kyung Sim (2007), p. 43.

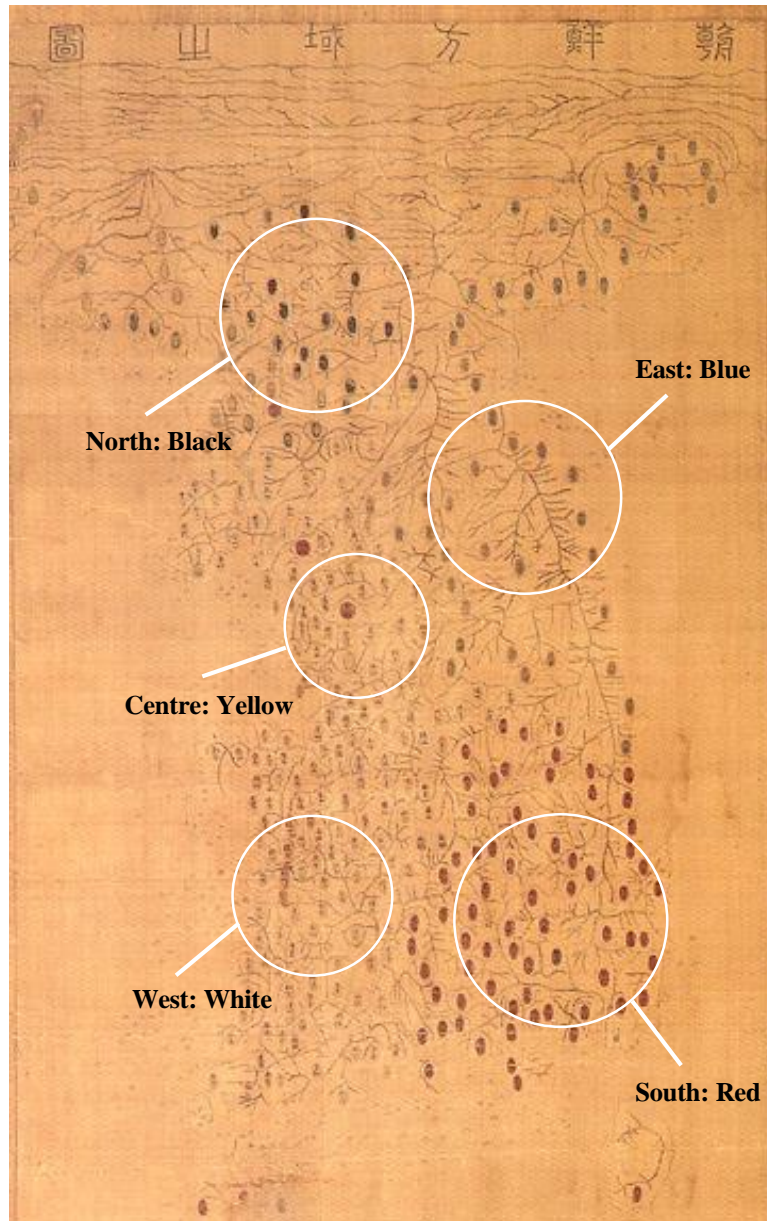


Figure 4-10 *Joseonbangueokjido* (Map of the Korean Territory: 朝鮮方域之圖, c. 1558), National Treasure No. 248, Gwacheonsi, National Institute of Korean History; in this map, each gun (counties) and hyeon (perfectionures) is marked in five colours, based on the direction, which is affected by the concept of Yin-Yang and the Five Elements, and *Feng-shui* theory (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>), adapted by the author)



Figure 4-11 *Danbalryeongmanggumgang* (Viewing Geumgang Mountain from Danbalryung Hill: 斷髮橫望金剛, 1711), Seoul: National Museum of Korea; this landscape painting depicts intellectuals' mountain trip to Geumgang Mountain, which was a pervasive leisure in 18th century of the Joseon Dynasty. In the painting, dark and earthy mountain (bottom right), from which intellectuals are viewing, symbolises *Yin*, and bright and rocky mountain (top left) symbolises *Yang*. As two radically different characters were drawn in one frame, the unification of *Yin* and *Yang*, which is the major perspective of Neo-Confucian's views on nature in the Joseon Dynasty, was symbolised (Source: Tae-Ho Lee (2010), p. 123).



Figure 4-12 *Yecheon Hoeryongpo* (Winding Watercourse in Hoeryong, Yecheon), Scenic Site No. 16.; villages surrounded by the incised meander in mountainous areas were regarded as auspicious sites because topographic features of the mountain and river surrounding the village were thought as *the Mountain and Water Taiji* (山太極水太極), which symbolised the unification of *Yin* and *Yang*. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

The theory affected garden design as well. Square lotus ponds with a round island inside (方池圓島, k. *bangji wondo*) were constructed according to the longstanding Korean belief that ‘Heaven is round and the earth is square’, which stems from the *yin-yang* and *Samjae* theories (see Figure 4-13). In addition, planting in the garden was determined by the five directions, as founded on the theory of the Five Elements (see Figure 4-14). These ways of constructing gardens show their desire to remain in line with the fundamental principles governing existence and activity in the universe as they went about their daily life. Koreans believed that if human beings, standing between Heaven and earth, acted in accordance with these cosmic principles, Heaven would nurture and support them. This belief, represented in gardens, also manifests the Korean desire to pursue Unity of Man with Heaven.⁴⁶ At a practical level, the concept grew into various schools of *Feng-shui* theory. *Feng-shui* theory, which still affects Korean culture, also stems from this East Asian organic cosmology. Even though the theory is regarded as a representation of Eastern mysticism, in practice *Feng-shui* is a way of seeking to harmonise human existence with the surrounding environment.⁴⁷ The concept of *Yin-Yang* and the Five Elements may not look as precise as the modern scientific understanding of nature; however, it has provided a quick way to capture the principle of things and the relationship among them, which helps human beings to establish harmony with their natural surroundings.



Figure 4-13 *Jindounrimsanbang* (Unrimsanbang Garden in Jindo), Scenic Site No. 80.; this garden was created by Sochi Heoryeon (1808-1893) in 1857 and restored by his grandson in 1992. In front of *Unrimsanbang* where Sochi devoted himself to writings and paintings in his later years, he built the square lotus ponds with a round island inside, which symbolised the unification of *Yin* and *Yang*, and Heaven and Earth. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

⁴⁶ Kyun Heo, *Gardens of Korea: Harmony with Intellect and Nature*. trans. Donald L. Baker (London: Saffron, 2005). pp. 45-46.

⁴⁷ Duk-Hyun Kim (2011), pp. 193-195.

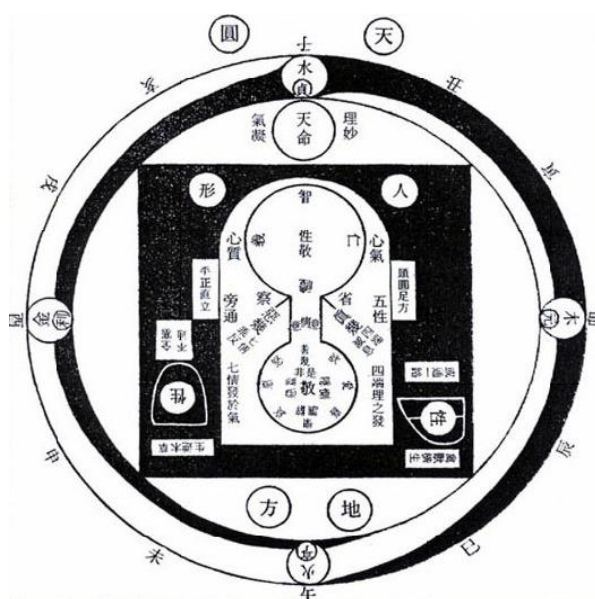


Figure 4-14 The 'New Diagram of the Mandate of Heaven', which was originally drawn by Toegye Yi Hwang in 1553, showing in graphic form his belief that heaven is round but the earth is square (Source: Byeong-Ryeon Jung, 'Chu-Man's Making of Cheun-Myung-Do-Seol and Toe-Gye's Revision', *Korean Journal of Philosophy*, 38 (1992), p. 231).

FENG-SHUI THEORY

The Art of Feng-shui

Feng-shui theory (風水, k. *pungsu*), or traditional geomancy, closely relates to the cultural aspects of landscape change and management practices in East Asia. *Feng-shui* theory, which is based on the concept of *Yin-Yang* and the Five Elements, well represents East Asians' views of nature and has had a great effect on landscape cultures. The theory consists of a set of empirical rules that integrate biophysical landscape components with cultural traditions and religious beliefs to guide the practice of selecting and designing homes and burial places.⁴⁸ Literally, *Feng* means 'wind (風)' and *Shui* is 'water (水)'. This suggests that the theory is the traditional philosophy to deal with water and wind. It is believed that the term *Feng-shui* first appeared in Chinese literature, in the *Book of Burial* (葬書: c. *zangshu*, k. *jangseo*) by Guo Pu (郭璞, 276-324) in the 4th century. In that book, there is a statement regarding the term's meaning, saying:

⁴⁸Ke-Tsung Han, 'Traditional Chinese Site Selection-Feng Shui: An Evolutionary/Ecological Perspective', *Journal of Cultural Geography*, 19/1 (2001), pp. 75-96; Sun-Kee Hong, In-Ju Song, and Jianguo Wu, 'Fengshui Theory in Urban Landscape Planning', *Urban Ecosystems*, 10/3 (2007), pp. 221-237.

When *qi* rides with the wind, it disperses; when it reaches water, it ends. The ancients were able to condense the *qi* and keep it from dispersion, to move it and make it cease. Therefore, they called it ***Feng-shui (the wind and water)***. The law of wind-water is; getting water is the superior act, hiding from wind is secondary.⁴⁹

In this statement, *qi* (the vital force or energy: 氣, k. *gi*) is a unique oriental concept, which is invisible, but is believed to pervade every element in nature as the origin of all life. Therefore, all creatures on the earth, including human beings are equal and should coexist in harmony as oneness, which thought is in line with ‘the Unity of Man with Heaven’. According to the statement above, *qi* is blown away by wind; then again, it is accumulated by water. An ideal site, thus attracts little wind and stands near the water.⁵⁰ According to *Feng-shui* theory, *qi* can be distinguished by the shape of land, because invisible and figureless *qi* depends on the earth to flow. In addition, the theory shows that the undisturbed flow of *qi* means the maintenance of life.⁵¹ *Feng-shui* theory has been a primary means of examining *qi* of the earth, which in turn has the same way of interpreting the natural environment, its form, resources and energy flow. From the examination of *qi* by *Feng-shui* theory, human beings can determine a use for the site that is suited to its *qi*.⁵²

After determining a suitable use for the land, *Feng-shui* was used to identify the spatial arrangement and structural layout of the selected site, in accordance with Asian principles and technologies: *Yin-Yang* and the Five Elements concept, Eight Trigrams and the unique theory of *Feng-shui*. It is believed that if a person lives on a carefully selected site, he or she would benefit from that site and have good fortune. One theory for the consideration of settlements and other buildings for the living is called *Yang House Feng-shui* (陽宅風水, k. *yangtaekpungsu*), which was devised by the Form School (c. *Ti Li*) in the Han Dynasty of China (206 BC –220 AD). Another theory for the dead is called *Yin House Feng-shui* (陰宅風水, k. *umtaekpungsu*). Prior

⁴⁹ Guo Pu (郭璞, 276-324), the chapter *Neipian* (Inner Chapter: 內篇) in *Zangshu* (the Book of Burial: 葬書, c. 4th-5th century); Juwen Zhang, *A Translation of the Ancient Chinese : The Book of Burial (Zang Shu) by Guo Pu (276-324)* (Lewiston: Edwin Mellen Press, 2004). pp. 58-59; ‘經曰：氣乘風則散，界水則止 ... 古人聚之使不散，行之使有止，故謂之風水 ... 風水之法，得水爲上，藏風次之’; Chinese Text Project (<http://ctext.org/>). (highlighted by the author)

⁵⁰ Ke-Tsung Han (2001), pp. 75 - 96.

⁵¹ Young-Mi Lee, and Deuk-Youm Cheon, ‘Ecological Features Appearing in Korean Traditional Architecture and Landscape Architecture’, *Journal of Architectural History* (2005), pp. 101-115.

⁵² Du-Gyu Kim, ‘Feng Shui (Pungsu): Chain of Life That Connects Ancestors with Descendants’, *Koreana*, 16/4 (2002), pp. 24-31.

to *Yang House Feng-shui*, the Form School was originally concerned with sites for the dead, such as graves, from which descendants can get vital *qi*, bringing fortunes from their ancestors buried in a properly selected site.⁵³ It can be said that *Feng-shui* has played a pivotal role as a chain of life that connects an individual with his ancestors and descendants, as well as humans with nature.

To ascertain whether a site is auspicious or not, four factors are considered: the location and shape of the surrounding hills and mountains; the location, shape, and speed of watercourses at that site; the type of person that site is for; and the coordination of that site on a geomancer's compass. The geomantic principles to locate auspicious sites are as follows: 'looking for the dragon (看龍, k. *ganryong*: locating auspicious mountain formation)', 'calming the wind (藏風, k. *jangpung*: finding a place protected from heavy winds)', 'acquiring water (得水, k. *deuksu*: ensuring that water is nearby, but downhill)', 'determining the location of the cave (定穴, k. *jeonghyeol*: a 'cave' is not a real hole in the ground but the spot, *hyeol* in Korean, where vital energy flowing through the earth is concentrated and accessible)', 'determining the orientation (坐向, k. *jawhyang*: for this, a geomancer's compass is used), and 'identifying the shapes (形局: k. *hyeongguk*: determining what objects, especially animals or people, the rock formations surrounding the sites look like)' (see Figure 4-15 and Figure 4-16).⁵⁴

⁵³ Chang-Jo Choi, *Land Logic and Human Logic* (Seoul: Mineumsa, 1992); Bo-Chul Whang, and Myung-Woo Lee, 'Landscape Ecology Planning Principles in Korean Feng-Shui, Bi-Bo Woodlands and Ponds', *Landscape and Ecological Engineering*, 2/2 (2006), pp. 147-162; Lei Gao, 'Breaking and Repairing: Conflicting Values in the Historic Gardens of China' (unpublished doctoral thesis, The University of Sheffield, 2010), p. 25.

⁵⁴ Kyun Heo (2005), p. 38; Han-Suk Ock, 'The Nature of Landscape Geomancy and the Criteria about Selecting the Bright Yard', *Journal of Cultural and Historical Geography*, 17/3 (2005), pp. 22-32.

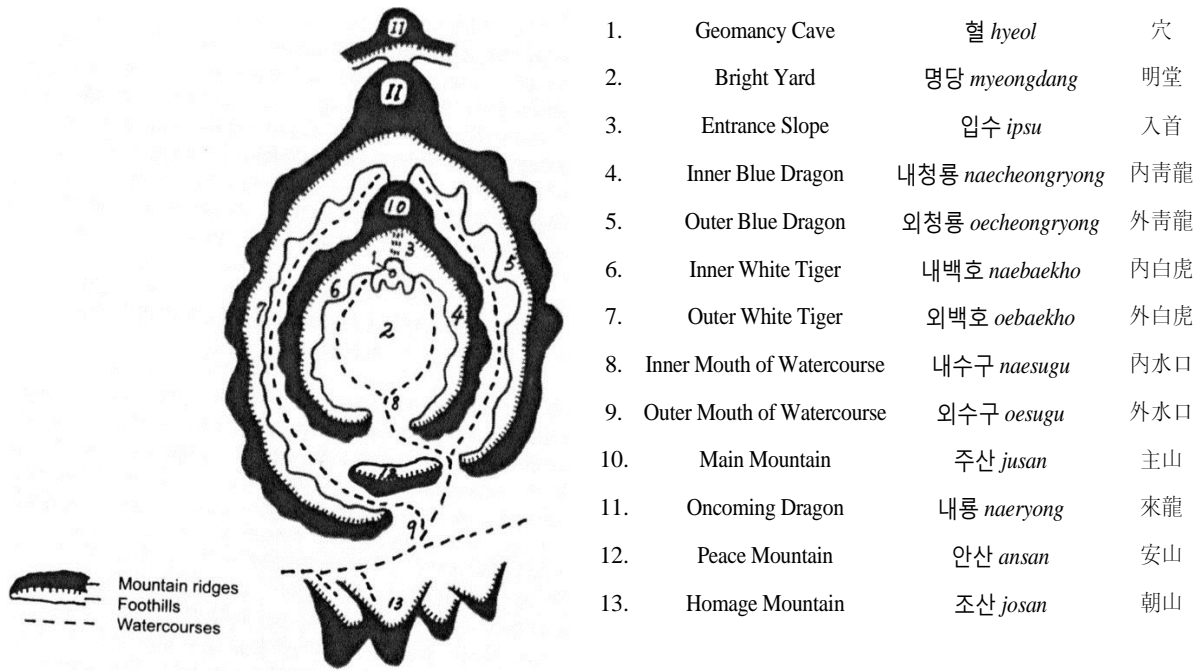


Figure 4-15 The typical pattern of auspicious mountains and watercourse in *Feng-shui* (Source: Hong-Key Yoon, *The Culture of Fengshui in Korea: An Exploration of East Asian Geomancy*. (New York: Lexington Books, 2006), p. 76.)

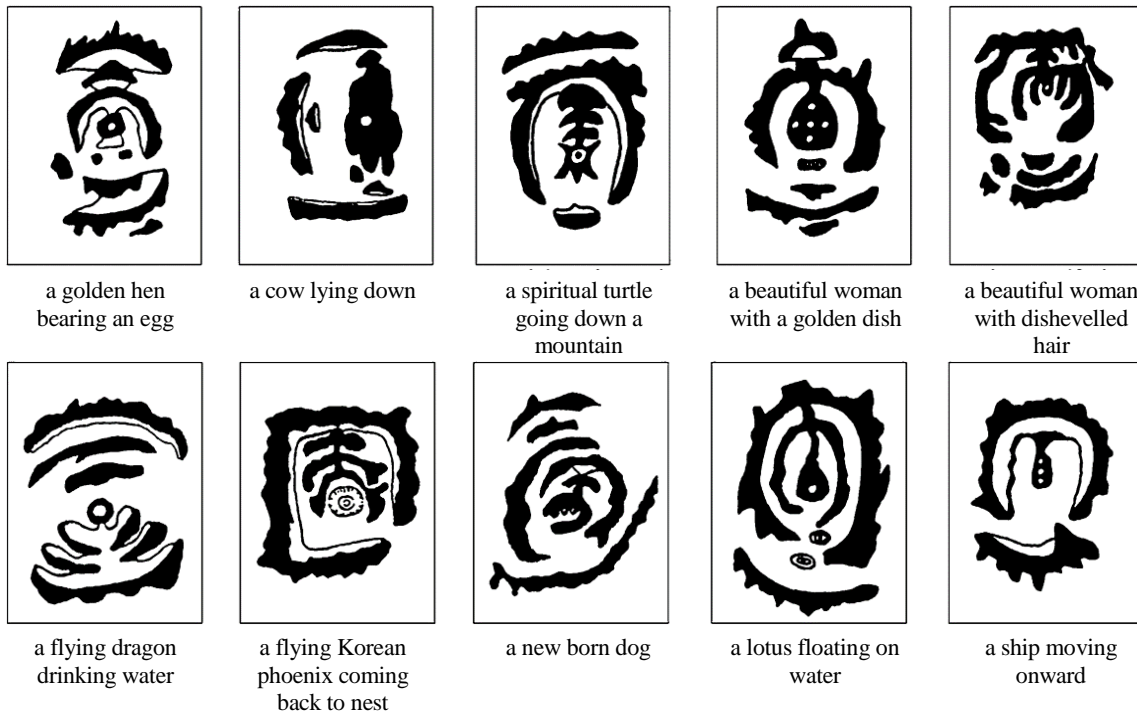


Figure 4-16 Various types of topographical shapes of *Myung-dang* or auspicious sites; These meaning systems enable villagers to recognise broad landscape structure easily and holistically. (Source: Ho-Jung Kim (1989), p. 10; Bo-Chul Whang, and Myung-Woo Lee (2006), p. 151)

In examining an auspicious site by this process, the quality of the surrounding mountains is also important. All mountains surrounding the geomancy cave that contain vital energy are called

Sands or *sa* (砂) in Korean.⁵⁵ The Sands of the Four Spirits of an auspicious site or *Sansinsa* (四神砂) in Korean are the most important of these surrounding mountains. They are recognised by the four cardinal directions: the Blue Dragon (靑龍, k. *cheongryong*) in the east, the White Tiger (白虎, k. *baekho*) in the west, the Red Phoenix (朱雀, k. *jujak*) in the south and the Black Tortoise (玄武, k. *hyunmu*) in the North. The topography surrounded by these four mountains is called the Sands of the Four Spirits (四神砂, k. *sasinsa*), or the four guardians of the directions. These should be placed in the four directions of the geomancy cave or *hyeol*.⁵⁶ When geomancers select an auspicious site by the above geomantic principles, they may observe based on the three following assumptions;⁵⁷

- A certain site is more auspicious than others for a grave or home.
- An auspicious site can be acquired only through the examination of local landscape according to geomantic principles.
- Once it is acquired and occupied, people who have lived on the site or the descendants of ancestors buried on the site can be blessed by the auspiciousness of the site.

If these three premises were not met by those who practising *Feng-shui* theory, the art would be meaningless, so almost all textbooks regarding this oriental theory have addressed these points. These discussions have usually been carried out metaphysically with the adoption of the *Yin-Yang* and the Five Elements concept as well.

Korean *Feng-shui*: *Bibo Feng-shui*

This theory is undoubtedly one of the most central concepts in Korean culture. It is assumed that ancient Koreans had their own *Feng-shui* as an adaptation strategy for living in this distinctive environment.⁵⁸ In mountain ranges, where most traditional Korean settlements have been located, the surrounding mountains' function is to tame wind and to gather water. Therefore, the setting of most Korean villages is typically on the south side of a hill, to catch the winter sun; well above flood level, with wide fields crossed by a stream and a low hill to the south, sheltering spurs to

⁵⁵ Hi-Dok Lee, 'Sources of Korean Thought', in *Pungsu Chiri*, ed. by Sang-Il Lee (Seoul: Bakyounsa, 1973). p. 193.

⁵⁶ Hong-Key Yoon, *The Culture of Fengshui in Korea: An Exploration of East Asian Geomancy* (New York: Lexington Books, 2006). pp. 75-81.

⁵⁷ *Ibid.* pp. 67-68.

⁵⁸ Chang-Jo Choi, 'The Characteristic of Korean Native *Feng-Shui*', in *Korean Feng-Shui Culture*, ed. International Cultural Foundation (Seoul: Pagijong Press, 2002), pp. 34-66 (pp. 34-36).

east and west, and curving approach roads to block intruders. This traditional style of settling is called *Baesan Imsu* (mountain in back, river in front, 背山臨水) and *Jangpung Deuksu* (protection from wind, obtaining water: 藏風得水) (see Figure 4-17).⁵⁹



Figure 4-17 A bird's-eye view of Dalsil Village, where *Cheongamjeong Pavilion* and *Seolcheongaegok Valley in Bonghwa* (Scenic Site No. 60) is located. Dalsil village was settled in the 16th century on the south side of a hill facing the stream (背山臨水: k. *Baesanimisu*), and located in the heart of 'the shape of a golden hen bearing an egg (金鷄抱卵, k. *geumgaeporan*)' in topography. Both represent a sufficient condition to be an auspicious site. The name of the village, Dalsil, is a Korean name, which is 酉谷 (k. *Yugok*) in Chinese characters, meaning the valley of the hen. (Source: <http://www.darsil.kr/>)

The systemisation of *Feng-shui* theory in Korea took place under the influence of Chinese *Feng-shui*, believed to have been first introduced to Korea at the end of the Silla dynasty (57 BC-935 AD) by the geomancer-monk and *Zen* master Doseon (道詵, 827-898). He is believed to have reinterpreted the Chinese *Feng-shui* theory in accordance with the distinctive natural features of the Korean Peninsula, which contributed to the emergence of 'Korean *Feng-shui*'.⁶⁰ With his reinterpretation, he took a major role in locating Buddhist temples in geomantically auspicious sites all over the country.⁶¹ Even though *Feng-shui* theory originates from China, it has played a

⁵⁹ Keith Pratt, and Richard Rutt (1999), p. 372; Sang-Sup Shin, 'A Study on the Environmental Design Principles and Space Organization of Traditional Villages', *Journal of Korean Institute of Traditional Landscape Architecture*, 18/1 (2000), pp. 20-31.

⁶⁰ Du-Gyu Kim (2002), pp. 24-31.

⁶¹ Goryeo's first King, Taejo took *Feng-shui* seriously, and his strong faith in Buddhism and *Feng-shui* had a significant impact on politics throughout the Goryeo Dynasty (918-1392). Regarding the site selection of Buddhist temples, he declared it in *Hunyoisipjo*, saying "all Buddhist temples should be built by considering the auspicious and inauspicious sites according to monk Doseon's evaluations"; Article 2 of *Hunyoisipjo* (Ten Injunctions, 訓要十條) in *Goryeosa* (History of Goryeo, 高麗史, written from 1392-1451): '其二曰: 諸寺院皆道詵推占山水順逆而開創. 道詵云: 吾所占定外妄加創造則損薄地德祚業不永'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).

pivotal role for Koreans in reading their own landscapes, ever since the theory was introduced by Doseon. It can be said that Korean *Feng-shui* is clearly projected in Korean settlement landscapes, grave landscapes, the exercise of religious beliefs and even in Korean literature and paintings.⁶²

In Doseon's theories on Korean territory, *Bibo* thought (the thought of complementary, 裨補說) was the central tenet of Korean *Feng-shui*. *Bibo* is a method of preparing an auspicious site by making up for lacking elements and diminishing strong elements through artificial means. Put differently, if the flow of *qi* through a selected site is too weak or too strong, or the spatial arrangement and structural layout of the site are not enough to be auspicious, landscape features around the site would be altered to conform to *Feng-shui* theory.⁶³ In Korea this method is called *Bibo Feng-shui* (or Complementing *Feng-shui*), which can be divided into Supplementing *Feng-shui* (裨補風水, k. *bibo pungsu*) and Suppressing *Feng-shui* (厭勝風水, k. *yeomseung pungsu*). The former means 'good' elements of the sites would be supplemented; the latter means 'bad' elements would be suppressed. Both methods are means of adjusting the balance of *qi* to prepare an auspicious site.⁶⁴ In order to complement geomantic conditions, planting trees, building pagodas or temples in critically important places, reinforcing an existing hill, or even making an artificial hill by piling up soil to make up for a weakness, were widely practised. These means of modifying landscape features were conducted in cities as well as in rural areas throughout the Goryeo Dynasty (918-1392) and the Joseon Dynasty (1392-1897). Considerable governmental and private resources were used to carry out this geomantic reinforcement work, or *Bibo*.⁶⁵

Bibo Feng-shui first appeared from the Buddhist monk Doseon's *Bibo satapseol* (裨補寺塔說), which describes a method of supplementing or suppressing geographical energies by erecting Buddhist pagodas on the hotspots of particular sites. Nevertheless, the theory may derive from the traditional Korean views of nature, which highlighted the balance of the Three Powers, or *Samjae* (三才) more - all changes in nature are powered by the combination of the three: Heaven, earth and man. By bolstering the complementary relationship between human and nature on the

⁶² Hong-Key Yoon, 'The Role of Pungsu (Geomancy) in Korean Culture', in *The 5th Biannual KSAA Conference, the Enlightening Korea: Converging or Diverging*, ed. by Kyu-Suk Shin and Hyun Chang (Perth, Australia, 2007), pp. 7-12; ——— (2006), p. 40-41.

⁶³ Woo-Kyung Sim (2007), pp. 38-39.

⁶⁴ Du-Gyu Kim (2002), pp. 24-31.

⁶⁵ Hong-Key Yoon (2006), p. 47.

site, Koreans believed that a flawlessly balanced unification between Heaven and the earth or *Yin* and *Yang* could be attained. From this perspective, the purpose of human beings is highlighted as a potent and an essential medium of linking both powers. This human-centred view of nature is deemed to be a hallmark of Korean *Feng-shui* (See Figure 4-18).⁶⁶

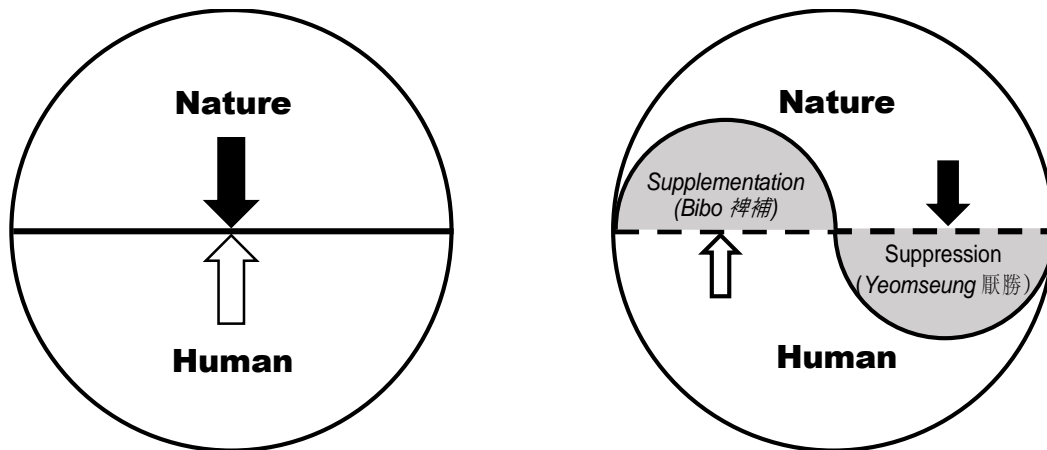


Figure 4-18 The comparison of Antagonistic Relationship (left) and Complementary Relationship (right) between Nature and Human (Source: Won-Suk Choi, *Korean Feng-shui and Bibo*. (Seoul: Minsokwon, 2004), p. 77, adapted by the author)

Bibo Feng-shui in National Scale

With Buddhism and *Docham* theory (圖讖思想), which were used to foretell the circumstances of a nation or an individual, *Feng-shui* theory was the main ideology controlling people's way of thinking throughout the Goryeo Dynasty (918-1392).⁶⁷ Through *Hunyosipjo* (Ten Injunctions, 訓要十條), which were laid down by the founding father of the Goryeo dynasty, King Taejo (太祖, 877-943), the practice of *Feng-shui* theory by his heirs was emphasised from the beginning of Goryeo and they followed their father's will for the prosperity of the nation.⁶⁸ For that reason a governmental office, *Sancheon Bibo Dogam* (the temporal office for the supplementation of mountains and streams, 山川裨補都監) was established in 1197, on the basis of Doseon's *Bibo* concept. This office studied the *qi* of all territories of the nation and practised the

⁶⁶ Won-Suk Choi, *Korean Feng-Shui and Bibo* (Seoul: Minsokwon, 2004), p. 79.

⁶⁷ Duk-Hyun Kim (2011), p. 203.

⁶⁸ Article 5 of *Hunyosipjo* (Ten Injunctions, 訓要十條) in *Goryeosa* (History of Goryeo, 高麗史, written from 1392-1451): "I (King Taejo) could found this nation indebted to mountain spirits in all three nations. As Seogyung (present-day Pyongyang in North Korea)'s virtue of water is quite smooth, this city is the root of *chi* of earth; therefore, it is the base for the royal cause. In this regard, the King should stay there for more than 100 days to help our nation's prosperity."; '其五曰: 朕賴三韓山川陰佑以成大業. 西京水德調順爲我國地, 之根本大業萬代之地. 宜當四仲巡駐留過百日以致安寧.'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).

theory aiming at a balanced and harmonious administration of the land. This is the most striking characteristic of Goryeo's *Feng-shui*, which is called a *Gukyeok Feng-shui* (國域風水) or the national land *Feng-shui*.⁶⁹

This aspect of geomantic thought on a national scale continued into the Joseon Dynasty (1392-1897). When the first King of the Joseon Dynasty, King Taejo (太祖, 1335-1408) of Joseon, founded the dynasty in 1392, and moved the capital from Gaegyung to Hanyang (present-day Seoul, which remains the capital of Korea today) two years later, he consulted well-known geomancers and geomantic literature in order to find an auspicious capital site. He built his new capital on a site that is still visibly a perfect *Feng-shui* choice. In particular, Baegaksan Mountain (Scenic Site No. 67) was recognised as the most critical mountain for the new capital. This mountain was a part of the *Baekdudaegan* mountain range, which stemmed from the nation's sacred mountain, Baekdusan, recognised as the territorial root and source of *qi*. According to *Feng-shui* theory, it is important to have a geomancy cave, or *hyeol*, at the front, but it is even more essential to identify the main mountain, or *jusan*, to support the site from the rear. *Baegak* was regarded as the main mountain or *jusan* of the new capital, which was symbolised as a receiver and deliverer of *qi* or the life force running from Baekdusan. A small stream (Cheonggyecheon Stream) from the nearby main mountain flows into the heart of Seoul, while the large Hangang River flows in front of the city, so Seoul could be a perfectly auspicious capital in the context of *Feng-shui* theory. On the spot of *hyeol* in front of the mountain, Gyeongbokgung Palace, the main palace of Joseon, was built in the belief that if the political and the philosophical centre of Joseon became vitalised, the nation would be sustained and would flourish (see Figure 4-19 and Figure 4-20).⁷⁰

⁶⁹ Du-Gyu Kim (2002), pp. 24-31.

⁷⁰ In-Choul Cho (2004), pp. 4-9; Won-Suk Choi (2004), p. 122-123.

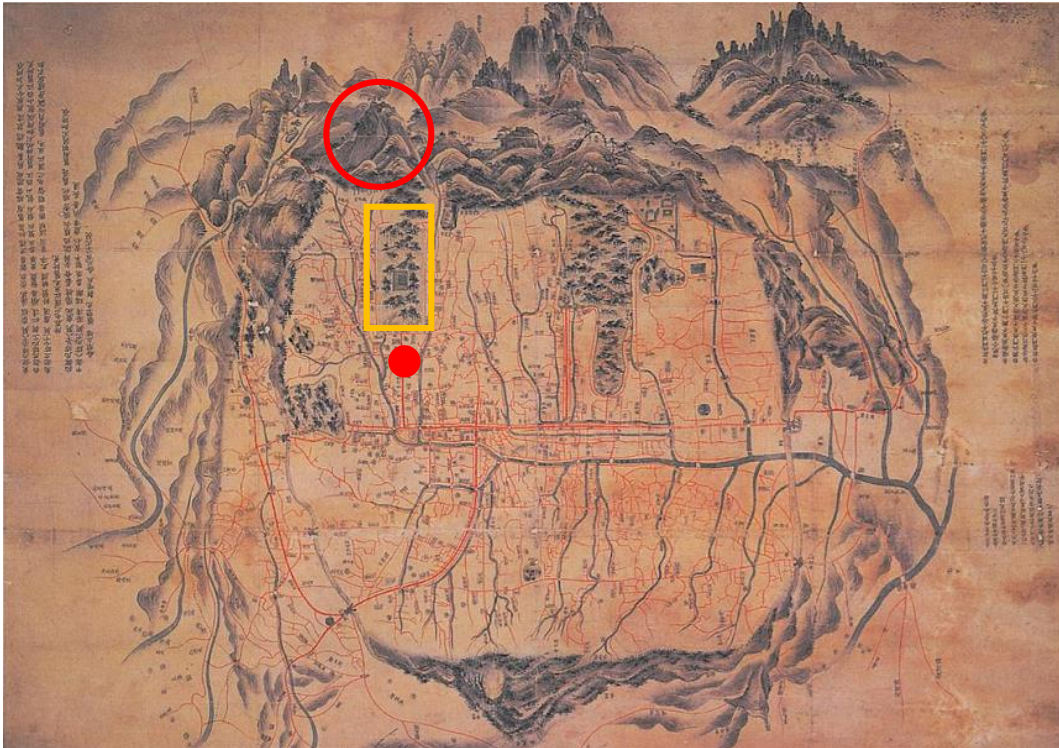


Figure 4-19 *Doseongdo* (the map of the nation's capital, 都城圖, mid-18th century), Gyujuanggak. This map shows patterns of major landscape elements of Seoul, such as surrounding mountains, palaces, embedded streams and road networks, which were a major consideration in the selection of the capital according to *Feng-shui* theory. The pattern of landscape elements in the painting shows similarity to Fig. 4-15. (Source: In-Choul Zho, 'The Feng Shui (Pungsu) of Mt. Bukhansan: Energizes the Mountains of Seoul', *Koreana*, 18/1 (2004), p. 7)



Figure 4-20 Panoramic picture of Baegaksan Mountain (Scenic Site No. 67). This picture was taken in front of *Gwanghwamun* (the main Gate of Gyeongbokgung Palace), which is the red spot in Fig. 4-19. Gyeongbokgung Palace (the yellow square in Fig.4-19) was located standing its back toward *Baegaksan* Mountain (the red circle in Fig.4-19) as the Main Mountain (*Jusan*) or Black Tortoise in accordance with *Feng-shui* theory. On the left side of Gyeongbokgung Palace and just in front of *Baegaksan* Mountain, the roof of the Blue House (or *Cheongwadae*, the Korean presidential residence) can be seen. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

However, not every landscape element could satisfy the conditions to be an auspicious capital. The geomancer thought the profile of the surrounding mountains was a little insufficient to preserve and strengthen energy from nature, so, as a part of the practice of the *Bibo Feng-shui*, pine trees were planted in the mountains around the palace (see Figure 4-21 and Figure 4-22).⁷¹

In order to preserve these pine groves and prohibit human access, a forest conservation policy or *Geumsan* policy (prohibited mountains: 禁山) was enacted. This policy was implemented for all four important mountains, symbolising the *Sasinsa* (四神砂) or the four guardians of the directions in *Feng-Shui* theory; Baegaksan Mountain (north, the Black Tortoise), Inwangsan Mountain (west, the White Tiger), Naksan Mountain (east, the Blue Dragon) and Namsan Mountain (south, the Red Phoenix). This policy was called *Sasan geumsan* (the policy of prohibiting four mountains: 四山禁標), which banned logging, quarrying, cultivating, housing and burying on the mountain (see Figure 4-23). This protective policy, like the greenbelt policy today, aimed not only to conserve natural resources on the mountains, but also to carefully protect the flow of the earth energy or *qi* from the surrounding mountains.⁷² For these reasons, in 1448 there were more than 200 prohibited mountains all over the country (see Figure 4-24). *Geumsan* policy in the capital area focused more on landscape management by *Feng-shui* theory whereas policy in local areas was practised for more practical purposes, like protecting natural resources in the mountains.⁷³

⁷¹ Woo-Kyung Sim (2007), pp. 39-40.;

⁷² Vol. 18 of the 'King Seongjong (r. 1469-1494) Chronicles', in *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄), on 5 May 1472 (according to lunar calendar): '傳于漢城府曰: '內外四山應禁耕之地, 府及觀象監提調, 率風水學, 審定立標'; Vol. 23 of the 'King Jungjong (r. 1506-1544) Chronicles', *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄), on 28 January 1516 (according to lunar calendar): '傳于漢城府曰: "景福宮, 昌德宮主山及來脈, 山脊, 山麓禁耕, 外山則只禁脊, 漢城府與四山監役檢舉, 令觀象監, 審視山脊, 山麓, 臨壓禁忌處, 勿給立案, 犯禁造家者, 撤去治罪.'; The official website of the Annals of the Joseon Dynasty (<http://sillok.history.go.kr/>); Yeon-Ho Kim, 'A Study on the Korean Jiri Thought' (unpublished doctoral thesis, Yeungnam University, 2008), p. 153.

⁷³ Hyun-Wuk Kim (2008), pp. 87-92.

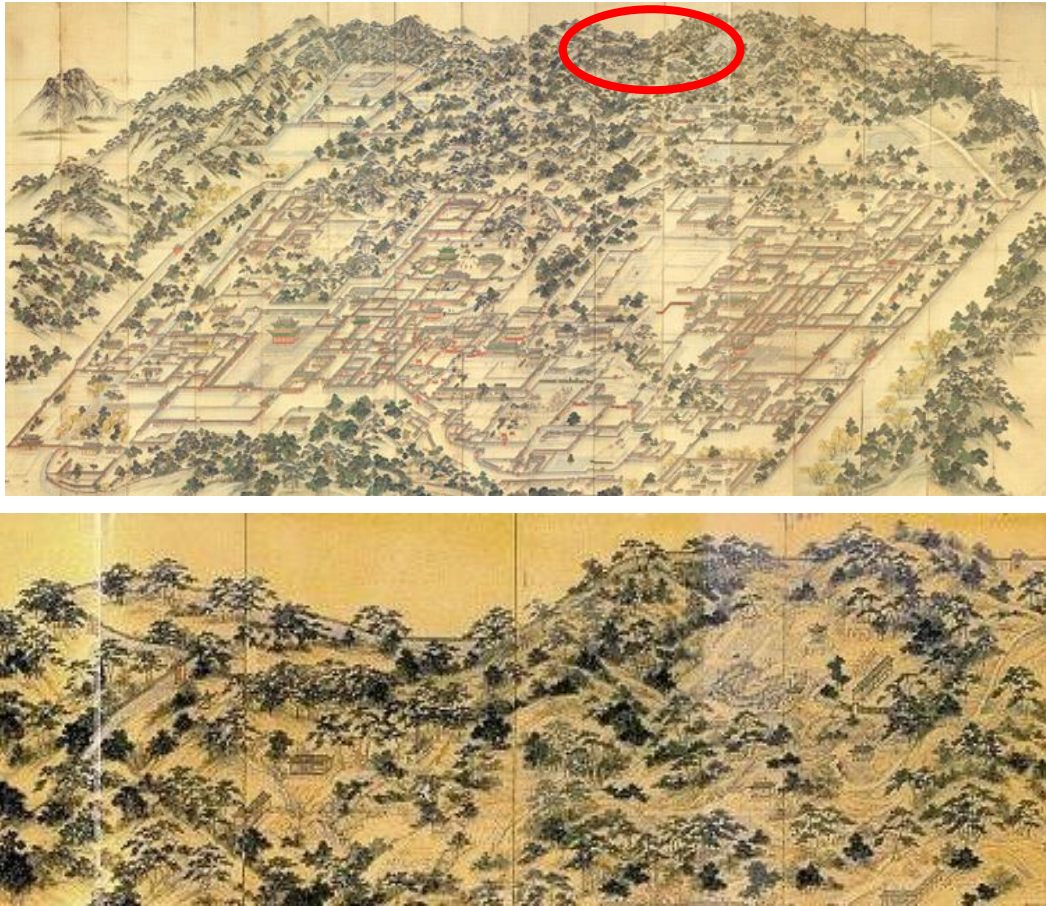


Figure 4-21 (top) *Donggwoldo* (Painting of Eastern Palaces, c. 1830), National Treasure No. 249., Seoul: Korea University Museum; (bottom) 'The Area of Ongyucheon' in *Donggwoldo*. This painting depicts the two of five royal palaces in Seoul, *Changdeokgung* Palace and *Changgyeonggung* Palace, in detail. As depicted in this painting, pine trees were planted near the perimeter of the palace and *Baegaksan* Mountain (Source: Jong-Deok Choi, *Reading of Donggwoldo*. (Seoul: Changdeokgung Office: 2005), p. 126.)

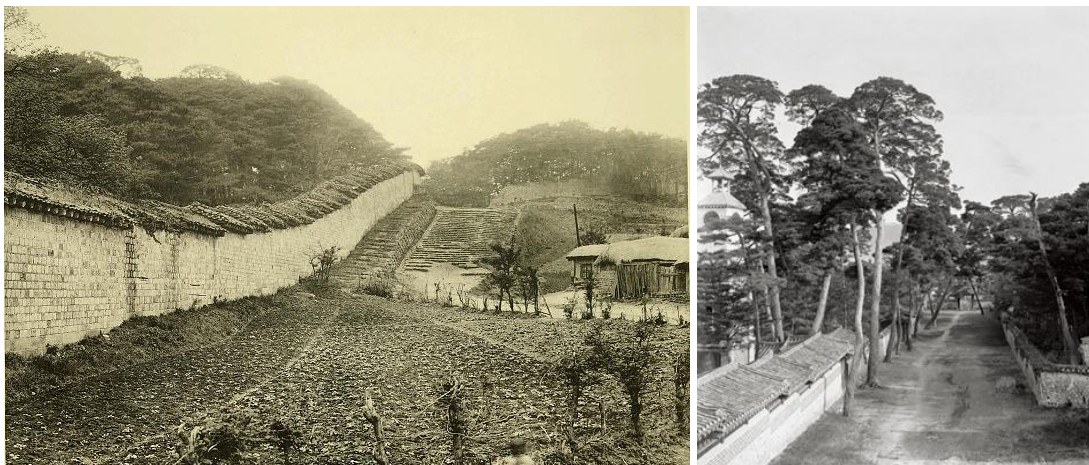


Figure 4-22 (left) The northeast wall of Gyeongbokgung Palace (Source: *Joseon gojeok dobo* (Anthology of Historical Remains of Korea: 朝鮮古蹟圖譜), vol. 10, The Japanese Government-General of Korea, 1930); (right) the view from *Sinmumun* Gate (the north gate of Gyeongbokgung Palace) to the south, taken by Enrique Stanko Vráz in 1901 (Source: Seoul Museum of History, <http://www.museum.seoul.kr/>); these two photographs clearly show pine trees planted near the border of the Gyeongbokgung Palace and *Baegaksan* Mountain.

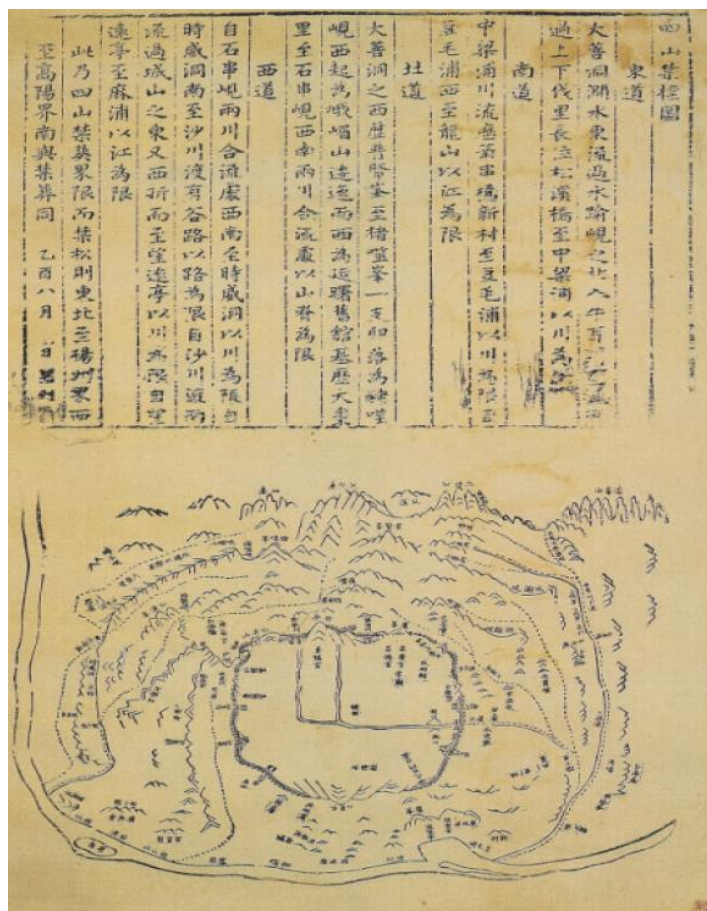


Figure 4-23 *Sasangeumpyodo* (the map of four prohibited mountains: 四山禁標圖, 1765), Seoul Museum of History. This is the table to represent the placement of stone posts for *Geumsan* (prohibited mountains: 禁山) in *Sasinsa* Mountains, which are *Baegaksan* Mountain in the north, *Inwangsan* Mountain in the west, *Naksan* Mountain in the east and *Namsan* Mountain in the south. (Source: Yeon-Ho Kim (2008), p. 154)



Figure 4-24 *Geumpyo* (the signpost of the prohibited mountains: 禁標). This signpost is located in Hagogok-ri, Wonju, which was set up to ban cutting pine trees. In this area, pines were protected for the purpose of building palaces and making coffins for the royal family. (Source: the Academy of Korean Studies: <http://www.aks.ac.kr/>)

Bibo Feng-shui or the complementing *Feng-shui* was active in planning Gyeongbokgung Palace as well as the entire area of Seoul, through the alteration of landscape features to supplement or compress geomantic energies. *Botoso* (the hill by artificial mounding: 補土所) was constructed on a significant spot in between Mount Samgaksan (Scenic Site No. 10) and Mount Baekaksan (Scenic Site No. 67). Between the two mountains, there was a gorge that seemed to disconnect the flow of energy or *qi*. In order to connect this flow, the gorge was filled and artificial mounding was thrown up according to the supplementing *Feng-shui*. This helped *qi* to be as full in Gyeongbokgung Palace as in Seoul, the location of the geomancy cave or *hyeol* (see Figure 4-25). Abiding by the king's command, *Chonggyungcheong* (摠戎廳) office, which was built in 1624 for the defence of the outside of the fortress, was in charge of building and managing this artificial mound.⁷⁴

The practice of suppressing *Feng-shui* can also be found in the planning of Joseon's capital city. Amongst the Outer Sands of the Four Spirits or *Oesansinsa* (外四神砂) in Seoul's *Feng-Shui* theory, Mount Gwanaksan, situated to the south of Seoul, was believed to possess a strong force of fire. Because the main mountain of Seoul, Baekaksan, is lower than Gwanaksan, it was thought that the force of Gwanaksan broke the balanced geomantic energy of Seoul and might cause fires in the capital (see Figure 4-26). In order to tame this power, a pair of sculptures of *Haechi* (mythical unicorn-lion: 獬豸), which were believed to defeat fires and disasters, were erected at Gwanghwamun Gate (the main gate of Gyeongbokgung Palace) (see Figure 4-27). In addition, Namji Pond (Southern Pond: 南池) was dug in front of Sungryemun Gate (the South Gate of Seoul) to hold the force of fire with the force of water in accordance with the suppressing *Feng-shui* theory and Yin-Yang and the Five Elements thought (see Figure 4-28).⁷⁵

⁷⁴ Vol. 18 of the 'King Jeongjo (r. 1776-1800) Chronicles', in *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄), on 17 November 1784 (according to lunar calendar): '備邊司進普賢峰補土節目. 普賢峰, 都城主脈也. 因雨水衝嚙, 支麓脫落. 肅廟癸巳, 經理廳堂上閔鎮厚, 建議補築. 至英廟乙酉, 摠戎使具善復筵稟補築. 是年秋, 用善復言, 命訓將摠戎使漢城府堂上, 往審之. 又命時·原任大臣、備局有司堂上, 往審之, 仍令摠戎廳主管董役, 閱月而功告訖. 別儲補土錢, 屬之摠戎廳, 逐年取殖取用.'; The official website of the Annals of the Joseon Dynasty (<http://sillok.history.go.kr/>); Yeon-Ho Kim (2008), p. 146.

⁷⁵ Gyeong-Bok Park, 'Studies on the Restitution of the Imaginary Environment through the Comparison of Korean, Chinese and Japanese Historical and Cultural Landscape' (unpublished doctoral thesis, Korea University, 2006), p. 140; Gil-Sang You and Seung-Joo Lee, *The Story of Sejongro Road* (Seoul: Seoul Metropolitan Government, 2005), pp. 47-48.

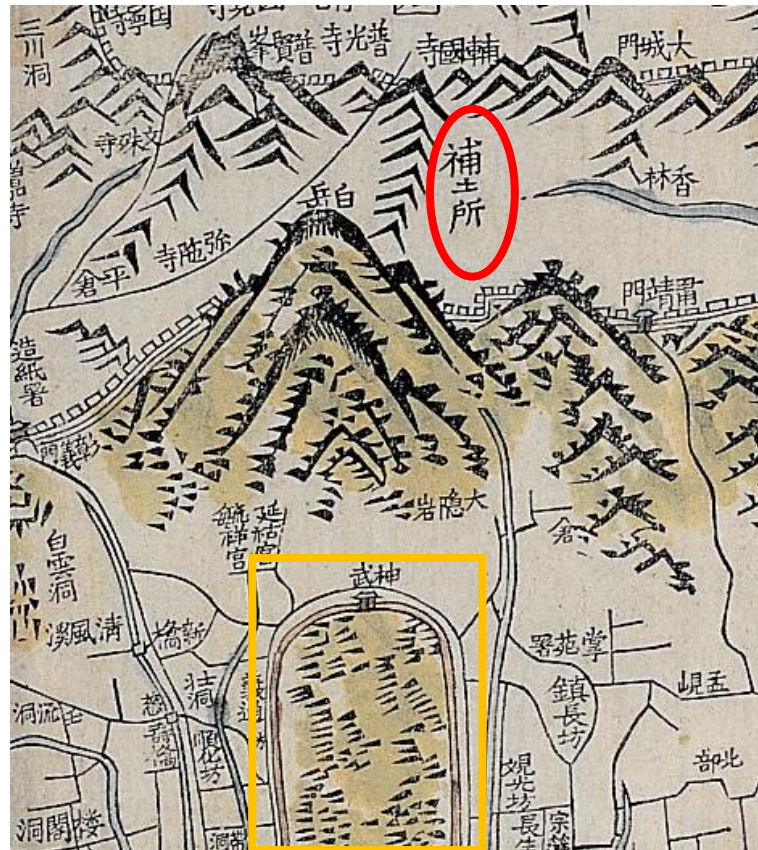


Figure 4-25 (top) The area of Baekaksan Mountain in *Suseonjeondo* Map (the Map of Seoul, 首善全圖), the mid-18th century, Seoul: National Museum of Korea; (bottom) the current view of *Botoso* and *Bukak* tunnel (Source: the official webpage of Sungbuk-gu, Seoul (<http://www.seongbuk.go.kr>)); In *Suseonjeondo* map, *Botoso* (the red circle in the photograph on the top) is clearly shown connecting to Baekaksan Mountain. Just in front of the mountain, Gyeongbokgung Palace (the yellow square) is situated. Today, ironically, the *Bugak* Tunnel goes through *Botoso* not for the flow of *qi*, but for the flow of traffic.



Figure 4-26 An aerial view of Gwanaksan Mountain. The mountain was believed to have the force of fire, and its shape also was shown as the shape of fire. In this regard, several ways of *Bibo* (complementary) *Feng-shui* were practiced to tame the mountain's power. (Source: <http://terms.naver.com/>)



Figure 4-27 Photo of *Haechi* (mythical unicorn-lion) sculpture and Gwanghwamun Gate (the main Gate of Gyeongbokgung Palace) taken by Carlo Rossetti (1906). This sculpture stands in front of *Gwanghwamun* Gate for the protection against the powerful force, blown from *Gwanaksan* Mountain. (Source: Carlo Rossetti, *Corea e Coreani*. trans Don-su Lee (2009))

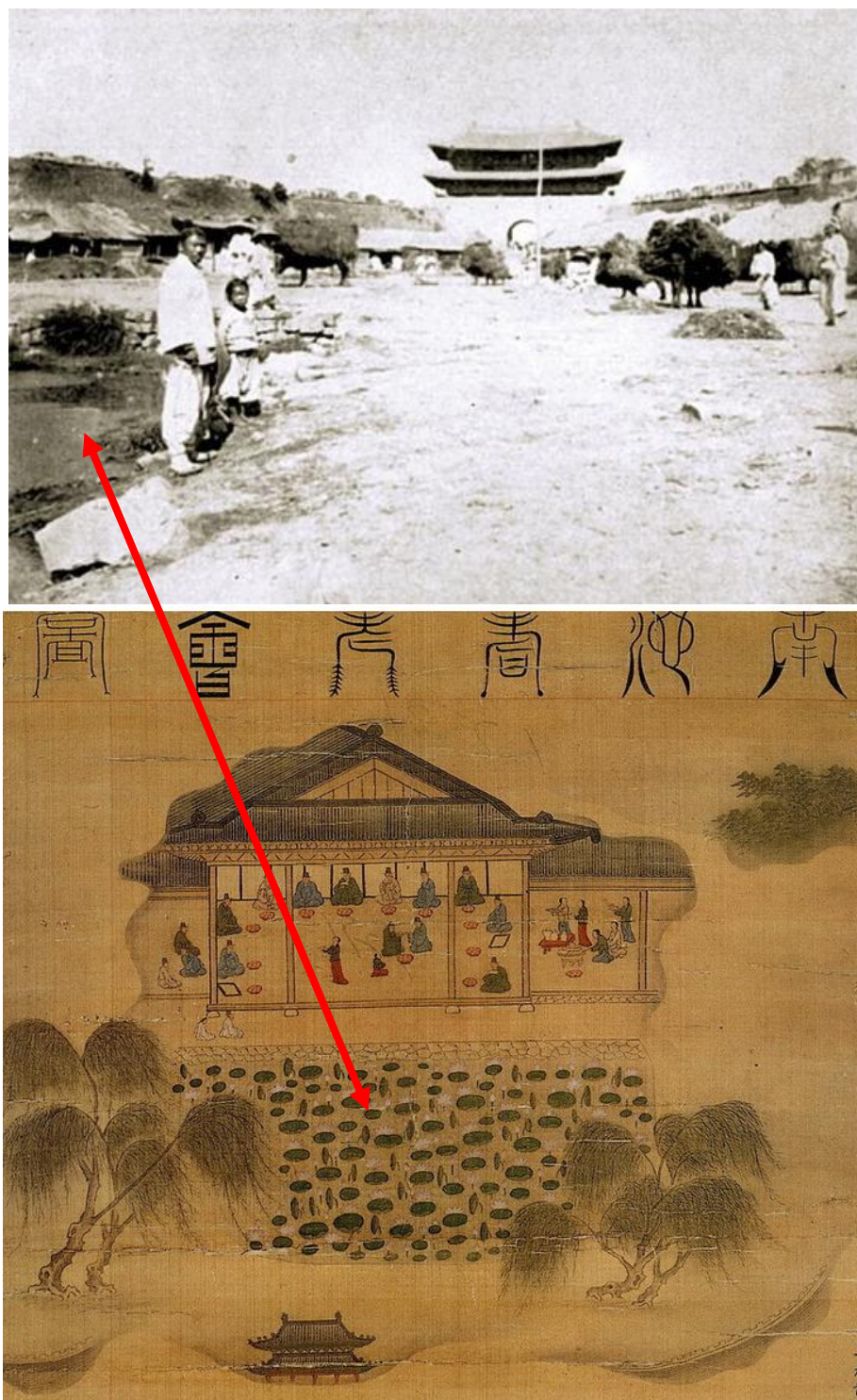


Figure 4-28 (top) *Sungryemun* Gate (South Gate of Seoul) in 1899. *Namji* (Southern Pond) is seen in the image below left; Institute of Korean Studies in Tokyo (Source: http://premium.chosun.com/site/data/html_dir/2013/09/30/2013093067011.html); (bottom) *Yigiryongpilnamjigirohoedo* (Painting of the Gathering of Government Officials by Yi Gi-Ryong, 1629), Treasure No. 866, Seoul National University Museum (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); *Namji* (Southern Pond) was made to tame the fire energy or fire *qi* blown from *Gwanak* Mountain, which was characterised as Fire Mountain (火山) in Feng-shui theory. The painting on the bottom, painted in 1629, depicts the poetry party of the senior high government officials. The party was held in *Namji* (Southern Pond) outside of *Sungryemun* Gate. Lotus flowers were grown in the pond, and a pair of willows were planted on both sides.

Bibo Feng-shui in Living Places

The desire to live on an auspicious site was widespread across the capital, so the methods of *Bibo Feng-shui* for choosing and supporting auspicious sites influenced the selection of residential sites and their surrounding landscapes' management. Complementing and suppressing *Feng-shui* were then applied in these selected areas in order to tackle deficiencies and to achieve balance and harmony between buildings and their natural surroundings.⁷⁶ Yi Jung-Hwan (李重煥, 1690-1756) proposed a theory of environmental space and wrote about the selection of sites for liveable places in *Taekriji* (the book for settlement selection: 擇里志, 1751). In the chapter *Bokgeochongron* (general discussion of liveable places: 卜居總論), geomancy is one of the four important factors that should be considered in the selection of a settlement, along with economic conditions, traits of the villager's mind, and natural scenery with beautiful mountains and waters (*Shan-shui*). He mentioned that:

In general, in the selection of a liveable place, **the first requirement is good geomancy** and the next is rich soil and convenient transportation. The third is good traits of people and lastly, there have to be beautiful mountains and waters. Lack of just one among the four will make a place unliveable. Poor soil and transportation, even if geomancy is good, will not make a place worth living longer, and vice versa. Residents who display a bad temperament, even if geomancy and soil are good, will definitely cause regret, and lack of mountains and waters nearby worth picnicking will not result in a sunny temperament.⁷⁷

His remarks may be applicable only to agricultural societies, but his conception implies that, in deciding where to live, environmental, economic and social soundness should be taken into account in order to make an ideal place and to keep it.⁷⁸ As examined in six geomantic requirements for the selection of auspicious settlements, Yi emphasised the importance of the mouth of the watercourse, or *Sugu* (水口). *Sugu* is usually identical with a village entrance that

⁷⁶ Du-Gyu Kim (2002), pp. 24-31.

⁷⁷ Yi Jung-Hwan (李重煥, 1690-1756), Preface of the chapter *Bokgeochongron* (general discussion of liveable places: 卜居總論) in *Taekriji* (the book for the settlement selection: 擇里志, 1751): '大抵卜居之地地理爲上生利次之, 次則人心, 次則山水, 四者缺一非樂土也. 地理雖佳生利乏則不能久居, 生利雖好地理惡, 則亦不能久居. 地理及生利俱好而人心不淑則必有悔吝. 近處無山水可賞處則無以陶瀉性情'; Jung-Hwan Yi (2002), p.135 (the author highlighted).

⁷⁸ Sang-Sup Shin, *Korean Traditional Villages and Finding Cultural Landscapes* (Seoul: Daega Press, 2007a), pp. 30-31; ———, 'Residential Landscape Architecture', in *Korean Traditional Landscape Architecture*, ed. Woo-Kyung Sim (Seoul: Hollym, 2007b), pp. 87-125 (p. 95).

is taken to be an important geomantic factor with symbolic meanings, in which water gathers and flows out.⁷⁹ With respect to the watercourse, Yi said:

If *Sugu* (the mouth of the watercourse), is warped, organised loosely, empty, or broad, prosperity cannot be extended to the next generation, even if the place has abundant farmland and big houses on it. Those who dwell there will naturally disperse and disappear. Consequently, when people search for and observe a house site, they should look for a stream whose water discharge cannot be observed and a field enclosed by mountains. Although it is easy to find such a watercourse in a mountainous area, it is not easy to find it in a flatland ... Whether it is a high mountain or low land, if water flows nearby in a direction away from the place, it is auspicious. If the place that closes *Sugu* is one layer, it is beneficial; however, if the place consists of three or five layers, it would be much better. This sort of auspicious site can be the place where generations would continue perfectly for long.⁸⁰

However, in the real world, finding ideal sites matching all these conditions was virtually inconceivable. If the geographical conditions of *Sugu* in the selected place were open or wide, it should be blocked and protected with artificial woodlands, ponds or mounds, which was the way to maintain *qi* for the prosperity of the village. This is called *Sugumagi* (Screening the mouth of the watercourse). It was the result of village folk religion and *Bibo Feng-shui* (or the complementing *Feng-shui*) theory that were combined during the Joseon Dynasty.⁸¹ *Sugumagi* is represented by a man-made solid forest belt or pond to control the flow of water and wind; however, it is not a fixed structure like a dam. Instead, by blocking an open space, this artificial landscape feature creates the psychological effect of a barrier.⁸² The *Sugumagi* was created based on one of the *Feng-shui* theories for the selection of settlement sites, which are *Jangpung* (protection from wind: 藏風) and *Deuksu* (obtaining water, 得水). For this, *Bibo* woodland or a *Bibo* pond was created for the practice. To close opened *Sugu*, *Bibo* woodland was introduced like a barricade. It was regarded as the *Maulsup*, or village groves, when this woodland was

⁷⁹ Chang-Jo Choi, *Feng-Shui: Philosophy of Korea* (Seoul: Mineumsa, 1984).

⁸⁰ Yi Jung-Hwan (李重煥, 1690-1756), The section on *Jiri* (topography: 地理) in the *Bokgeochongron* chapter (general discussion of liveable places: 卜居總論) in *Taekriji* (the book for the settlement selection: 擇里志, 1751): ‘凡水口虧踈空濶處雖有良田萬頃廣廈千間類不能傳世自然消散耗敗。故尋相陽基必求水口關鎖內。開野處着眼。然山中易得關鎖而野中難以固密則必須逆水砂。無論高山陰坂有力溯流遮攔堂局則。吉一重固好三重五重尤大吉可爲完固綿遠之基矣。’; Jung-Hwan Yi (2002), p. 136; Hong-Key Yoon (2006), p. 108.

⁸¹ Bo-Chul Whang, and Myung-Woo Lee (2006), pp. 147-162.

⁸² Hak-Beom Kim, and Dong-Su Jang, 'Village Groves', *Journal of Korean Institute of Traditional Landscape Architecture*, 23/1 (2005), pp. 145-149.

created in a residential area. In addition, as *Sugu* is usually located in a place where two streams meet, so it frequently causes overflow or soil erosion, villagers would make artificial village groves in this spot as a countermeasure. Ecologically, in addition, people created woodland along the stream to purify the water as well as to prevent flooding.⁸³ In order to obtain and store water, villagers controlled the shape of the watercourse, because if the water directly flowed out from a village, it would be considered ominous. So the watercourse should be changed to curve around the village, making a round waterway; or by making an artificial pond, the water could be held for a while before it spilt over. This pond is called a *Bibo* pond, whose symbolic function in *Feng-shui* theory is to hold *qi*. If a village was located in a sloping area or the topographic shape of a village cannot hold *qi*, an artificial pond would be created at the entrance of the village as *Sugumagi*. It also aimed to prevent the force of fire blown from outside the village, which is a way of the suppressing *Feng-shui* theory, like *Namji* in Seoul.⁸⁴ Ecologically, this pond also had a function of purifying the polluted water discharged from a village or farmland (see Figure 4-29).⁸⁵

⁸³ Do-Won Lee, In-Su Koh, and Chan-Ryul Park, *Ecosystem Services of Traditional Village Groves in Korea*, 2007), pp. 47-59.

⁸⁴ Bo-Chul Whang, and Myung-Woo Lee (2006), pp. 147-162.

⁸⁵ Pil-Won Han, 'Environmentally Friendly Character of Korean Traditional Village', in *Korean Traditional Ecology*, ed. by Do-Won Lee (Seoul: Science books, 2006), pp. 548-569.

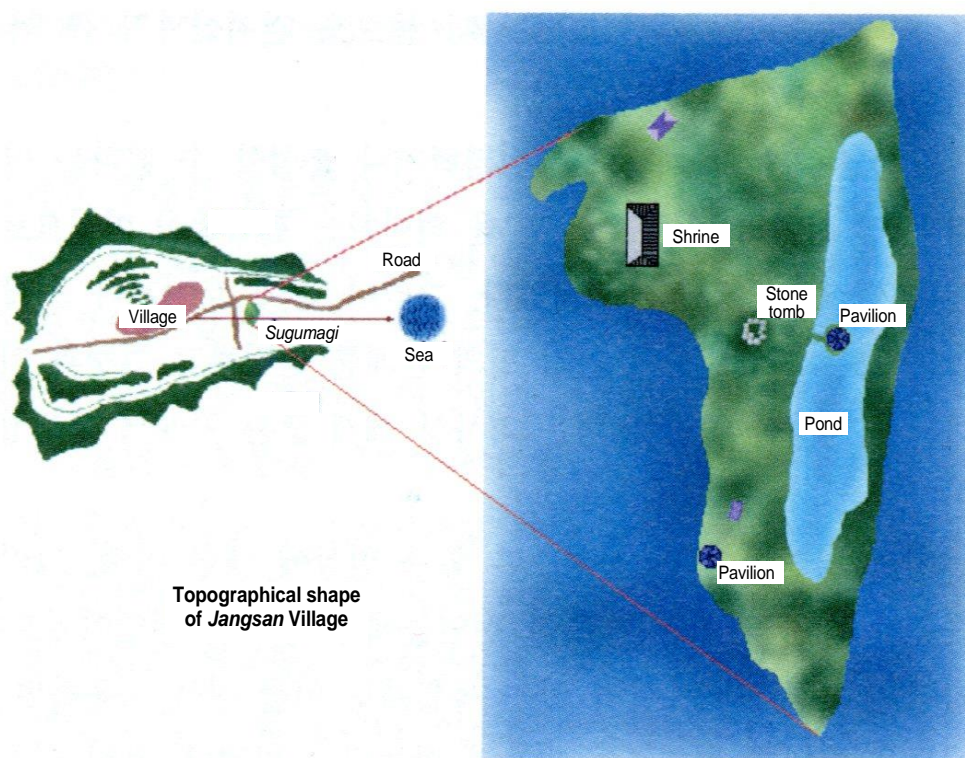
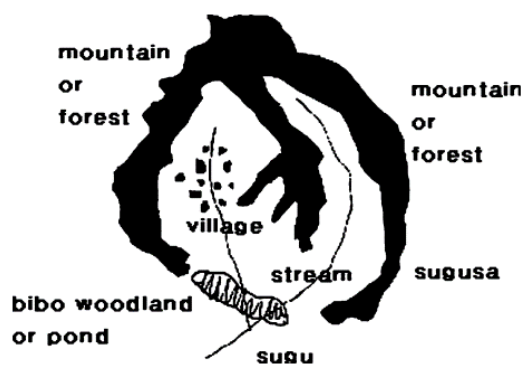


Figure 4-29 (top left) Simplified map of Jangsan Village. The long dark area indicates a mountain or hill. The line shows a stream developed from the valleys. The village is located in the enclosed area. The enclosure is not perfect or sufficient, thus people need a *Sugumagi*, indicated by the hatched area in the figure, at the entrance of the village. The *Sugumagi* is composed of *Bibo* woodland, pond, mounding, or all; (top right) *Jangsan Village Grove* in Goseong-gun, which is the *Sugumagi* of the village, composed of *Bibo* woodland and pond. (Source: http://www.panoramio.com/user/3705168?with_photo_id=46508320); (bottom) The topographical shape of *Jangsan Village* and the plan of *Sugumagi* of the village, including the *Bibo* village, *Bibo* pond, a shrine, pavilions, and a stone tomb. (Source: Do-Won Lee (2004), p.52)

In addition to modifying landscape features, symbolic structures were erected at *Sugu* or a village entrance to complement areas that were deficient, whether physically or psychologically. These symbolic features were *jangseung* (a tutelary post), *sotdae* (village guardian poll), altars, and shrines, which were erected in this *Sugumagi* area. *Sugumagi* with these symbolic structures not only played an important role in *Feng-shui*, but were also sacred places that ruled the village's destiny. In order to protect these man-made landscape features in *Sugumagi* areas, which were

regarded as the guardians of the village, there were *Geumsongwanui* (the regulation to prohibiting cutting pines: 禁松完議) in traditional clan villages.⁸⁶

There is a record of *Geumsongwanui*, proclaimed by the Kim clan of *Nae-ap* village in Andong. This village grove was created by Man-Geun Kim (金萬謹, 1446-1500), in the hope of creating a blissful clan village according to *Feng-Shui* theory (see Figure 4-30). In order to protect their village grove, the Kim clan's regulation pledged in 1697 that:

Our ancestors planted pine trees where water flowed out of the village in order to protect the family site and the family graves. Without these pines, it is apparent that there is no *Nae-ap* village. *Nae-ap* village is the place where our clan's ancestral rites have been conducted. The rise and fall of our clan totally depends on these pines. Therefore, **you should protect these pines with all your heart, as if you respect your ancestors.**⁸⁷



Figure 4-30 (left) *Gaehosong* Pine Grove in Andong, Scenic Site No. 26. (Source: Hak-Beom Kim, *Travelling for Korean Scenic Sites* (Seoul: Gimmyoung PublisheHak-Beom Kim(2013), p. 309); (right) *Unjeongpungbeom*(雲亭風帆) in *Sansuyucheop* (the book of travel in *Shan-shui*: 山水遺帖, 1763) by Jong-Ak Yi(李宗岳, 1726-1773), which depicts *Baekunjeong* Pavilion and the *Gaehosong* pine grove, painted during a 5-day cruise with his 18 relatives for viewing famous scenes along *Banbyuncheon* River (Source: Hak-Su Kim (2003), p. 22); This pine grove on the manmade island in *Banbyuncheon* River was created by Man-Geun Kim(金萬謹, 1446-1500), when he first settled here, with hopes of creating a blissful clan village of the *Uisong* Kim, named *Nae-ap* village, in accordance with *Feng-Shui* theory. It was destroyed in a flood in 1605, but rebuilt soon afterwards according to a proposal by Kim Yong (金涌, 1557-1620). It has since been protected carefully under *Gaeho-Geumsongwanui* (the regulation to prohibiting cutting *Gaeho* pines: 開湖禁松完議) enacted by the clan members of the *Uisong* Kim. It was believed that this village grove, composed of pine trees, would help to stop the loose of *qi* leaking out of the village. Actually this village grove has protected the farm land in the village from wind and flood. *Gaehosong* Pine Grove is regarded as a village guardian by the villagers in *Nae-ap* village.

⁸⁶ Duk-Hyun Kim, 'A Study on the Rural Settlement Forest: *Dong-Soo* of Traditional Village, *Nae-Ap* in Andong Area', *Journal of Geography*, 13 (1986), pp. 29-45.

⁸⁷ Hak-Beom Kim, *Travelling for Korean Scenic Sites* (Seoul: Gimmyoung Publishers, 2013), p. 308 (highlighted by the author).

Because Koreans, especially from the Joseon Dynasty, considered village groves or *Maulsup* as their most sacred places, they were able to leave them to their descendants. Village groves have played important cultural and educational roles in promoting a sense of identity, attachment and unity within the community in traditional Korean villages.⁸⁸ Although the modes of expression may have been different, it was nevertheless common practice in fishing, mountain and agricultural villages to conduct communal festivals in these groves, during which time prayers were offered for the continued health and prosperity of their villages. Conducting village rituals such as the *pungeoje* (ritual for big catches: 豊魚祭) and *dangsanje* (ritual for mountain spirits: 堂山祭) in the groves along coastal areas and estuaries played an important role in the forging of traditional lifestyles. As aforementioned, these groves were usually situated in *Sugumagi* areas, which are in front of or alongside the village, and created in accordance with *Feng-shui* theory in order to make their village an auspicious site. In these sacred areas, ritual events of a village, such as *donge* (village rituals) or *gut* (shamanic rituals), various folk games including *jisin bapgi* (stepping on the spirit of the earth), *ssireum* (wrestling), and *geune* (swinging), took place in order to unite villagers and wish village's prosperity. These village groves in *sugumagi* areas complemented the energy of the earth or *qi*, where village rituals have continued are still found in a number of villages in Korea (see Figure 4-31).⁸⁹

⁸⁸ Do-Won Lee, *Ecological Knowledge Embedded in Traditional Korean Landscape* (Seoul: Seoul National University Press, 2004), p. 120.

⁸⁹ Hak-Beom Kim, and Dong-Su Jang, 'Village Grove Culture', in *Korean Traditional Landscape Architecture*, ed. Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 425-457 (pp. 426-427).

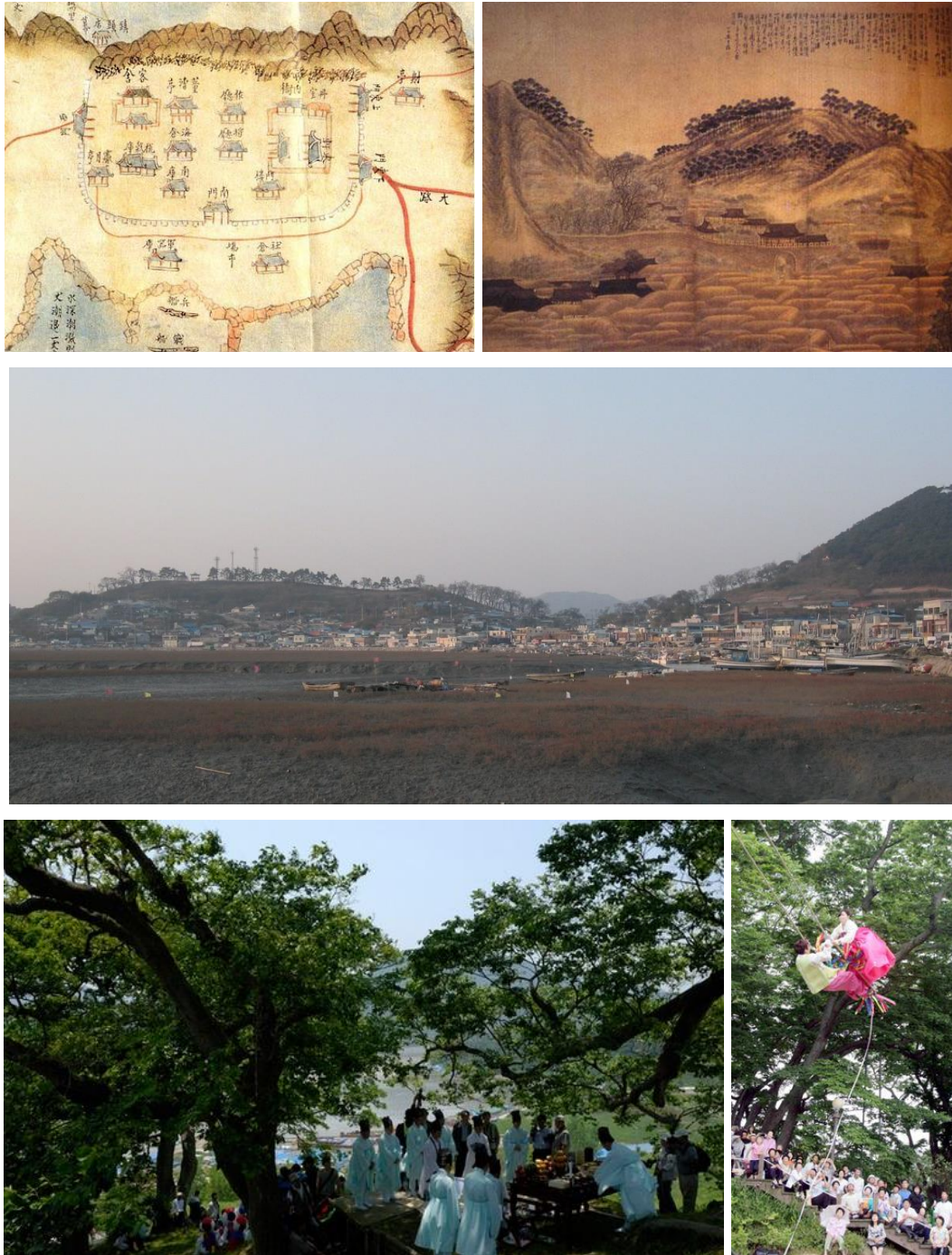


Figure 4-31 (top) old map and painting of Beopseongjin (the Beopseong garrison), which show the belt of grove planted on the mountain ridge behind the naval garrison. This grove is called ‘*Supjaengi*’, which means the fortress of grove; (middle) the current view of *Beopseongjin* from the offshore. This *Bibo* woodland on the ridge have served not only as a windbreak but also a unique military facility, protecting the inlet and the village. This area with the artificial grove is designated as Scenic Site No. 22 under the name of ‘*Supjaengi* Grove of Beopseongjin in Yeonggwang’. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); (bottom) In the grove, the pack and back peddlers who gathered at the fish market started commemorating the *Dano*, or the Double Fifth (fifth day of the fifth month on Lunar calendar), by holding rites for the dragon king and enjoying boating which have been conducted in this place for 400 years. These activities developed into the Dano Festival of Yeonggwang and various folklore events like the swing in the picture. (Source: <http://blog.naver.com/PostView.nhn?blogId=naramasil&logNo=60108709563>)

Ecological aspects were also considered when these groves were created, for example, preventing flooding during the monsoon season, serving as a windbreak forest along a river or coast. In this regard, the healthy grove used to embody a village's prospects and richness; hence there are about 1,300 village groves located near traditional villages in Korea.⁹⁰ The Cultural Heritage Administration of Korea investigated village groves nationwide according to their cultural and ecological functions based on six categories, which are introduced in Table 4-2.

Table 4-2 Examples of Traditional Village Groves

<i>Seonghwangnim</i>	<ul style="list-style-type: none"> • A forest which had to be preserved based on the belief that it protected the village and ensured the welfare of villagers • The conduct of <i>Dangje</i> (village rituals) involved the installation of <i>Seonangdang</i> (altar for tutelary deity) and <i>Dangjip</i> (shrine house) within the forest • Major types of tree found therein: a community of trees that included the zelkova tree (<i>Zelkova serrata</i>) and the hackberry tree
<i>Hoannim</i>	<ul style="list-style-type: none"> • Served as an embankment to prevent water from overflowing during the flood season • Hoannim were developed in villages established alongside rivers • Major types of tree found therein: a forest belt that included willows and alder trees
<i>Eoburim</i>	<ul style="list-style-type: none"> • Artificially or naturally created in coastal areas to protect the village • <i>Pungeoje</i> (ritual for big catches) was conducted • Served as windbreak forests along coastal areas • Major types of tree found therein: forest belt which included pine trees and/or zelkova trees
<i>Bangpungnim</i>	<ul style="list-style-type: none"> • Mainly established in coastal areas or windy places to prevent damage by strong winds • Much like the Hoannim, forest belts were formed • Served as a village fence called <i>Woosil</i> which protected the village from winds
<i>Bohaerim</i>	<ul style="list-style-type: none"> • Have the significance of <i>Feng-shui</i> theory • This type of forest was designed to supplement the <i>Feng-shui</i> geomantic shortcomings of the village • Can be regarded as the equivalent of the modern ecologically restored forest or environmentally protected forest
<i>Yeoksarim</i>	<ul style="list-style-type: none"> • Forest with which a specific historical story or legend is associated • Old and large trees situated in the heart of the village

Source: Cultural Heritage Administration (2003), p. 9; Sun-Kee Hong, and Jae-Eun Kim (2011), p. 87.

As this area was itself beautiful in appearance, and was created in the most prominent and beautiful spot in the village, pavilions were built there for the appreciation of its scenic beauty, and for communal resting purposes. For the literati of the Joseon Dynasty who sought seclusion and retreat, these areas with groves were a place of beauty where the local elite could be united with nature. The aesthetic significance of the *sugumagi* to villages at the time can be seen through the poetry composed by local elite individuals enjoying their natural beauty.

⁹⁰ Hak-Beom Kim, and Dong-Su Jang, *Maulsup, the Korean Village Grove* (Seoul: Youlhwadang, 1994), pp. 15-24; Sun-Kee Hong, and Jae-Eun Kim, 'Traditional Forests in Villages Linking Humans and Natural Landscapes', in *Landscape Ecology in Asian Cultures*, ed. Sun-Kee Hong, et al. (Tokyo: Springer, 2011), pp. 83-98 (p. 84-86).

At the pavilion by the water where an aged pine with graceful foliage droops,
I, too, am aging like this faithful pine.

The wish I had to build a pavilion in this beautiful place has finally been fulfilled.

Time flows with me, and this place is comfortable enough to stay in.

This beautiful grove has aged with me, and the famous pavilion has found an owner, which is also just right.

I wish to live here and learn the meaning of the infinite, just as fish and birds enjoy nature.⁹¹

This poem comes from the name plaque at the Sehanjeong pavilion in the Docheon-ri pine grove in Hamyang-gun, Gyeongsangnam-do. It depicts a Joseon scholar who has retired into a rural village and who lives free from worldly cares. In their rural life, local elite people appreciated aged trees and their natural beauty, and took on a sense of transcendence, like that of divine immortals. These *sugumagi* were a concrete representation of this symbolic meaning.⁹²

Bibo Feng-shui in Gardening

Besides the city- or village-scale application of *Bibo Feng-shui*, it was also applied to the selection of the best place to put a garden, where best to place buildings in it, and how to choose suitable plants to make the garden more auspicious.⁹³ One representative garden that shows how *Feng-shui* influenced the layout of Korea's traditional gardens is *Yun Seon-do Wonrim* (Landscape Gardens of *Yun Seon-do*: 甫吉島 尹善道 園林) on Bogildo Island, which is designated as Scenic Site No. 34. This garden was built from 1631, by Yun Seon-Do (尹善道, 1587-1671), who was highly acclaimed as a master of Neo-Confucianism, *Yin-Yang* and the Five Elements theory, astronomy and medicine as well as for his profound knowledge of *Feng-shui* theory.⁹⁴

Bogildoji (A Record of Bogildo Island: 甫吉島誌), written in 1748 by Yun Wi (尹偉, 1725-1756), who was a fifth-generation grandson of Yun Seon-Do, explained the site selection of his

⁹¹ The name plaque at the Sehanjeong pavilion in the Docheon-ri pine grove in Hamyang-gun, Gyeongsangnam-do: ‘落落松間近水椽，歲寒心事老林泉，青山有地遂初服，白日如年愜晏眠，嘉樹與人同臭味，名亭得主訂齋緣，欲識箇中無限意，一般漁鳥樂雲川’; Hak-Beom Kim, and Dong-Su Jang (1994), p. 124.

⁹² Hak-Beom Kim, and Dong-Su Jang (2007), pp. 449-450.

⁹³ Kyun Heo (2005), pp. 38.

⁹⁴ Mi-Suk Go, *The Critical Biography of Yun Seon-Do* (Seoul: Hanibook, 2012), pp. 60-61.

ancestor's villa, *Nakseojae*, and its surrounding gardens according to the *Feng-shui* theory. Yun wrote:

From Gyeokja Peak, which is the main mountain, the flow (of *qi*) came down bending three times, and found its destination in the auspicious site facing north. Here is the site for Nakseojae House (a house for enjoying books: 落書齋). From Gyeokja Peak stretching to the west in a line, there are Nangeumgye Stream (clear sound stream: 朗吟溪), Mijeon Field (fern field: 薇田), and Seokae Shore (stone shore: 石涯). One line of hills spreads out towards the west before it curves southward, and another starts in the southwest, and bends eastward. These lines of hills meander, forming the protective range of hills with three peaks called *Ansan* (Peace Mountain in Feng-shui theory: 安山) ... On the eastern flank of the eastern peak lies Seungryongdae Terrace (rising dragon terrace: 升龍臺), and the foot of mountain of the eastern peak forms *Oesugu* (the outer mouth of the watercourse: 外水口) and meets the right side of Jangjae Island ... When you stand at Nakseojae House and face *Ansan*, off to your right there is a hill called Hahandae Terrace (Summer Cold Terrace: 夏寒臺), which forms the White Tiger (one of the Sands of the Four Spirits of an auspicious site in *Feng-shui* theory for the west side). To the left of Nakseojae House, Mijeon Field, and Seokae Shore form an Inner Blue Dragon (another Sands of the Four Spirits of an auspicious site for the east) ... Below Hahandae Terrace, there is Goksudang House (House by the Bending Stream, 曲水堂). The north of *Hahandae* merges with the foot of the mountain from Seungryongdae Terrace, and forms *Naesugu* (the inner mouth of the watercourse: 內水口).⁹⁵

This is how he explains that Nakseojae House was built on a very auspicious site in accordance with the *Feng-shui* theory. For Yun Seon-Do, *Feng-shui* theory was used in a practical way for site selection, building disposition, and landscape management, in order to make his landscape gardens in harmony with nature and auspicious (see Figure 4-32).⁹⁶

⁹⁵ Yun Wi (尹偉, 1725-1756), *Bogildoji* (A Record of Bogil-do Island: 甫吉島誌, 1748): ‘自峰三折而落為穴田午坐向子是為落書陽基自峰西向列駝而有朗吟溪薇田石厓自西而南自南而東向逶迤回合而為安山三巒並峙而右肩稍促...自東巒北而東東而北轉巒之列脚為外水口合於藏在島之右...薇厓為內龍夏寒臺右虎...坵之下曲水堂臺之北與升龍之足合而為內水口’; Jae-Hoon Chung, *Buyongdong Wonrim on Bogildo Island* (Paju: Youlhwadang, 1990), p. 71-73; Joung-II Shin, 'A Study on Go-San Yoon Sun-Do's Architectural Idea of Managing Byel-Seo Architecture in Bogil-Do', *Journal of Architectural History*, 13/3 (2004), pp. 21-36.

⁹⁶ Won-Suk Choi, 'Fengshui Landscape and World Heritage's Value on the Yoonsondo's Garden in Bogildo', *The Journal of Namdo Area Studies*, 22 (2012), pp. 245-273.

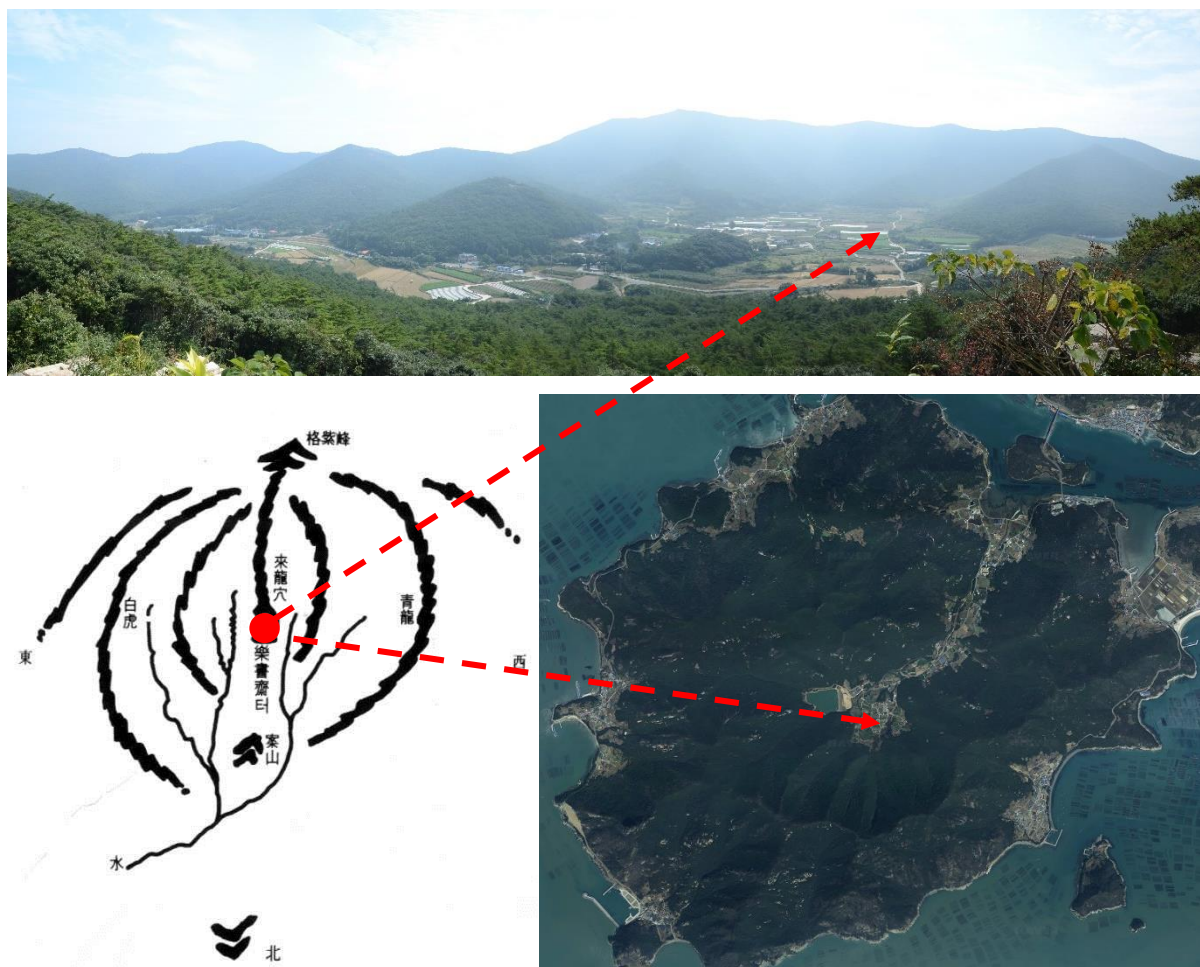


Figure 4-32 (top) the current view of the area of *Nakseojae* from *Dongcheon Seoksil* in *Bogildo Yun Seon-do Wonrim* (Landscape Gardens of *Yun Seon-do* on *Bogil* Island), Scenic Site No. 33. (Source: photographed by the author in 2011); (bottom left) the topographical shapes of the area of *Nakseojae*, which shows *Nakseojae* is located in the geomancy cave or *hyeol* (Source: Jae-Hoon Chung (1990), p. 13); (bottom right) satellite picture of *Bogil* Island (Source: <http://map.naver.com>)

The selection of suitable plants matching the geomantic conditions of the house, and planting them in the right places, also had a significant impact on traditional Korean gardens. According to the principles of *Feng-shui* theory in *Sanrimgyongje* (Farm Management: 山林經濟, from c. late 17th century to c. early 18th century), which was written by Hong Man-Son (洪萬選, 1643-1715), a certain kind of plant can only be planted in a certain section of the house site to suppress inauspiciousness, and to extract the benefit of an auspicious direction or location. The chapter ‘*Bokgou* (the Selection of Habitable Places: 卜居, chapter one of book one)’ of *Sanrimgyongje* states that:

- Planting *Chinese jujube* (date) trees to the west of the house will be beneficial to cattle. Planting them in the south-western corner or to the south is good. Planting two *Chinese jujube* trees in front of the main gate is also auspicious.

- If *weeping willows* are planted to the east of the house, it will make cattle and the household prosperous. It is forbidden to plant a *weeping willow* at the gate or west of the house.
- If an *elm* is planted at the back of the house, it is considered auspicious.
- It is particularly forbidden to plant *peach* trees around water wells.
- It is suitable to plant a *plum* tree to the east of the house, but forbidden to plant one to the west, south, or north of the house.
- It is forbidden to plant *ginkgo* trees in the east-southeast, but planting them to the north of the house is suitable.
- Planting three groves of *paulownia* trees in the west-northwest and the north-northwest will result in an abundance of slaves, but it is forbidden to plant such trees directly to the north.
- The *lacquer* tree is suitable for planting on inauspicious land that is fated to harm people.
- Planting three groves of *leguminous* trees at the middle gate can guarantee wealth and respect for generations. It is said that planting this tree in front of the house can bring much auspiciousness, and planting it in the west-southwest direction can help avoid robberies.
- The large *yellow plum* tree is suitable for the north of the house.
- The *mulberry* tree is suitable for the east-southeast direction, but one should never plant it within the house fence.
- The *mountain mulberry* is suitable for the west.
- The *Chinese plum* tree is suitable for the south.
- It is forbidden to plant *the rose of Sharon* within the house boundary.
- Planting a *pomegranate* in front garden of the house will ensure the birth of a good son.
- The *Chinese hazel* is suitable for the north.⁹⁷

These planting selections are the way to complement the lack of auspicious geomantic landform around a house site, which should have a stream flowing near a house on the left (east), a long pathway on the right side (west), a pond in front (south), and a hill at the back (north), though neither watercourses nor roads should run directly towards a house. These geographical features, based on *Feng-shui* theory, form the *Sasinsa* (四神砂) or the four guardians of the directions,

⁹⁷ Hong Man-Son (洪萬選, 1643-1715), the chapter ‘*Bokgou* (Selection of Habitable Places: 卜居)’ in Vol. 1 of *Sanrimgyongje* (Farm Management: 山林經濟, from c. early 18th century): ‘宅東種柳益馬 宅西種棗益牛 中門有槐 富貴三世 宅後有榆 百鬼不敢近 宅東有杏 宅西有柳凶 宅西有桃 宅北有李淫邪 宅四畔 竹木青翠進財 凡樹木 向宅則吉 背宅則凶 門庭有雙棗 堂前有榴樹吉 大樹當軒 疾病連綿 大樹不宜近軒 中庭不宜種樹’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).; Hong-Key Yoon (2006), pp. 116-117.

which are Blue Dragon, White Tiger, Red Phoenix and Black Tortoise. As the sites satisfying these conditions were quite few, particularly in city regions, planting trees was considered a legitimate way of substituting for these four guardians of the directions. To achieve this substitution, the book counsels planting a peach and weeping willow to the east of the house, to substitute running water representing the Blue Dragon. Planting Japanese apricot and Chinese jujube in the south, common gardenia and elm in the west, and Japanese cherry trees and apricots in the north, correspond to the White Tiger, Red Phoenix and Black Tortoise, respectively.⁹⁸ This is an example of the application of *Bibo Feng-shui* which shows that planting according to species, location, directions and symbolic meaning may help to suppress the inauspiciousness and supplement the auspiciousness of a house site to produce a perfect site.⁹⁹ If this 18th-century scheme was carried out now, peach and weeping willow should be planted to the east of a house because they like to get sunlight in the chilly morning air, while Japanese apricot and Chinese jujube should be planted in the south because these trees are sun plants. Common gardenia and elm should be planted in the west because the two can block some of the light from the west, and Japanese cherry trees and apricots should be planted in the north because these trees grow well in a cool environmental habitat. Through these interpretations, it can be understood that the way of planting according to *Feng-shui* theory was quite ecological and functional.¹⁰⁰

To sum up, Korean *Feng-shui*, especially that based on *Bibo* thought, was a way of demonstrating a complementary relationship between man and nature, by arranging or modifying landscape elements slightly to make up for shortcomings and to tame excessive aspects of any geomantic conditions. It cannot be said that *Feng-shui* theory had a great or direct effect on the way people have appreciated outstanding natural landscapes. But the theory provides significant evidence of the way in which Koreans sought, created, or modified their surrounding environment based on their empirical principles, which have integrated biophysical landscape features with cultural traditions and religious beliefs to create desired landscapes in living spaces.

⁹⁸ Hong Man-Son (洪萬選, 1643-1715), The chapter '*Bokgou* (Selection of Habitable Places: 卜居)' in Vol. 1 of *Sanrimgyongje* (Farm Management: 山林經濟, from c. early 18th century): '凡宅若無左流水右長途前汙池後丘陵則東種桃柳南種梅棗西種梔榆北種柰杏亦可代青龍白虎朱雀玄武'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); Sang-Jun Yoon, 'History and Conservation of Gardens in Korea' (unpublished doctoral thesis, The University of Sheffield, 2009), pp. 88-89.

⁹⁹ Dong-Su Jang, 'A Study on Bibo Fengshui Techniques of Traditional Urban Landscape in the Case of the Grove of Chosan and Pool Bank', *Journal of Korean Institute of Traditional Landscape Architecture*, 3 (2005), pp. 41-49.

¹⁰⁰ Myo-Jung Kim, 'A Study on the Principles and Methods of Korean Traditional Gardening Plants Arrangement', *Study of Agricultural History*, 7/2 (2008), pp. 254-264.

Landscape as a place: Scenic Sites

MYEONG-SEUNG (名勝) AS A VALUED SCENIC PLACE (GYEONG-SEUNG 景勝)

The dictionary meaning of *Myeongseung* (명승, 名勝), or ‘scenic site’ is ‘a landscape known for its scenic beauty (noted scenery)’ or ‘a place renowned for its scenic beauty (scenic places)’. Here, each word ‘*myeong* (名)’ and ‘*seung* (勝)’, is based on a Chinese character, and has the epithetic meaning of ‘renowned, noted or valued’ in common.¹⁰¹ The character *seung* initially meant ‘to win’, but the meanings of ‘better’ and then ‘beautiful’ were added, so it now indicates ‘outstanding scenery’.¹⁰² In relation to ‘*seung* (勝)’, similar terms for scenic sites could be found in *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄),¹⁰³ which includes *Gyeongseung* (outstanding scenery or scenic areas: 景勝), *Seungji* (beautiful scenic areas: 勝地), *Seunggu* (beautiful scenic areas or territories: 勝區), *Seunggae* (beautiful scenery, or high and bright areas: 勝概), *Seungjeok* (renowned historic scenes: 勝迹 or 勝蹟), *Gaseung* (beautiful scenery: 佳勝), and *Hyungseung* (outstanding topography or scenery: 形勝).

Here, the meaning of the old word *Gyeongseung* (景勝) is worthy of note. Ancient Koreans did not use the nowadays-generally-used term ‘landscape (경관, k. *gyeongwan*)’, but instead called a large area of outstanding scenic beauty ‘*seung* (勝)’. By contrast, a distinguished or beautiful landscape of a area, which scale is smaller than *seung* was called ‘*gyeong* (景)’.¹⁰⁴ *Gyeong* is an abbreviation of the word ‘*gyeongchi* (景致)’, meaning a beautiful phenomenon of nature, which was represented as *Shan-shui* (mountains and water: 山水) culture in Korea. *Gyeong* is also short for ‘*gyeonghwang* (景況)’, which is the way to express someone’s situation depending on time

¹⁰¹ National Institute of The Korean Language, 'Standard Korean Dictionary', National Institute of The Korean Language, (1999) <<http://stdweb2.korean.go.kr/main.jsp>>.

¹⁰² Kee-Won Hwang, *Interpreting Landscape* (Seoul: Seoul National University Press, 2011), p. 61.

¹⁰³ The *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄, also known as The True Record of the Joseon Dynasty) are the annual records of the Joseon Dynasty of Korea, which were kept from 1413 to 1865. The annals, or *Sillok*, comprise 1,893 volumes and are thought to cover the longest continual period of a single dynasty in the world. The Annals are the 151st national treasure of Korea and listed in UNESCO's Memory of the World registry.

¹⁰⁴ Key-Soo Choi, 'Structural Analysis of Traditional Landscapes Rtraditional Gok and Gyeong' (unpublished doctoral thesis, Hanyang University, 1989), p. 58.

or psychological state. When this word is used in a play, *gyeong* is ‘a scene’ where changes occur by replacement of characters in the same *jang* (stage or place: 場).¹⁰⁵ In short, *Gyeongseung* (景勝) meant a place with a beautiful or interesting phenomenon of nature or a natural characteristic seen in a continuous context. However, *Gyeongseung* indicates a rare and special landscape, which is the only one in the world. Although this landscape may be similar to others, this one is much better in comparison. Therefore, *Gyeongseung* is the landscape accompanying rarity, speciality and supremacy.¹⁰⁶ According to a Confucian government official, Jang Yu (張維: 1587-1638), *Gyeongseung* is recognised not only for natural landscape itself, but for cultural factors, such as historic events and figures related to a scenic place. When he visited *Cheongpunggye* Valley (Clear Breeze Valley: 淸風溪) at the foot of Inwangsan Mountain in Seoul (see Figure 4-33), he recognised that the place became *Gyeongseung* as the reputation of Kim Sang-Yong (金尙容, 1561-1637, a Confucian government official, who lived in the valley, and committed suicide over the defeat in the Manchu War of 1636) had increased. Jang stated that ‘as a place becomes *Gyeongseung* by a figure [Kim Sangy-Yong], the Creator’s will is truly elaborate.’¹⁰⁷

¹⁰⁵ National Institute of The Korean Language, 'Standard Korean Disctionary', National Institute of The Korean Language, (1999) <<http://stdweb2.korean.go.kr/main.jsp>>.

¹⁰⁶ Kee-Won Hwang (2011), pp. 61-62.

¹⁰⁷ Jang Yu (張維: 1587-1638), the article of *Cheongpunggye gakchaun* (Poems of Clear Breeze Valley: 淸風溪閣次韻) in Vol. 27 of *Gaegokjip* (the collection of Gaegok (Jang Yu’s pen name)’s works: 谿谷集): ‘因人地始勝, 造物意偏工’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).

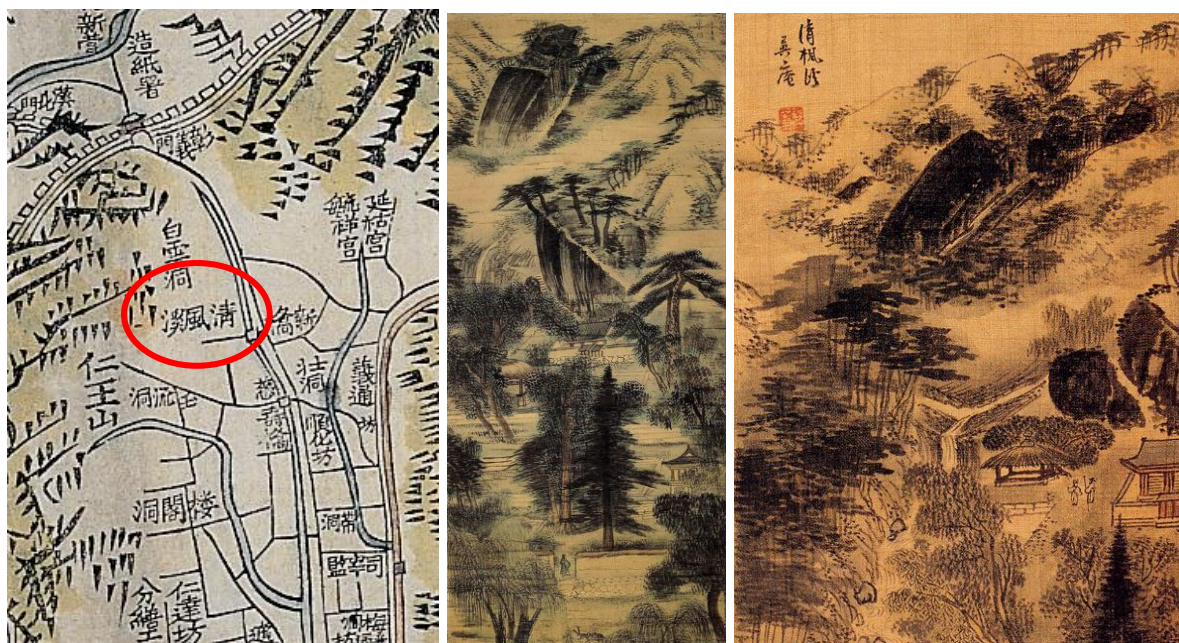


Figure 4-33 (left) The area of *Cheongpunggye* (Clear Breeze Valley: 清風溪, the red circle) in *Suseonjeondo Map* (the Map of Seoul, 首善全圖), the mid-18th century, Seoul: National Museum of Korea; (middle) *Cheongpunggye* by Jeong Seon (1739), Seoul: Gansong Museum (Source: Wan-Su Choi (2005), p. 235); (right) *Cheongpunggye* by Jeong Whang (c. 18th century), Seoul: National Museum of Korea (Source: <http://blog.daum.net/aroma-may/10922722>): *Cheongpunggye* is situated at the foot of Inwangsan Mountain in Seoul. This area was renowned for Kim Sangyong (金尙容, 1561-1637), who lived here, and committed suicide for the defeat in Manchu War of 1636. For the scenic beauty of the valley, and to tribute Kim's patriotism, the numerous Joseon literati visited this area and left paintings or poems enchanting him and this place.

Amongst *Gyeongseung*, only those places renowned for value stemming from an advantageous natural environment mingled with cultural elements manifesting human lives in harmony, can be called *Myeongseung* (名勝), scenic sites, today.¹⁰⁸ This implies that *Myeongseung*, a scenic site, is not just a physical landscape independent from human beings, but landscape that has seemed outstanding to those who have seen it. Based on various definitions of cultural landscapes reviewed in Chapter 3, it can be also said that a scenic site is a cultural landscape, the result of the combined work of nature and of man. In particular, a scenic site is an outstanding and distinctive cultural landscape in which 'people's various values' have been reflected. In this regard, a scenic site is not just limited to a spectacle or characterless 'space', but a 'place', which embodies the subjective values of a certain group, those who have lived in or engaged in the landscape.¹⁰⁹

¹⁰⁸ Key-Soo Choi, 'Discussion on Overlapping Designation of Scenic Sites and Other Cultural Properties', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 402-427 (p. 403).

¹⁰⁹ Jong-Han Jeon, 'A New Reading of Landscape and Place', in *the Gaze of Human Geography*, ed. Jong-Han Jeon, et al. (Seoul: Sahoepyeongron, 2012), pp. 239-269 (p. 265); Young-Suk Ryu, Jong-Han Jeon, and Je-Hun Ryu, 'A

In order to understand scenic sites as places valued by the Korean psyche, we need to understand the elements of *gyeongseung*. The representative and significant elements of the beautiful landscapes of Korea are *Shan-shui* (mountains and water: 山水, k. *San-su*). To the people living in the mountains and rivers, the rocks, stones, lakes, ponds, waterfalls and heights were the objects of *gyeongseung* and the living things, such as trees, birds, grasses and flowers were representative objects of nature. The artificial elements, such as pavilions installed from which to appreciate natural scenery, or temples located in the mountains, as well as the human lives there, have also played a role in the site's identification as *gyeongseung*. Natural phenomena, which can easily disappear, or aspects of life that occur in space and time, were also elements of *gyeongseung*, for example sunrise and sunset, haze or evening glow, passers-by, images of seeing off guests, anglers catching fish or of people holding rituals, all harmonised with *Shan-shui*. Everything between the Heaven and Earth capable of perception by the human's five senses can be elements of landscape. Further, customs, anecdotes, memory and the imaginary world revealed in poems or records became elements of *gyeongseung*.¹¹⁰ *Gyeongseung* as a place consequently consisted not only of tangible elements that are visually outstanding in the natural environment or a built environment to enjoy or live in there, but also intangible values that include ideologies and thoughts which formed the mental foundation of the people who appreciated this landscape.

So the prototype of scenic sites in the notion of *gyeongseung* had to have the conceptual attributes of representativeness and identity which, for the purpose of conveying the original meaning, had to be expressed in a visible and specific form in a place. A scenic site is a 'place' in which people have shared and valued subjective 'meanings' in everyday life within a 'renowned' landscape which has provided a meaningful background of Korean culture or historical culture which scholars now recognise as cultural landscape.¹¹¹ In Korean culture, the place where the spirit of place resides lies as much in the meaning and symbolism of places and their intangible values as in a tangible physical place, and is called *Shan-shui*.

Study on the Present Reinterpretation on the Traditional Scenic Spot: Focused on Gokungugok in Hwacheon County', *Journal of Cultural and Historical Geography*, 25/1 (2013), pp. 99-113 (pp. 99-100).

¹¹⁰ Key-Soo Choi (2009), p. 404; Young-Bae Lee, 'Enjoying Tradition and Using Status of Scenic Sites: The Case of Youngnam Province' (unpublished Master's thesis, National University of Education, 2013), pp. 11-12.

¹¹¹ Hak-Beom Kim, 'The Present and Task of Korean Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 338-364 (pp. 349-351); Jong-Han Jeon (2012), p. 265.

SHAN-SHUI (MOUNTAINS AND WATER: 山水)

Shan-shui culture

Koreans derived pleasure and comfort from their interaction with nature. In particular, they enjoyed singing and dancing in pursuit of a lifestyle of taste and the aesthetic enjoyment of nature. Because of the topographical characteristics of their countryside and their view of nature, Koreans preferred to live in the mountains where forests flourished and streams flowed in order to obtain pleasure and transcendent experience from them.¹¹² The focus of the Korean view of nature was mainly on mountains and water, so that the term ‘*shan-shui* (mountain and water: 山水, k. *san-su*)’ was widely used instead of the term ‘nature (自然, k. *jayeon*)’.¹¹³

In East Asian countries, ‘*shan-shui* culture (山水文化, k. *sansu muhwa*)’ is a representative landscape culture that originated on the basis of the combination of their longstanding philosophies and religions, like the Unity of Man with Heaven in particular. Stemming from China, this *Shan-shui* culture also symbolises the ultimate harmony for nature and the universe. Sullivan describes the concept:

The mountain is the body of the cosmic being, the rocks its bones, the water the blood that gushes through its veins, the trees and grasses its hair, the clouds and mists the vapour of its breath – the cosmic breath is the visible manifestation of the very essence of life.¹¹⁴

Shan-shui itself was a reflection of the order of the universe, from which one could try to seek the integrity of human beings. Mountains had long been seen as sacred places in East Asian culture, and were viewed as the passage between Heaven and earth, and thus as the homes of divine immortals: *shan-shui* was valued as a medium for finding enlightenment philosophically and religiously. *Shan-shui* held a pivotal role in cultural expression, in poems, paintings, architecture, gardens, and travel. In East Asian culture *shan-shui* culture has been praised as

¹¹² Gye-Bog Ahn, 'Nu · Jung · Dae (樓 · 亭 · 臺), Gardens for Pungryu', *Journal of Korean Institute of Traditional Landscape Architecture*, 23/1 (2005), pp. 150-157 (p. 23).

¹¹³ O-Gyu Son, *Aesthetic Studies on Sansu* (Jeju: Jeju National University Press, 2006), p. 17.

¹¹⁴ Michael Sullivan, *The Birth of Landscape Painting in China* (Los Angeles: University of California Press, 1962), p. 1.

having the highest spiritual values, and this status has never been undermined because the concept stands on solid philosophical foundations.¹¹⁵

For Koreans, mountains and water were more than just parts of the landscape. Koreans enjoyed their landscapes in terms of the ideas which had been introduced – Confucianism, Daoism and Buddhism - as well as their indigenous shamanism. For them, *Shan-shui* was opposite in meaning to secularism, a metaphysical and literary concept which embraces not only all natural phenomena, but also people's consciousness and preference for the aesthetic pursuit of natural beauty.¹¹⁶

Shall we go live there?
Let's live in the green mountains!
With wild grapes and thyme,
Let's live in the green mountains!
Yalli yalli yallaseong yallari yalla

This poem is *Cheongsan byeolgok* (Song of the Green Mountains: 青山別曲), which was widely sung from the Goryeo Dynasty (918-1392) onward. In the poet's view, Koreans desired and enjoyed being close to nature, away from their mundane and tiresome everyday lives. They prayed and sought happiness in life through the experience of oneness with nature. They followed the longstanding principles that, if people do not live close to nature, they can never become one with it. In other words, Koreans thought living in nature was the sole means of abolishing egocentric thinking.¹¹⁷ This viewpoint can be found Yi Jung-Hwan (李重煥, 1690-1756)'s *Taekriji* (the book for the settlement selection: 擇里志, 1751). In the chapter *Bokgeochongron* (general discussion of liveable places: 卜居總論), he says that

Shan-shui is the one that delights our spirits, and cleans our emotions. If there is not *Shan-shui* around the living place, people would become crude ... If beautiful *Shan-shui* can be found within 10 *ri* (c. 4.7 km) or a half-day distance, or if you can prepare some place where

¹¹⁵ O-Gyu Son (2006), pp. 18-19.

¹¹⁶ Seok-Gi Choi, 'Humanistic Meaning of Traditional Scenic Sites', *Cultural Research of Gyeongnam*, 29 (2008), pp. 187-232 (p. 191).

¹¹⁷ Gye-Bog Ahn, and Sung-Mi Han, 'Nu · Jung · Dae (樓 · 亭 · 臺), the Stronghold of Shanshui (Mountain-Water) Culture: Reading the Sense of Landscape and Aspects of Its Enjoyment in Shanshui', *Journal of Korean Institute of Traditional Landscape Architecture*, 6 (2008), pp. 22-34 (p. 29).

you can return after an overnight stay, so you can go on an excursion there whenever you want to forget your troubles, it would be a worthy way for generations.¹¹⁸

These attitudes on *shan-shui* or nature have a basis that Koreans had made every possible effort to visit, enjoy, or even imagine *shan-shui* as it is. They consider an original form of nature as the best landscape. So behind the formation of Korean views of nature, there are mountains and water that represent Korean natural landscapes.¹¹⁹ In this regard, *shan-shui* underlies Korean cultural landscapes through their history, philosophy, literature, art and economy. These nature-associated landscapes are a symbol of political and social space, though whether to be in or out of society generated a conflict for Korean social elites. *Shan-shui* is a symbol of nature, a symbol of an ideal life at one with nature. The highest ideal of the Korean then is to create an earthly heaven for artistic and human life, enjoyment, being with nature forever.¹²⁰

Confucian views of *Shan-shui*

The Philosophical Theories of Shan-shui in Confucianism

The conceptualisation of *shan-shui* was established in the Warring States period (春秋戰國時代, 770 BC - 221 BC) in China. Amongst numerous scholars in this era, the arguably the best known were Confucius (孔子, 551–479 BC) and Laozi (老子, 604–531 BC). Their principles for running society were almost opposite to each other, but in their doctrines *shan-shui* was a symbolic place where their principles were reflected, and a real place where their ideologies could be accomplished.

The wise delight in water; the virtuous delight in mountains. The wise are active; the virtuous are tranquil. The wise are joyful; the virtuous are long-lived.¹²¹

¹¹⁸ Yi Jung-Hwan (李重煥, 1690-1756), The section on *Shan-shui* (mountains and water: 山水) in the *Bokgeochongron* (general discussion of liveable places: 卜居總論) chapter in *Taekriji* (the book for the settlement selection: 擇里志, 1751): ‘山水也者可以怡神暢情者也居而無此則令人野矣然山水好處生利多薄人既不能斃家蚓食則亦不可徒取山水以爲生不如擇沃土廣野地理佳處築居買名山佳水於十里之外或半日程內每一意到時時往復以消憂或留宿而返此乃可繼之道也.’; Jung-Hwan Yi (2002), p. 217.

¹¹⁹ Gye-Bog Ahn, and Sung-Mi Han (2008), p. 23.

¹²⁰ O-Gyu Son (2006), pp. 16-20.

¹²¹ Confucius (孔子, 551–479 BC), the chapter ‘*Yeyong* (There is Yong: 雍也)’ in ‘*Analects* (論語, from 5th century BC): ‘智者樂水, 仁者樂山, 智者動, 仁者靜, 智者樂, 仁者壽.’; Chinese Text Project (<http://ctext.org/>) (highlighted by the author)

In the above passage by Confucius, *Renzhe* (仁者, k. *inja*), translated as ‘the virtuous’, is also often translated as the ‘benevolent’ or ‘humane’ one. *Ren* (仁, k. *in*), humaneness, is the first of ‘the Five Constant Virtues’ (五傷) of human beings in Confucianism, which also include righteousness (義, c. *yi*, k. *eui*), propriety (禮, c. *li*, k. *ye*), wisdom (智, c. *zhi*, k. *ji*) and sincerity (信, c. *xin*, k. *sin*).¹²² The Confucian definition of ‘the virtuous’ is one who delights in nature, and well represents the ancient Chinese concept of and attitude towards mountain-water, or *shan-shui*. This phrase of Confucius is widely known as ‘delighting in mountains and delighting in water (樂山樂水)’, which phrase also refers to those who are fond of beautiful landscapes in nature.¹²³ Liu Xiang (劉向, 79 – 8 BC) in the Han Dynasty (206 BC – 220 AD) in China, explained the significance of mountains and water in particular: *shan-shui* has personality, endowed with *Ren* (仁) or virtue. Liu Xiang’s explanation is as follows:

... As mountains are high, people look up them. [In the mountains,] plants and trees grow, all creatures settle, birds and animals gather to live, running wild animals have rest, and precious things are burgeoning. Surprisingly, [mountains] never tire, although they embrace them all round, and they breed all creation.

... From the source, water flows day and night, which can be compared to a competent person. Adapting to its way and flowing endlessly can be compared to giving fair treatment. Flowing downward can be compared to a person who knows etiquette (禮, c. *li*, k. *ye*). Plunging off a towering cliff without hesitation can be compared to the brave. Waiting peacefully in front of obstacles can be compared to a person who knows Heaven’s will. Accepting dirty things and purifying them to discharge them can be compared to a person who drives for people’s enlightenment. As every person can be fair about it, and all creation become righteous, and all living things survive with it, but die without it, it can be compared to a person of virtue (德, c. *de*, k. *deok*). As it is clear, deep and calm, thus there is no way to quantify it, it looks like the heart of saints. As it abundantly flows between Heaven and earth, in that a nation can be founded, that is the reason why the wise enjoy water.¹²⁴

¹²² Duk-Hyun Kim (2011), p. 196.

¹²³ The National Institute of the Korean Language (NIKL), Basic Korean Dictionary: <http://stdweb2.korean.go.kr/main.jsp>

¹²⁴ Liu Xiang (劉向, 79 – 8 BC), the chapter ‘Miscellaneous words (雜言)’ in *Shouoyuan* (Gardens of Stories: 說苑): ‘...夫山巖嶠, 萬民之所觀仰。草木生焉, 衆木立焉, 飛禽萃焉, 走獸休焉, 寶藏殖焉, 奇夫息焉, 育群物而不倦焉, 四方並取而不限焉 ...泉源潰潰, 不釋晝夜, 其似力者。循理而行, 不遺小間, 其似持平者。動而之下,

During the Chinese Song Dynasty (宋, 960-1279), these Confucian views on *shan-shui* extended to the discussion of promoting ‘moral self-cultivation’, widely discussed in the development of Neo-Confucianism. This was incorporated into the modern Asian view of nature, ‘the Unity of Man with Heaven (or Nature)’, which says that everything is generated according to the mutual responses between man and nature. This view was regarded as somewhat mythical and superstitious by Neo-Confucians, who highlighted more humanistic and rationalistic approaches in cultivating their moral universe. For them, *shan-shui* was a real space for the realisation of the Unity of Man with Heaven: they borrowed and merged the existing Confucian idea of *Ren* or virtue, which had already been applied in the process of endowing nature with personality.¹²⁵ When Zhou Dunyi (周敦頤, 1017–1073), who conceptualised the Neo-Confucian cosmology in this early stage, was asked why he did not take out a weed in front of a window, he replied that ‘its mind to survive is what I mean to do.’¹²⁶ Another representative Neo-Confucian in the Song Dynasty in China, Zhang Zai (張載: 1020~1077), stressed that nothing is not directly linked to all creation in the universe. He said that ‘all people are my fellow men, all creation are my companions.’¹²⁷ Explaining the idea of *ren*, Cheng Hao (程顥, 1032-1085) stated that ‘the virtuous (仁者, c. *renzhe*, k. *inja*) consider all creation as one body, so there is nothing that is not me’. He added that ‘whoever cares to learn should acquire *ren* (virtue).’¹²⁸ In order to be virtuous, people should seek the way of ‘the Harmonisation of Object and Ego (物我一體, c. *wuwoyiti*, k. *mulailche*)’, in line with the realisation of ‘the Unity of Man with Heaven (or Nature)’.

The final goal of Neo-Confucianism is to be *junzi* (君子, k. *gunja*), a gentleman, through ‘the ceaseless investigation of things (格物致知, c. *gewuzhizhi*, k. *gyeokmulchiji*, which means to study the principle of things and events in order to understand ourselves and the world around us

其似有禮者。赴千仞之壑而不疑，其似勇者。障防而清，其似知命者。不清以入，鮮潔以出，其似善化者。衆人取平品類以正，萬物得之則生，失之則死，其似有德者。淑淑淵淵，深不可測，其似聖者。通潤天地之間，國家以成，是知之所以樂水也。’; Chinese Text Project (<http://ctext.org/>).

¹²⁵ Duk-Hyun Kim (2011), p. 196.

¹²⁶ Huang Zongxi (黃宗羲, 1610-1695), the chapter 12 in *Songyuanxuean* (Survey of Song and Yuan Confucianists: 宋元學案, 1838, posthumous): ‘又曰：周茂叔窗前草不除去，問之，云：與自家意思一般。子厚觀驢鳴，亦謂如此。’; Chinese Text Project (<http://ctext.org/>).

¹²⁷ Zhang Zai (張載: 1020-1077), the chapter *Ximing* (The Western Inscription: 西銘) of *Zhangziquanshu* (Complete Works of Master Zhang: 張子全書): ‘民吾同胞 物吾與也’; Chinese Text Project (<http://ctext.org/>).

¹²⁸ Cheng Hao (程顥, 1032-1085) and Cheng Yi (程頤, 1033-1107), *Er Chengji* (Two Chengs' Collected Works: 二程集), ed. Wang Xiaoyu. (Beijing: Zhonghua shuju, 1981): ‘仁者以天地萬物爲一體，莫非己也’; Chinese Text Project (<http://ctext.org/>).

more clearly)’. Neo-Confucianism welded the two concepts of *li* (rational principle or law: 理, k. *yi*) and *qi* (the vital force or energy: 氣, k. *gi*) to explain the genesis and structure of the universe, to describe human nature and the human heart-and-mind, and to clarify the existence of human beings as social beings. Considering this theory, the most influential Chinese Neo-Confucian, Zhu Xi (朱熹, 1130-1200), expressed his view that *li* and *qi* depend on each other to create structures of nature and matter.¹²⁹ Neo-Confucians voiced their belief that human society and nature belong to *qi*, and that through *li*, the two groups could interact. In other words, nature could be organically connected to human society and be a mirror reflecting society.¹³⁰ They believed that the universe could be understood by realising the rational principle or *li*, which derives from humanity to create a harmonious relationship between nature and the individual.¹³¹ They sought a way of unification with nature as a shortcut to being a *junzi* or gentleman. Neo-Confucians frequently quoted Confucius’s conversation with his disciple, Zengdian (曾點). While most of Confucius’s disciples speak of their political aspirations during conversations with their master, only Zengdian said that he wanted to live a rustic life in nature.

Zengdian said, ‘At the height of spring, all decked out in spring clothes, I would like to take five or six young men, and six or seven youngsters to go for a swim in the *Yi* river, enjoying the cool breeze at the Rain Dance Festival, and make our way back home, singing poems.’ Confucius sighed, and said, ‘Ah, lovely. **I am with you, Dian.**’¹³²

The topic of their conversation is the pursuit of a happy life and complete freedom of their consciousness from the secular world by living in nature. Zhu Xi interpreted Confucius’s response, saying that ‘his mind was flexible, so it flew with all creation up and down and then acquired profound idea from each one. Thus, he unconsciously applauded it.’¹³³ Because Confucians considered natural landscapes showed their vital energy, or *shengyi* (the will of the

¹²⁹ Kyun Heo (2005), pp. 32-33.

¹³⁰ Key-Soo Choi (2009), p. 416.

¹³¹ Edward Craig, *Routledge Encyclopedia of Philosophy*. Vol. 7 (London: Routledge, 1998), p.552.

¹³² Confucius (孔子, 551–479 BC), the chapter ‘*Xianjin* (Those of former eras: 先進)’ in ‘*Analects* (論語, from 5th century BC)’: ‘曰: 莫春者, 春服既成. 冠者五六人, 童子六七人, 浴乎沂, 風乎舞雩, 詠而歸. 夫子喟然歎曰: 吾與點也.’; Chinese Text Project (<http://ctext.org/>) (highlighted by the author).

¹³³ Zhu Xi (朱熹, 1130-1200), the chapter 11 in *Lunyujizhu* (The Variorum edition of *Analects*: 論語集註): ‘論語集註: 曾點之學, 蓋有以見夫人欲盡處, 天理流行, 隨處充滿, 無少欠闕. 故其動靜之際, 從容如此. 而其言志, 則又不過即其所居之位, 樂其日用之常, 初無舍己爲人之意. 而其胸次悠然, 直與天地萬物上下同流, 各得其所之妙, 隱然自見於言外. 視三子之規規於事爲之末者, 其氣象不侔矣, 故夫子歎息而深許之.’; Chinese Text Project (<http://ctext.org/>).

universe to live: 生意, k. *saengui*), as one of the best beauties, they sympathised with Zengdian's desire to enjoy the spring scenery, which shows the full vital energy of life. This anecdote was frequently quoted by Confucian scholars as 'the happiness of Zengdian (曾點之樂)', accepting that the most ideal life was to be a gentleman. Neo-Confucians, as rationalists, tried to realise 'the Unity of Man with Heaven' through seeking this happiness in their lives. They also pursued *ren* (virtue) by silently studying the principles of all things, which could be achieved when they kept their mind quiet and clean. In terms of *ren* or virtue, Zhu Xi voiced his opinion that '*ren* is the mind of *shengyi* (the will of the universe to live). Humans can achieve it from all creation, and keep it in their mind.'¹³⁴ On a warm spring day, Zhu Xi stood up in a pavilion in a picturesque place, and took of a forest across a stream, saying;

Climbing on a towering pavilion looking down into a stream, I have been taking in a view from dawn until dusk. On a beautiful warm spring day, I viewed a forest across the stream. [Each tree in a group] forms the forest and shows off its beauty, I can feel ***Shengyi* (will to live: 生意)** from each. As great harmony is always quiet, who can understand this mind?¹³⁵

In the light of these conditions, Neo-Confucians sought the high mountains and deep valleys for their 'moral self-cultivation'. *Shan-shui* was considered not only as an actual place where this ideal happiness could be achieved, but also a target which should be interacted with in order to achieve *ren* on the journey towards the realisation of 'the Unity of Man with Heaven'.¹³⁶ Asians believing this philosophical theory did not search for the law of nature as a science, but tried to appreciate *shan-shui* or nature as the Confucian's culminating pursuit of aesthetic and philosophical desire. Seeing *shan-shui* in their terms, nature was no mere visual object, but a mirror reflecting their mindset and a signpost leading to an ideal social order.

Shan-shui interpreted by Korean Confucianism

Promoting 'moral self-cultivation' through *shan-shui* landscape was introduced to Korea when An Hyang (安珣, 1243–1306) first brought *Zhu Xi Quanshu* (Collection of Zhu Xi's Works:

¹³⁴ Zhu Xi (朱熹, 1130-1200), *Renshuo* (A Treatise on Humanity: 仁說): '天地萬物生之心 而人之所得以爲心'; Jeung-Muk Choi, 'A Study of Zhuxi's Ren-Shuo', *Studies in Philosophy East-West*, 21 (2001), pp. 85-101, (p. 88).

¹³⁵ Zhu Xi (朱熹, 1130-1200), *Zhu Xi Quanshu* (Collection of Zhu Xi's Works: 朱子全書): '危亭俯清川, 登覽自晨暮. 佳哉陽春節, 看此隔溪樹. 連林爭秀發, 生意各暹露. 大化本無言, 此心誰與晤'; Chinese Text Project (<http://ctext.org/>).

¹³⁶ Yeon-Hee Go, *Shan-Shui Painting in the Joseon Dynasty* (Paju: Dolbegae, 2007), p. 24.

朱子全書) from China in 1286, consolidating Neo-Confucianism. As the state ideology of the Joseon Dynasty (1392-1910) replaced Buddhism with Neo-Confucianism, Zhu Xi's Neo-Confucianism was applied in establishing social organisation and behaviour. This prescription for successful behaviour in both public and private lives encouraged people to cultivate themselves in nature, and became the literati's prerequisite for following Zhu Xi's way.¹³⁷

Korean Neo-Confucianism, based on Zhu Xi's interpretation, developed from the early sixteenth century through the most respected Korean Neo-Confucian scholars, Yi Hwang (李滉, 1501-1570) and Yi I (李珣, 1536-1584). From the middle of the Joseon Dynasty, the literati tended to commit themselves to promoting their moral cultivation, rather than participating in sectarian politics. In order to cultivate their moral sense and try to educate local societies, the Korean literati built villas, *Jeongsa* (Vihara: 精舍), for their own retreat, if possible in a deep valley in a scenic area. These retreats later developed to *seowon* (private Confucian institutions, combining the functions of a Confucian shrine and a preparatory school in local areas: 鄉校) (see Figure 4-34). This trend became more pervasive after the social confusion caused by *Gimyo Sahwa* (the literati purge of 1519: 己卯士禍), which forced numerous Korean literati to renounce the secular world and retreat into the high mountains and deep valleys to live as hermits.¹³⁸

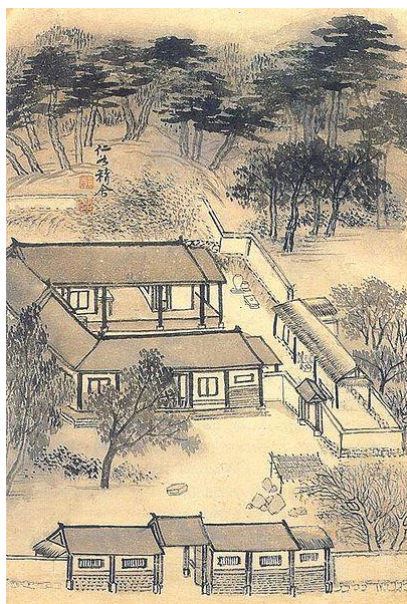


Figure 4-34 *Ingok Jeongsa* (Vihara in Ingok Valley, 仁谷精舍) by Jeong Seon (1746), National Treasure No. 585, Privately Owned; This house was believed to be where Jeong Seon lived, in Inwangsan Mountain, Seoul. (Source: Wan-Su Choi (2005), p. 245).

¹³⁷ Duk-Hyun Kim (2011), pp. 197-198.

¹³⁸ Woo-Kyung Sim (2007), p. 47.

In particular, Neo-Confucians of the Joseon Dynasty admired Zhu Xi's hermit life in *shan-shui* (mountains and water), where he built his *Wuyi Academy* to teach his junior scholars and exploited *Wuyi Nine Bends* (武夷九曲, c. *Wuyijiuqu*, k. *Muigugok*) on Mount *Wuyi* for the realisation of 'the Unity of Man with Heaven'. Zhu Xi's poems, singing of the scenic beauty and his hermit life at *Wuyi Nine Bends*, such as 'Miscellaneous Poems on *Wuyi Retreat* (武夷精舍雜詠)' and 'the Boat Song of *Wuyi's Nine Bends* (武夷九曲櫂歌)', were greatly admired by Korean Neo-Confucians for many generations. In honour of Zhu Xi, many wrote matching poems to Zhu Xi's or creatively adapted these poems according to the places where they were living.¹³⁹ The genre of Chinese *shan-shui* landscape paintings depicting *Wuyi Nine Bends* was introduced in Korea and creatively redrawn in pursuit of Zhu Xi's life style in *shan-shui*. These Korean literati works of art and their pursuit of living in nature were a way of materialising their academic and life ideals, inspiring Yi Jung-Hwan (李重煥, 1690-1756) to state in his *Taekriji* (the book for the settlement selection: 擇里志, 1751) that:

In the past, Zhu Xi loved the mountains and water (*Shan-shui*) of *Wuyi Mountain*, so every curve of streams and top of mountain peaks was brilliantly decorated as he composed poems about them. However, he did not build a house to live in. He said before that 'it is not bad to visit there because red flowers and greenery shine each other during the spring.' As his successors, **those who love mountains and water (*shan-shui*) deserve to follow him as an example.**¹⁴⁰

In this spirit, the Joseon literati hung these paintings in their room, or even created their own *Nine Bends* in deep mountain valleys where the surrounding natural landscapes were beautiful, in order to reach the spiritual realm of being at one with nature as Zhu Xi had done.¹⁴¹

¹³⁹ Hee-Yeon Han, 'Territory of the Sages: Neo-Confucian Discourse of *Wuyi Nine Bends Jingjie*' (unpublished doctoral thesis, University of Toronto, 2011), p. 217.

¹⁴⁰ Yi Jung-Hwan (李重煥, 1690-1756), The section on *Shan-shui* (mountains and water: 山水) in the *Bokgeochongron* (general discussion of liveable places: 卜居總論) chapter in *Taekriji* (the book for the settlement selection: 擇里志, 1751): '昔朱子好武夷山水川曲峯嶺無不藻繪而賞飾之亦未嘗置家於此嘗曰春間至彼紅綠相映亦自不惡後之好江山者可以此爲法也'; Jung-Hwan Yi (2002), p. 217 (highlighted by the the author).

¹⁴¹ Woo-Kyung Sim (2007), p. 47.

Ru · Jeong · Dae

Enjoying nature while cultivating their morality, the literati in the Joseon Dynasty built pavilions in secluded scenic areas, such as ‘*Ru* (two-story belvederes: 樓)’ and ‘*Jeong* (pavilions normally with an open-type floor with *Ondol* rooms: 亭)’, or distinctively named shaped lofty rocks, from which surrounding landscapes can be viewed, which have a suffix ‘*Dae* (terraces: 臺, sometimes built a pavilion on top of these rocks)’.¹⁴² *Ru* and *Jeong* are architectural spaces, which are open to scenic areas on all sides and are usually located deep within the hilly landscape rather than in an exposed or protruding position. Standing in these pavilions, the literati could project themselves into nature so that the principles of the universe could be contemplated. Such pavilions and belvederes do not in themselves become objects of appreciation when seen from the outside, but rather emphasise looking out from within the building to appreciate nature and become one with it.¹⁴³ These buildings were a place for the amusement of the literati. No Sa-Sin (盧思慎, 1427-1498) stated in the preface of *Dongukyeojiseungram* (Augmented Survey of the Geography of Korea: 東國輿地勝覽, 1481) that ‘pavilions are a place for entertaining envoys and enjoying landscapes when there is leisure time’.¹⁴⁴ While *ru* and *jeong* appear to be similar to each other, they were used for different purposes. *Ru*, belvederes, were particularly used as places for political purposes during the Joseon Dynasty, for example as a venue for farewell parties for foreign envoys, formal banquets, civil service examinations and archery events (see Figure 4-35). On the other hand, in the space of *jeong*, or pavilions, sightseeing, picnicking, and poetry parties, behaviours which embrace appreciating natural beauty, happened more frequently than in *ru* (see Figure 4-36). In a broad sense, it can be said that *ru* was considered as a space for official use and *jeong* for private use.¹⁴⁵ *Dae* is different again in that it is not a kind of man-

¹⁴² In terms of the architectural configuration of *Nu* and *Jeong*, Yi Gyu-Bo (李奎報, 1168-1241), an influential writer in the Goryeo Dynasty (918-13892) defined these two types of pavilions in his essay, *Saryunjeonggi* (四輪亭記, The essay of the Four-wheeled pavilion) that *Nu* (樓) is a two story building with a high levelled floor under which a man could walk around (構屋於屋 謂之樓), and *Jeong* (亭) is a place of empty open space (作豁然虛敞者 謂之亭). Regarding *Dae* (臺), he defined it as is a high platform built piling flat stones (柴板築謂之臺); Yi Gyu-Bo (李奎報, 1168-1241), the article of *Saryunjeonggi* (四輪亭記, The essay of the Four-wheeled pavilion) in Vol. 23 of *Donggukisangukkip* (Collected Works of Minister Yi of Goryeo, 1241); Gye-Bog Ahn, 'Nu · Jung · Dae (樓 · 亭 · 臺), the Base of Landscape-Strolling Garden', *Journal of Korean Institute of Traditional Landscape Architecture*, 22/4 (2004), pp. 93-102 (pp. 95-96).

¹⁴³ Sang-Hae Lee, 'External Space of Joseon's Seowon and Neo-Confucian Worldview', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 369-421 (p. 389).

¹⁴⁴ *Dongukyeojiseungram* (Augmented Survey of the Geography of Korea, 東國輿地勝覽) was written by No Sa-Sin, Kang Hui-Maeng and Seo Geo-Jeong and others, commissioned by King Seongjong (成宗, r. 1469-1495), 1481.

¹⁴⁵ Gye-Bog Ahn, 'Korean Pavilions', in *Traditional Landscape Architecture of Korea*, ed. by The Korean Organization Committee for 92 IFLA (Seoul: Landscape Architecture Press, 1992), pp. 143-172 (pp. 148-149).

made structure, but rather a natural feature, such as lofty rocks or vertical cliffs, which generally have a unique shape and flat ground on top.¹⁴⁶ On the top of these natural terraces, surrounding beautiful landscapes could be viewed, so the literati could have excursions or gatherings, or practise meditation with the appreciation of nature (see Figure 4-37). According to *Shuowen Jiezi* (Explaining and Analysing Characters: 說文解字, from the 2nd century), a particularly high place that cannot be reached by people was also called *Dae*. Sometimes buildings like pavilions were created on top of *Dae*, but the number was comparatively small.¹⁴⁷

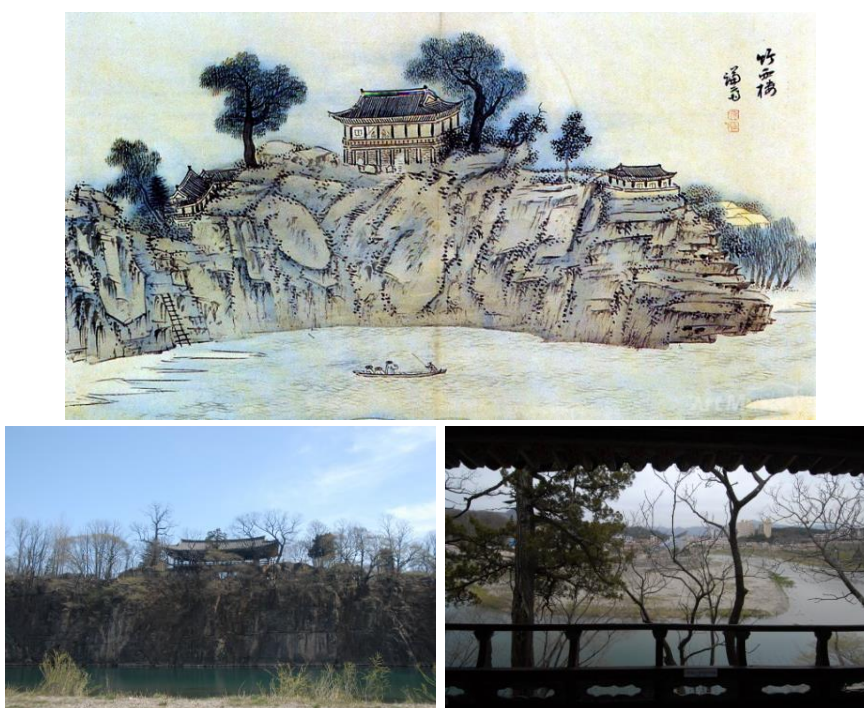


Figure 4-35 *Jukseoru* Belvedere (West Bamboo Belvedere: 竹西樓) in Samcheok, Scenic Site No. 28. This *Ru* was believed to be created from the Goryeo Dynasty (918-1392). In 1403, it was extensive refurbishment by a governmental official, Kim Hyo-son, after then there were several refurbishments for public use. *Jukseoru* stands near the end of the gorge of *Osipcheon* Stream, so it had great panoramic views from inside. Numerous scholars and artists sang and painted landscapes of this bevedere. (top) *Jukseoru* by Jseong Seon (1738) in the Album of Scenic Site in Kwandong, Gansong Museum; On the left side of the cliff, there is a ladder, which seemed to be used as a way down to go for a boat ride or up to *Ru* after boating. With three women on the second floor of *Jukseoru* Belvedere waiting for people from boating. The situation in the pictures shows how people the aspects of enjoyment in *Ru* vividly (Source: Wan-Su Choi (2005), pp. 164-165); (bottom) the front view from *Osipcheon* Stream and a view toward the stream from the inside of the belvedere. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)).

¹⁴⁶ According to the Chinese landscaping book, *Yuanye* (The Garden Treatise: 園冶, 1631) written by Ji Cheng (計成: 1582-c. 1642), there were three types of *Dae* (臺). The first one is built on a stone foundation whose top is flat. The second type is a wooden structure, which are woven together, and a flat board is placed on top. The third type is the one protruding from a pavilion about 1 *bu* (步, c. 120cm), so people could enjoy the fresh air (園林之臺, 或掇石而高上平者. 或木架高而版平無屋者. 或樓閣前出一步而敞者, 俱爲). However, most Korean *Dae* more signified the use of natural rocks or cliffs, while Chinese *Dae* referred to artificially constructed structures. This is a difference between Korea and China; Gye-Bog Ahn (2004), p. 96.

¹⁴⁷ An analysis of village map from 1871 to 1899 shows that about 75 percent of *Dae* did not have buildings; Gye-Bog Ahn, 'A Study of Prototypes of *Dae* through the Analysis of County-Wide Maps', *Research Bulletin of Catholic University of Taegu-Hyosung*, 57/2 (1998), pp. 207-217 (p. 215).



Figure 4-36 *Geoyeonjeong* Pavilion (a pavilion for a person who became part of nature: 居然亭) in Hamyang, Scenic Site No. 86. This *Jeong* was first built for Jeon Si-Seo, who was a high-ranking official from 1601 to 1639 in the mid-Joseon Dynasty. This two-story pavilion has three rooms on the façade and 2 rooms on the side, and was rebuilt in 1872 by his 7th generation grandson; (right) a view toward Namgancheon Stream from the inside of the pavilion. (Source: Cultural Heritage Administration of Korea (<http://www.heritagechannel.tv/>)).

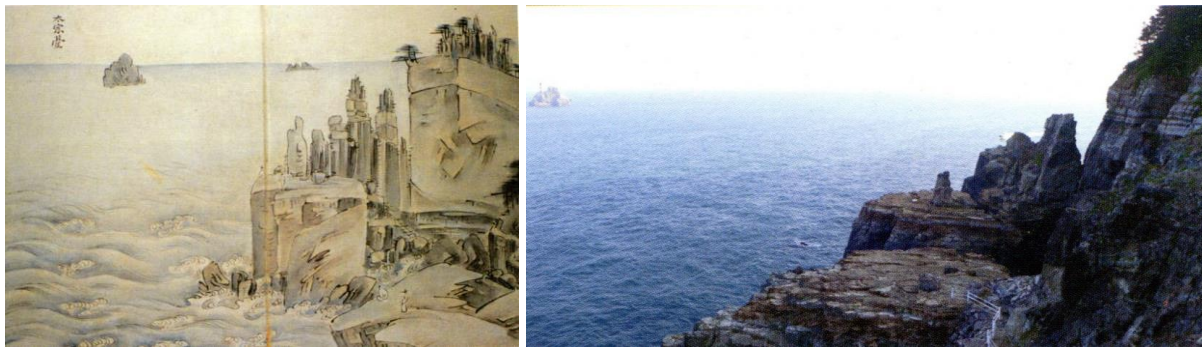


Figure 4-37 *Taejongdae* Terrace (太宗臺) in Busan, Scenic Site No. 17. (left) *Taejongdae* by Kim Yun-Gyeom (c. 1770) in the Album of Travels for Yeongnam, Donga University Museum; (right) a real view of *Taejongdae*. The rock of *Taejongdae* terrace is also called *Sinseondae*, which means a place where *Sinseon* or immortal either lived or strolled (Source: Tae-Ho Lee (2010), p. 83).

During the Joseon Dynasty, creating and enjoying *ru*, *jeong* and *dae* was very popular amongst the literati. In the early 16th century, the number of these pavilions was 664, which increased to 2,906 around the country by the end of the 19th century.¹⁴⁸ Neo-Confucians recorded the *ru*, *jeong* and *dae* and their surrounding landscapes as they made or visited them through poems, paintings, or travelogues. One record shows how Confucian views of nature underly the creation of these cultural places for the appreciation of *shan-shui*.

¹⁴⁸ Gye-Bog Ahn (2004), pp. 96-97.

The earth was revealed in a huge void is just one chunk of the thing (物). It flowed down and then became water. It rose up, and then turned into the mountains. Water and the mountains became one chunk again, and then flow and rise on earth by themselves. **Human beings received orders from Heaven, and obtained their inherent character from the earth, so they can enjoy and reside in mountains and water (*Shan-shui*).** It is highly likely that beautiful landscapes that are lovely to appreciate with the eyes, and pleasant to hear with the ears, are staged by the Creator for human beings.¹⁴⁹

This record was written by Song Sun (宋純, 1493-1583), who was a Confucian scholar-official, when he built his pavilion in a scenic place in Damyang, South Jeolla Province. The most respected Korean Neo-Confucian scholar, Yi Hwang, also recited several poems on *ru*, *jeong*, *dae* and their surrounding landscapes. From the analysis of these poems, Jeong-Hwa Lee stated that ‘most Korean writers of poetry written in Chinese characters regularly used *ru* and *jeong* as a place for enjoying nature, where they wrote and recited lyrical poetry that focused on describing the landscape. However, Toegye (Yi Hwang’s pen name)’s poetry does not stop at simple descriptions of the scenery but was a form of contemplative poetry that explored the coexistence of humans and nature.’¹⁵⁰ In Lee’s analysis, *ru*, *jeong* and *dae* were the acme of beauty, a stronghold for appreciating *Shan-shui*, and important venues where the literati could retreat for their own pleasure, while experiencing being at one with nature (see Figure 4-38).

¹⁴⁹ Song Sun (宋純, 1493-1583), *Myeonangjeonggi* (The Record of *Myeonangjeong* Pavilion: 俛仰亭記) in *Gobong jip* (the collection of *Gobong*’s works: 高峯集, 1614): ‘地之凝形於太虛空者, 特一塊之物耳。其播之而爲水, 其隆之而爲山者。又自流且峙於一塊之中也。人也命于天, 質于地, 而游處於山水之間, 其目之而可愛, 耳之而可悅者, 又似造物者獻助而供奉之也’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>) (highlighted by the author)

¹⁵⁰ Jeong-Hwa Lee, ‘A Study of Poems by Toegye: Centering on the Classic Poetry in Chinese Characters of *Nu* and *Jeong*’, *Korean Thought and Culture*, 2 (1998), pp. 117-133. (pp. 132-133); Gye-Bog Ahn, and Sung-Mi Han (2008), p. 32.



Figure 4-38 (left) *Jangdongchunsaek* (The spring scenery of Jangan: 壯洞春色) by Jeong Seon (c. 1750), Privately owned. The literati in the painting sit on the Pilundae terrace (弼雲臺), which was renowned for its magnificent view toward Seoul (Source: <http://terms.naver.com/>); (right) *Chwimidae* (Terrace on the hillside: 翠微臺) by Jeong Seon (c. 1751), Gansong Art Museum (Source: Wan-Su Choi (2005), p. 269). Seen from these two landscape paintings by Jeong Seon, *Dae* or terraces were the venue for the literati to have excursions, gatherings, or meditation with overlooking mountains and water (*Shan-shui*).

Seowon: Confucian academic landscapes

One of the cultural spaces in nature that developed and maintained Neo-Confucians' philosophical and political foundation during the Joseon Dynasty was the *Seowon* (private Neo-Confucian academy: 書院). The *Seowon* was a sanctuary for Neo-Confucian scholarship and the training of students, which included the function of Confucian shrines of worshipping ancient sages. The first *Seowon* in Korea was Baekundong Seowon (白雲洞書院), which was established by Ju Se-Bung (周世鵬, 1495–1554), who served as the magistrate of Pungsi county. He built this private academy in 1542 in Yeongju, North Gyeongsang Province, and renamed it Sosu Seowon (紹修書院, National Treasure No.55) in 1550 to honour the peaceful times of the Goryeo Dynasty. Most *Seowon* were established by the local elite or aristocracy, or by one of the leading Neo-Confucian literati who retired to their hometown in the wake of the literati purges in the middle of the Joseon Dynasty. These academic places were erected based on the cosmological ideology pursued by Neo-Confucianism, in honour of Zhu Xi's philosophical establishments in his retreat life. In that sense, the literati established private academies, or the *Seowon* (書院) on auspicious sites in the valleys near water and mountains (*Shan-shui*), where they could retreat for study and moral self-cultivation.¹⁵¹

¹⁵¹ Sang-Hae Lee (2007), pp. 389-390.

The principle of the construction of the *Seowon* was to constitute the space of *cangxiu* (secluding and cultivating: 藏修, k. *jangsu*) and *xiyou* (resting and strolling: 息遊, k. *sikyū*). These principles originate from a Chinese passage in the Book of Rites, or *Liji* (禮記, from 2nd century BC)¹⁵², which states that ‘a student who studies to be a gentleman (君子, c. *junzi*, k. *gunja*) should seclude himself in an academy from all distractions, dedicate to his cultivation, have a rest, and take a stroll.’¹⁵³ Regarding this, Zheng Xuan (鄭玄, 127-200), a Confucian scholar near the end of the Han Dynasty of China, commented that ‘*cang* (secluding) is what we have in mind, and *xiu* (cultivating) comes from learning, and *xi* (resting) is the one to have after working hard, and *yu* (strolling) means to take a walk around doing nothing.’¹⁵⁴ A Chinese Confucian classicist in the Tang Dynasty, Kong Yingda (孔穎達, 574-648) said that ‘The way of gentleman’s learning is to hold onto studies not to be away from one’s body. *Cang* means to be always mindful of learning, and *xiu* indicates devotion to learning, so that one cannot abolish one’s studies. *Xi* implies to engage oneself in studies while relaxing, and *yu* also refers to being engrossed with learning while strolling idly. Therefore, these mean that the gentleman never forget about learning.’¹⁵⁵ In other words, *cangxiu* and *xiyou* mean that students should keep studies in mind in cultivating themselves, while relaxing and strolling in nature. For Confucian scholars, these two concepts are the right attitude for academics to learn, to cultivate morality while maintaining a sound mind and body.

These concepts in the Book of Rites then expanded into a way of studying Neo-Confucianism. In this reinterpretation, *Cangxiu* (concealing and cultivating) is the process of learning, and *Xiyou* (resting and strolling) is the process of relieving one’s stressed mind and spirit from devotion to learning. In other words, the student’s attitude in learning is a combination of concentration and relaxation. It can be said that devoting oneself to learning means not only to study and memorise

¹⁵² The Book of Rites (禮記, c. *lijī*, k. *yegi*) is a collection of texts explaining ceremonial rites, social forms and administration of the Zhou Dynasty of China (c. 1046–256 BC). This book has been regarded as one of the Five Classics (Book of Rites, Classic of Poetry, Book of Documents, Book of Changes, and Spring and Autumn Annals) of the traditional Confucian canon.

¹⁵³ The chapter *Xueji* (Record on the Subject of Education: 學記) in *Liji* (Book of Rites: 禮記, from 2nd century BC): ‘故君子之於學也, 藏焉, 修焉, 息焉, 遊焉’; Chinese Text Project (<http://ctext.org/>).

¹⁵⁴ Zheng Xuan (鄭玄, 127-200), The chapter 36 on *Xueji* (Record on the Subject of Education: 學記) in Vol. 18 of *Liji Zhengyi* (Commentaries of the Book of Rites: 禮記正義): ‘藏, 謂懷抱之. 脩, 習也. 息, 謂作勞休止於之息. 游, 謂閒暇無事於之游’; Chinese Text Project (<http://ctext.org/>).

¹⁵⁵ Kong Yingda (孔穎達, 574-648) in *Wujing zhengyi* (Commentaries of the Five Classics: 五經正義)

classics in order to accumulate knowledge, but also to cultivate one's moral character by repeating this combination.¹⁵⁶ In the record of the repairs to Pungyeongru Belvedere (The Belvedere of the Wind Song: 風詠樓), which was built in Namgae Seowon (藍溪書院)¹⁵⁷, the relationship between this Neo-Confucian reinterpretation of *cangxiu* (concentration) and *xiyou* (relaxation), and the construction of the *Seowon* is revealed.

In this *Seowon*, there are Geogyongjae Hall (居敬齋) and Jipuijae Hall (集義齋), which were built to follow the intention of Zengzi (曾子: 505-436 BC) and Mencius (孟子: 372-289 BC) and to practise their disciplines. This is the way of learning what Yan Hui (顏回, 521-490 BC, a disciple of Confucius) had learned. However, **just tightening without loosening is impossible** even for King Wen (1152 – 1056 BC, Chinese: 文王) and King Wu (武王 r. 1046–1043 BC) of the Zhou Dynasty of China. Therefore, **neither cultivating the spirit nor restoring one's mind should be neglected**. For this reason, this belvedere was erected after [the foundation of this *Seowon*] and named thus.¹⁵⁸

In the light of this record, a natural and harmonious layout between learning spaces and spaces for relaxation was important in the construction of a *Seowon*. The literati paid particular attention to satisfying these essential conditions in managing the surrounding landscapes, into which they could retreat for study and moral self-cultivation. In order to realise these principles, they established private academies in auspicious sites in the valleys near flowing water and high mountains, according to *Feng-shui* theory as well as the cosmological ideology pursued by Neo-Confucianism. Significant records can be found regarding Hoeyeon Seowon (檜淵書院). The site of this private Confucian academy was first selected by one of the key figures of the Neo-Confucian literati, Jeong Gu (鄭述, 1543-1620), when he built Hoeyeonchodang (Hoeyeon Cottage: 檜淵草堂) in 1583 in order to educate his students. This cottage was later extended and

¹⁵⁶ Ghi-Chul Jung, 'The Understanding of 'Myochim' and Its Reconstruction into Seowon by Salim in the 17th Century' (unpublished doctoral thesis, Seoul National University, 1999), pp. 240-241.

¹⁵⁷ Namgae Seowon (藍溪書院) was built in 1552 in Haman-gun, South Gyeongsang Province. This private Neo-Confucian academy was built for the second time in the Joseon Dynasty in honour of Jeong Yeo-Chang's (鄭汝昌, 1450-1504) academic and moral achievements. This place was designated as Historic Site No. 42 in 2009.

¹⁵⁸ Jeong Yeo-Chang's (鄭汝昌, 1450-1504), the article of *Pungyeongru jungsugi* (the Repairing Record of Pungyeongru Belvedere: 風詠樓重修記) in Vol. 3 of *Iljujip* (the collection of *Ilju* (Jeong Yeo-Chang's pen name)'s works: 一蠹集): '是院之有居敬集義齋者. 蓋將追曾, 孟之志. 以事體用之學. 是所謂學顏子之所學. 而張而不弛. 文武不能. 發舒精神. 休養性情. 又烏可無一段事乎. 此樓之所以創於後. 而命名之不得不然者也.'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).

named *Seowon* by the local literati in 1627. When Jeong moved to this cottage, he composed poems about ‘the twenty good points after moving to Hoeyeon (檜淵新遷二十宜)’, which show the significance of the surrounding environments in satisfying the principles of construction of the *Seowon*.

[The cottage is situated] apart from cities, near a family burial ground, with mountains behind embracing a pond, adjacent to a village to the right, and a clean pool to the left. [There are] a steep, white, rocky cliff, dense forests and grassy land, which is convenient for logging and raising cows, and good for gathering wild herbs as well as angling. Mountains enclose the cottage, two waterways meet and flow on, outstanding scenery can be viewed from ridges and hills, and broad, flat fields stretch outside. [Because the cottage is] facing the south and [there is] a waterway at the back, winter is mild and summer is cool. Moist soil is suitable for rice farming, and good for growing plenty of mulberry trees and Chinese yam. [Here, I can] meet a farmer from the southern village, and go to visit the divine immortals in the mountain to the west.¹⁵⁹

This passage shows that the literati considered the surrounding environment important not only for their scholastic achievement, but also for their well-being with nature. Neo-Confucians named landscape features, such as trees, rocks, water and mountains, in order to incorporate them into Neo-Confucian thought and grant them existential value. By personifying the nature that surrounded them, they could attempt to commune with it and consolidate their morality in the real world. So numerous Nine Bends were created, centred on a *Seowon* in provincial areas, and natural features around academies were also named in order to represent their Neo-Confucian aspirations and to communicate with nature there.¹⁶⁰

For example, around Dosan *Seowon* (Dosan Confucian School: 陶山書院, Historic Sites No. 170) in Andong-si,¹⁶¹ distinctive landscape features, such as rocks, peaks, ponds and plants, were

¹⁵⁹ Jeong Gu (鄭述, 1543-1620), the article of *Hoeyeonsincheonisipui* (The Twenty Good points after moving to Hoeyeon: 檜淵新遷二十宜) in Vol. 2 of *Hangangseonsaengbyeoljip* (The extra collections of Hangang (Jeong Gu’s pen name)’s works: 寒岡先生別集): ‘遠隔城市 近陪先壠 後負丘陵 前控池沼 右接閭閻 左臨澄潭 蒼崖白石 茂林豐草 樵牧兩便 採釣俱宜 羣山環擁 兩水交流 岡阜奇絕 郊原平曠 面陽背流 冬溫夏涼 濕宜禾稼 衍合桑麻 南村訪索 西嶽尋真’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); Ghi-Chul Jung (1999), p. 242.

¹⁶⁰ Sang-Hae Lee (2007), pp. 389-390.

¹⁶¹ *Dosan Seowon* (Dosanseowon Confucian School: 陶山書院, 1574, Historic Sites No. 170) in Andong was constructed in 1574 by Yi Hwang (李滉, referred to by his pen name *Toegye*, 1502-1571)’s disciples in order to

named when Dosan Seodang (the lecture hall of Dosan: 陶山書堂) was built by Yi Hwang in 1561, before Dosan Seowon was built by Yi's disciples around this building in 1574 (see Figure 4-39). Dosan Seowon was named after its main mountain in *Feng-shui* theory, Dosan (陶山) mountain, which was regarded to be a branch from Mount Yeongjisan (靈芝山). Yi also adopted the name of the stream at the back of Mount Dosan, Toegye (退溪), which means 'retreat valley'. Inside the Dosan Seowon are Yujeongmun Wicker-Gate (Gate of Profound Propriety: 幽貞門), Yeoljeong Well (Well of Clearing Mind: 洌井), Mongcheon Spring (Spring of Dispelling Ignorance: 蒙泉), Jeongudang Lotus-pond (Pond of Clear Friendship: 淨友塘)¹⁶² and Jeolusa (Altar of Disciplined Friendship: 節友社)¹⁶³, and outside the academy are Cheonyeondae terrace (Terrace of the Heavenly Pool: 天淵臺), Cheongwangunyeongdae Terrace (Terrace of Heavenly Light and Cloud Shadow: 天光雲影臺), Gokguam Rock (Entrance to the Valley: 谷口巖), Takyeongdam Swamp (Pool of Washing a Hat String: 濯纓潭), Bantaseok Rock (Saddle-shaped Rock: 盤陀石) and Buyongbong Peak (Lotus Peak: 芙蓉峯). These names were derived from the teachings of the Confucian sages and related anecdotes, and contained the intention to inspire Yi's students while pursuing the intrinsic values of education himself: the pleasure of learning,

enshrine their master in the place where Yi's lecture hall had been located. It became the centre of Neo-Confucianism in the region of Yeongnam when it was granted the status of government-sponsored shrine-academy by King Seonjo in 1575.

¹⁶² For Korean Neo-Confucians, the lotus was a symbol of a gentleman (君子, k. *gunja*), and the reflection of the principles of nature and the universe. This thought was affected by Zhou Dunyi (周敦頤, 1017–1073)'s *Ailianshuo* (On the love of the Lotus: 愛蓮說), which enchanted the Korean literati. In this regard, lotus ponds were widely created in palaces, and private gardens as well as *Seowon* in the Joseon dynasty. Here is some of *Ailianshuo*: 'There are many lovable flowers of grasses and trees both upon the water and on the land. In the Jin Dynasty, Tao Yuanming loved only the chrysanthemum. Since the Tang Dynasty, people of the world have loved the peony very much. I especially love the lotus, which grows out of the dirty mud yet is clean, cleansed by the pure waters but not seductive; its centre is void, thus the lotus has vacuity; it grows straight and has no creeping vines and branches; its fragrance is milder in the distance, its stem is erect, slim and clean; it is to be enjoyed from a distance but not too intimately. I say the chrysanthemum is like a recluse while the peony is like a person of high position and wealth; whereas the lotus is like a gentleman. Alas! The love of the chrysanthemum is seldom heard of except for Tao Yuanming; where are the people who, like me, love the lotus? As for those who love the peony, of course there are many!' (Source: http://www.newworldencyclopedia.org/entry/Zhou_Dunyi)

¹⁶³ At the foot of the mountain, Yi Hwang made a flat terrace facing the main hall and planted plum, pine, chrysanthemum and bamboo on the terrace and named it *Jeolusa* (節友社), which means 'my principled friends'. Likewise, Confucian scholars loved plants but used them based on their symbolic meaning and appearance. In Confucian cultural areas, the plum blossom, orchid, chrysanthemum and bamboo have been called the Four Gentlemen plants (四君子, k. *sagunja*), comparing their characters to the four qualities of a learned man in Confucianism. The plum blossom represented courage, the orchid was a sign of refinement, the chrysanthemum stood for a productive and fruitful life, and bamboo represented integrity. As the literati planted the Four Gentlemen plants in their garden or *Seowon*, or painted them, they were reminded of their resolution to be a gentleman (君子, k. *gunja*); Woo-Kyung Sim (2007), p. 47.

moral self-cultivation and perfection of character.¹⁶⁴ In particular, some named natural features outside the academy were selected by Yi because of their scenic beauty. This is described in Yi's *Dosanjapyeong* (Miscellaneous Notes on Dosan: 陶山雜詠, 1561):

The trail outside the door follows the stream to the entrance of the village, and the bases of the mountains on each side face each other. There is enough space on the stone blocks of the eastern cliff for a small pavilion, but I do not have the energy, so it is left as it is. The place is a bit like a mountain gate, so I named it Gokguam Rock (Entrance to the Valley). From here when one walks a few steps to the east, the mountain suddenly break away, falling straight into Takyongdam Swamp (Pool of Washing a Hat String) [on Nakdonggang River]. There are sharp standing rocks, over a hundred feet tall, as if they had been cut. On top I built a *Dae* (a terrace), shaded by thick pine trees from the sun, so that there is the sky above and the water below, with birds flying and fish jumping, the two mountains on the left and right reflected on the waterway, so that the magnificent landscapes of mountains and the river can be brought together in one view. I called this place Cheonyeondae Terrace (Terrace of the Heavenly Pool). At the western foot of the mountain, I built a similar terrace, naming it Cheongwangunyeongdae Terrace (Terrace of Heavenly Light and Cloud Shadow), and the scenery is as splendid as Cheonyeondae Terrace. Bantaseok Rock (Saddle-shaped Rock) is at the centre of Takyongdam Swamp. Because it is flat like a saddle, one can pass around the wine cup while the boat is tied up. The stone submerges under water during flooding and reappears when the floodwater is cleared.¹⁶⁵

In the late 18th century, the Nine Bends or *Gugok* near Dosan Seowon was also managed by the Neo-Confucians who admired Zhu Xi and Yi Hwang. It was named Dosan Gugok (the Nine Bends of Dosan: 陶山九曲), which followed Zhu Xi's retreat in Wuyi Mountain, and his Nine

¹⁶⁴ Kyoon-Seop Park, 'A Study on the Dosanseodang of Toegye Yi Hwang: Focused on the Structure and Characteristics of Educational Space', *Korean Studies*, 39 (2011), pp. 263-289 (pp. 275-284).

¹⁶⁵ Yi Hwang (李滉, 1501-1570), *Dosanjapyeong* (Miscellaneous Notes on Dosan: 陶山雜詠, 1561) in *Toegye jip* (the Collection of Toegye(Yi Hwang's pen name)'s Works: 退溪集, 1598); '堂前出入處. 掩以柴扉. 曰幽貞門. 門外小徑緣澗而下. 至于洞口. 兩麓相對. 其東麓之脅. 開巖築址. 可作小亭. 而力不及. 只存其處. 有似山門者. 曰谷口巖. 自此東轉數步. 山麓斗斷. 正控濯纓. 潭上巨石削立. 層累可十餘丈. 築其上為臺. 松棚翳日. 上天下水. 羽鱗飛躍. 左右翠屏. 動影涵碧. 江山之勝. 一覽盡得. 曰天淵臺. 西麓亦擬築臺. 而名之曰天光雲影. 其勝槩當不減於天淵也. 盤陀石在濯纓潭中. 其狀盤陀. 可以繫舟傳觴. 每遇潦漲. 則與齊俱入. 至水落波清. 然後始呈露也'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); Wan-Su Choi, *Korean True-View Landscape: Painting by Chong Son (1676-1759)*, trans. Young-Sook Pak and Roderick Whitfield (London: Saffron, 2005), pp. 354-355; Sang-Hae Lee (2007), p. 391.

Bends poem. Nine places along the meandering 18km course of Nakdong River were selected, which comprised a total of 9 curves of the river: Unam (雲巖, 1st bend), Wolcheon (Stream of Moon: 月川, 2nd bend), Odam (Pond of Turtle: 鰲潭, 3rd bend), Buncheon (汾川, 4th bend), Tagyeong (Washing a Hat String: 濯纓, 5th bend), Cheonsa (川砂, 6th bend), *Dansa* (red sand: 丹砂, 7th bend), Gosan (孤山, 8th bend) and Cheongryang (Clear and Cool: 清涼, 9th bend), all of which came from Yi Hwang's poems or his other works. Numerous Neo-Confucian scholars visited this course and recited poems after appreciating its landscapes. These poems reveal a hidden intention to live like the sages they admired, and the ideal world they dreamt of, by relying on the metaphors of natural phenomena of this watercourse.¹⁶⁶ For scholars there, such beautiful landscapes around academies were the subject of the highest plane of understanding that leads to the state of the Unity of Heaven and Man. Such places also guaranteed successful learning as they could improve their studies in beautiful, tranquil, natural surroundings and far away from the temptations of the busy, workaday world.

¹⁶⁶ Mun-Kie Kim, 'A Study on Dosangugok and Dosangugok Poems', *Toegye Studies and Korean Culture*, 43 (2008), pp. 193-233 (pp. 197-201).

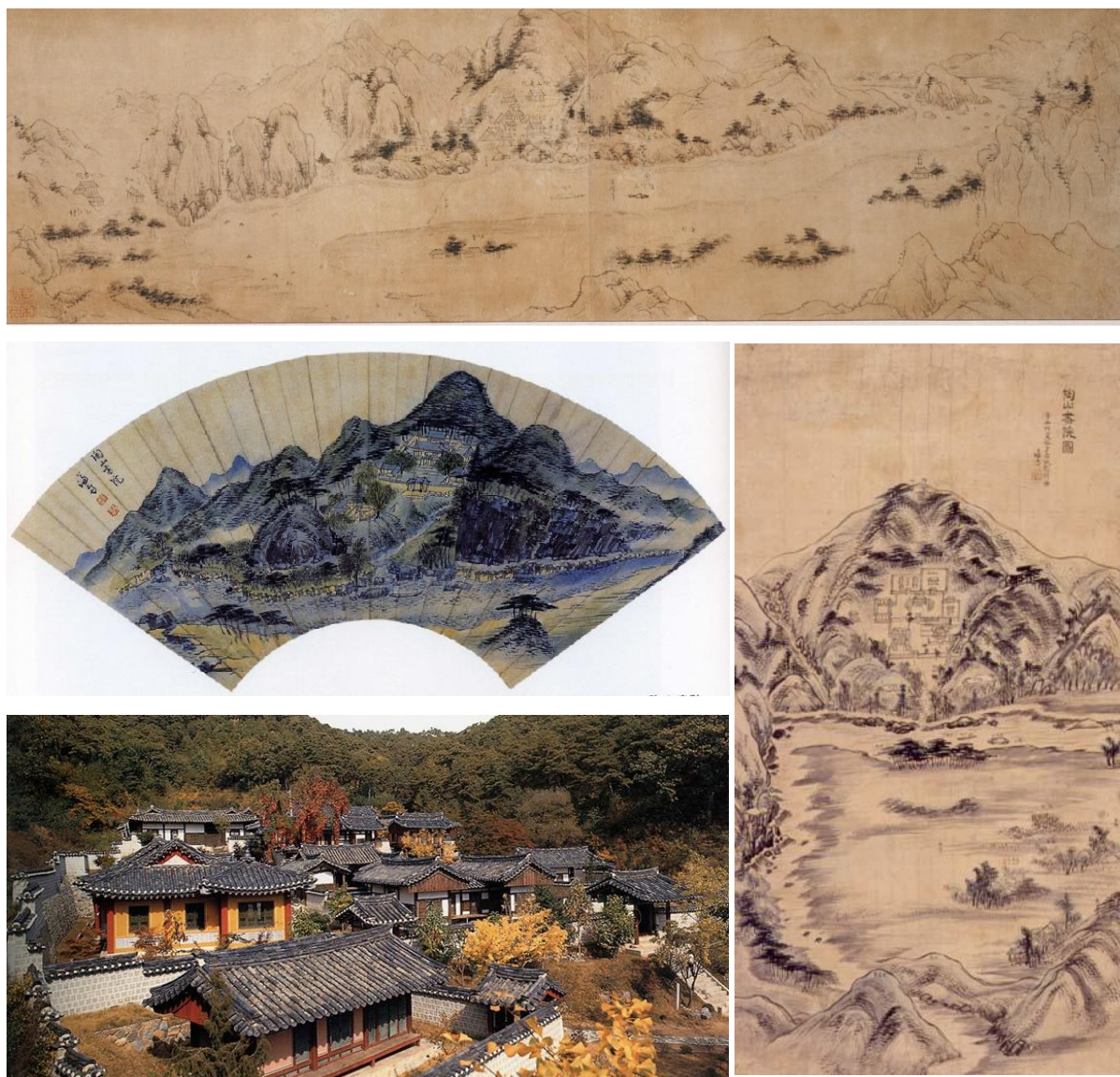


Figure 4-39 (top) *Dosan Seowondo* (陶山書院圖) by Gang Sae-Wang (1751), Treasure No. 522, National Museum of Korea (middle left) *Dosan Seowondo* by Jeong Seon (1735), Gansong Art Museum (Source: Yeon-Hee Go (2007), pp. 210-211.); (right) *Dosan Seowondo* by Jeong Seon (1721), National Museum of Contemporary Art (Source: National Museum of Contemporary Art (<http://www.mmca.go.kr/>)); (bottom left) the current view of *Dosan Seowon* (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)). Yi Hwang was one of the most respected Neo-Confucians in the middle and late Joseon Dynasty; as a sign of respect, there was great demand for the paintings of Dosan Seowon, from kings to many scholars. The above three paintings were painted by the most influential painters of the real landscape paintings, Gang Sae-Wang and Jeong Seon, respectively. They painted every detail that is mentioned in Yi Hwang's *Dosanjapyeong* (Miscellaneous Notes on Dosan), and names of natural features are also written on these paintings.

Daoist views of *Shan-shui*

The Philosophical Theories of Shan-shui in Daoism

Daoism is a philosophy that tangibly embodies Korean views of life and nature. It encourages a closer relationship between human beings and nature. In the early days Daoism was conceptualised around the idea of immortality, later drawing its cosmological notions from early Asian tenets such as mountain veneration, *Yin-Yang* and the Five Elements and Unity of Man with Heaven. Daoism asserted that human beings could find a relaxed and natural life only when they could live in harmony with nature and, further that such harmony with nature promote goodwill with others, grant personal integrity, and encourage sincerity and spontaneity.

The view of nature in Daoism can be briefly described as ‘*Wuwei Ziran* (無爲自然, k. *muwi jayeon*)’. The main tenet of Daoism emphasises living in harmony with the Way (道, c. *dao*, k. *do*), which indicates the ultimate being that is both the source and the driving force behind everything that exists. *Ziran* (自然, k. *jayeon*) literally means ‘self so, so of its own, or so of itself’, which normally translated as ‘naturalness’ or ‘nature’; however it is a metaphysical concept that is different to today’s meaning of nature. This concept is deeply entwined with the concept of the Way.¹⁶⁷ The connection could be found in *Daodejing* (True Classic of the Way and the Power: 道德經, 6th century BC), which is a most influential book in Chinese and Asian cultures by the founder of Daoism, Laozi (老子, 604 BC – 531 BC). In the book, he remarked that ‘Man takes his law from the Earth; the Earth takes its law from Heaven; Heaven takes its law from the Way (*Dao*). The law of the Way from Nature (*Ziran*).’¹⁶⁸ Seen from this point of view, ‘Nature’ or living naturally is the ultimate and final concept which has no superior. Laozi’s phrase indicates that it is ideal for human beings to follow the law of nature.¹⁶⁹ Another essential concept in Daoism is *Wu-wei* (non-action: 無爲, k. *muwi*), which literally means ‘in the absence of/without doing exertion’, and is often translated as ‘doing nothing’ or ‘non-action’. It is the essential method for realising the Way in social life, because it is intimately involved with human

¹⁶⁷ Edward Slingerland, *Effortless Action: Wu-Wei as Conceptual Metaphor and Spiritual Ideal in Early China* (Oxford: Oxford University Press, 2003), p. 97.

¹⁶⁸ Laozi (老子, 604–531 BC), the chapter 25 in *Daodejing* (True Classic of the Way and the Power: 道德經, 6th century BC): ‘人法地, 地法天, 天法道, 道法自然’; Chinese Text Project (<http://ctext.org>)

¹⁶⁹ Key-Soo Choi (2009), p. 416.

behaviour.¹⁷⁰ *Wu-wei* refers to a state in which all the artificial values that human beings place on things have been eliminated. In order to seek the Way, men should adhere to live a life of ‘non-action’, which means a life lived in accordance with the laws of nature. Here, living in *Wu-wei* life represents one that is both part of nature and like nature. Backtracking to nature, the source of life for all creations, was presented as a way to be free from the anxiety and distress of human beings, and to seek union with the Way embodied in the mountains and waters in nature.¹⁷¹

Like the Confucian concept of ‘delighting in the mountains and delighting in water (樂山樂水)’, the conceptualisation of *shan-shui* was also established by Daoists during the Warring States period (春秋戰國時代, 770 BC - 221 BC). *Shan-shui* was a place for Daoists to reflect and train themselves in order to achieve the Way. Laozi defined nature itself as the Way: he saw the humility of water, which benefits all things in the universe but always stays at a lower place and clearly demonstrates the character of the Way (See Figure 4-40).¹⁷² Following this, Zhuangzi (長者, 369-286 BC) explored the principle of *shan-shui* more actively. The following is Laozi and Zhuangzi’s saying.

The highest excellence is like (that of) water. The excellence of water appears in its benefiting all things, and in its occupying, without striving (to the contrary), the low place which all men dislike. Hence (its way) is near to (that of) the Way.¹⁷³

Resorting to marshes and lakes; dwelling in solitary places; occupying themselves with angling and living at ease - all this shows their one object to be to do nothing. This is what

¹⁷⁰ Edward Slingerland (2003), pp. 7 & 97; Liu Xiaogan, ‘An Inquiry into the Core Value of Laozi’s Philosophy’, in *Religious and Philosophical Aspects of the Laozi*, ed. by Mark Csikszentmihalyi and Philip J. Ivanhoe (New York: State University of New York Press, 1999), p. 215.

¹⁷¹ David L. Hall, ‘On Seeking a Change of Environment: A Quasi-Taoist Proposal’, *Philosophy East and West*, 37/2 (1987), pp. 160-171 (p. 168); Byoung-E Yang (1992), p. 12.

¹⁷² Woo-Kyung Sim (2007), p. 38.

¹⁷³ Laozi (老子, 604–531 BC), the chapter 8 in *Daodejing* (True Classic of the Way and the Power: 道德經, from 6th century BC): ‘上善若水，水善利萬物而不爭，處眾人之所惡，故幾於道’; Chinese Text Project (<http://ctext.org/>).

the gentlemen of the rivers and seas, men who avoid the society of the world and desire to live at leisure, are fond of.¹⁷⁴

As Laozi said, in a figurative sense Zhuangzi's saying seems more specific. However, Zhuangzi's ideal life, completely away from a question of livelihood, seems almost impossible to materialise in the real world. In fact, the hermit that Zhuangzi suggested is probably an imaginary figure, freed from a weary life in which people struggle for scholastic and social achievement. From this, he tried to reflect his ideological values into nature, represented as *shan-shui*. In this way, both Confucian and Daoist interpretations of *shan-shui* were able to add a more specialized and metaphysical meaning to the instinctive approaches to nature which had developed from a hunting and gathering society. By seeking metaphysical connections with nature, the ancient Chinese could gain ground in their philosophical creeds. Their view of nature, *shan-shui*, might be said to bear an ideological standpoint unaccompanied by direct observation or formative clarity.¹⁷⁵ However, this view had a powerful influence over *shan-shui* culture in East Asia. Amongst the most influential philosophies in China, Korea and Japan, *shan-shui* has been seen as having the highest ethical integrity, and the perfect physical representation of the Way. *Shan-shui* was understood as the most appropriate space in which their elegant principles could be displayed without any restrictions.¹⁷⁶

¹⁷⁴ Zhuangzi (長者, 369-286 BC), the chapter *Keyi* (Ingrained Ideas: 刻意) in *Zhuangzi* (長者, from 3rd century BC): ‘就藪澤, 處閑曠, 釣魚閑處, 無爲而已矣. 此江海之士, 避世之人, 閒暇者之所好也’; Chinese Text Project (<http://ctext.org/>).

¹⁷⁵ Yeon-Hee Go (2007), p. 25.

¹⁷⁶ *Ibid.*, p. 26.

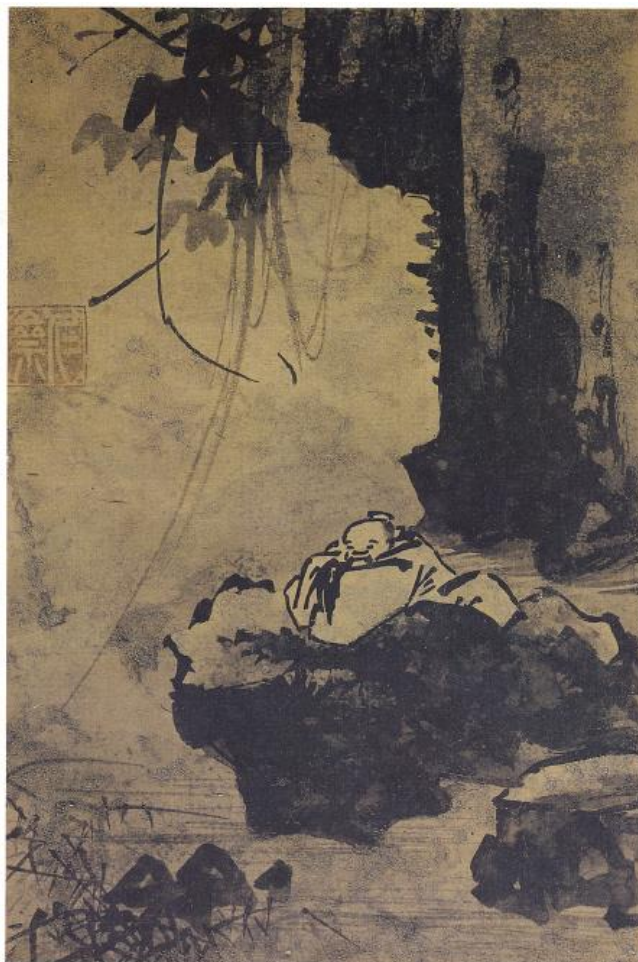


Figure 4-40 *Gosagwansudo* (Scholar Gazing at Water: 高士觀水圖); 15th century, Treasure No. 343, Seoul: National Museum of Korea, Seoul. (Source: Song-Mi Yi (2006), p.52)

The Idea of Immortality

The basic principle of Daoism is based on a theory of fortune-telling, *Yin-Yang* and the Five Elements theory, as well as astrological beliefs and shamanism. Its central concept is ‘the idea of immortality’ or *Sinseonsasang* (神仙思想) which has deeply affected Asian views on nature. The idea of immortality came from the indigenous Chinese religion of *Sinseon* (divine immortals: 神仙, c. *Shenxian*).¹⁷⁷ Transforming this idea from thought to religion, Daoism accepted this ancient belief and combined it with Laozi’s Daoism. One ancient Daoist scripture, *Laozishangyizhu* (老子想爾住) by Zhangjue (張角, died 184), which is based on Laozi’s *Daodejing* (True Classic of the Way and the Power: 道德經, 6th century BC), preaches that the

¹⁷⁷ Jae-Seo Jung, *Origin and History of Daoism in Korea* (Seoul: Ewha Womans University Press, 2006). p. 185.

ultimate aim of Daoism is *Changsheng Chengxian* (長生成仙, k. *Jangsaeng Seongseon*), which means that people can live a long time and become divine immortals by achieving the Way.¹⁷⁸

A divine immortal or *Sinseon* is commonly called a *Seonin* (仙人, c. *Xianren*). The modern Chinese character of *Xian*, or *Seon* in Korean, is 仙, whose simplified form 仙, has a logographic radical *ren* (human or person: 人, k. *in*) and *shan* (mountain: 山, k. *san*) as its phonetic sign. Schipper interprets this character as ‘“the human being of the mountain”, or alternatively, “human mountain”. The two explanations are appropriate to these beings: they haunt the holy mountains, while also embodying nature’.¹⁷⁹ This interpretation can also be seen in the first record on a divine immortal, in the Chinese *Shiji* (Records of the Grand Historian: 史記), written by Sima Qian (司馬遷, c. 145-86 BC) from 109 BC to 91 BC. He recorded the following:

From the times of Emperor Wei of the Qi Dynasty and Emperor Zhao of the Yan Dynasty, people were sent to the sea, and as a result, the Three Divine Mountains (三神山, k. *Samsinsan*), which are Penglaishan Mountain (蓬萊山, k. *Bongraesan*), Fangzhangshan Mountain (蓬萊山, k. *Bangjangsan*) and Yingzhoushan Mountain (瀛洲山, k. *Yeongjusan*) were found. These three divine mountains for divine immortals to live are said to belong to Bohai Sea ... Various immortals and the elixir of life are all here.¹⁸⁰

In this ancient document, he also described divine immortals as divine human beings who are enjoying immortality, living in the Three Divine Mountains. Daoism uses special terms to describe the immortals who live in such places. They call them ‘Perfected Human Beings (至人, c. *zhiren*, k. *jiin*)’ or ‘True Human Beings (真人, c. *zhenren*, k. *jinin*).’ In a religious context, such beings are also called ‘mountain immortals.’¹⁸¹ It is generally understood that the idea of immortality was formed from humans’ fundamental desire for a long lifespan, and their longstanding veneration of mountains.

¹⁷⁸ Seok-Myeong Lee, 'A Study of Laozu Thought's Transforming from Thought to Religion by Analysing *Laozu-Shangzoo*', *Journal of Eastern Philosophy*, 27 (2007), pp. 201-227 (p.205).

¹⁷⁹ Kristofer Schipper, *The Taoist Body*. trans. Karen C. Duval (Los Angeles: University of California Press, 1993). p. 164.

¹⁸⁰ Sima Qian (司馬遷, c. 145-86 BC), The volume of ‘Religious Sacrificial Ceremonies (封禪書)’ in *Shiji* (Records of the Grand Historian: 史記, c. 109-91 BC): ‘自威宣燕昭使人入海蓬萊方丈瀛州。此三神山者，其傳在渤海中 ... 蓋嘗有至者，諸仙人及不死藥在焉。其物禽獸盡白，而黃金白銀爲宮闕’; Chinese Text Project (<http://ctext.org/>).

¹⁸¹ Kyun Heo (2005), p. 35.

Combined with the ancient Chinese worship of mountains, people thought immortality could be imagined as living in a fairyland where a medicine for eternal youth grows in the divine mountains.¹⁸² Three divine mountains in the sea, like islands described in tales and paintings about fairyland, were not only landscapes as objects for meditation and appreciation, but ideal landscapes, an oriental utopia which human beings sought to achieve.¹⁸³ The three divine mountains and the Ten Creatures of the Longest Life (十長生, k. *sipjangsaeng*)¹⁸⁴ derived from this idea, and were presented in the arts, literature, architecture and landscaping techniques and principles across Korea, China and Japan.

Representation of Immortality in Korean Shan-shui Culture

According to *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145), Chinese Daoism was first introduced to Korea in 624, the 7th year of the reign of King Yeongnyu (r. 618-642) of the Goguryeo dynasty (37 BC – 668 AD).¹⁸⁵ However, some believe that the Daoist ideology of fairyland expressing the pursuit of immortality originated from ancient Korean culture or that it developed spontaneously in Korea, in parallel with China.¹⁸⁶ Three centuries earlier than the first record in *Samguksagi*, several mural paintings in the kings' tombs of the Goguryeo dynasty represented the idea of immortality. In these paintings, *Sinseon* is depicted as a flying person or as riding imaginary birds, such as cranes, phoenixes, and dragons (see Figure 4-41).¹⁸⁷ The gilt-bronze incense burner of Baekje (National Treasure No. 287), found in the area of *Neungsanri* tomb in Buyeo-gun, and relicts of roof tiles, excavated at the temple site near the tomb (Treasure

¹⁸² Woo-Kyung Sim, 'The Influences of Sinsunsasang (Idea of Fairyland) on Korean Traditional Gardens', *Journal of Korean Institute of Traditional Landscape Architecture*, 1 (2003), pp. 36-42 (pp. 37-38).

¹⁸³ Byoung-E Yang (1992), p. 14.

¹⁸⁴ The package of the 'Ten Creature of the Longest Life' is *Sipjangsaeng* in Korean, which are three animal/bird (turtle, deer and crane), two trees (pine and bamboo), four common landscape elements (sun, clouds, mountains and water) and a magic fungus (the elixir of life: *Bulrocho*); Jon Carter Covell, *Korea's Cultural Roots* (Seoul: Hollym, 1981), p. 31-32.

¹⁸⁵ Kim Bu-Sik (金富弼, 1075-1151), The King Yeongnyu (r. 618-642) Chronicles 8 in 624 (according to lunar calendar) of *Goguryeo bongi* (Records of Goguryeo) Vol.20 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): '七年春二月王遣使如唐請班曆遣刑部尚書沈叔安策王爲上柱國遼東郡公高句麗國王命道士以天尊像及道法徃爲之講老子王及國人聽之七年春二月王遣使如唐請班曆遣刑部尚書沈叔安策王爲上柱國遼東郡公高句麗國王命道士以天尊像及道法徃爲之講老子王及國人聽之'; National Institute of Korean History (<http://db.history.go.kr>)

¹⁸⁶ Nak-Pil Kim, 'Important Issues of Korean Daoism Studies', in *The Idea of an Immortality in Korea*, ed. The Korean Academy of Taoism and Culture (Seoul: East and West, 2000), p. 14.

¹⁸⁷ Ho-Tae Jeon, *Koguryo: The Origin of Korean Power & Pride* (Seoul: Northeast Asian History Foundation, 2007), p. 104.

No. 343), depict scenes of imagined landscapes carved with three-peaked divine mountains, trees, water, rocks, clouds and immortals with a phoenix on top, which clearly express the world of immortal dragons (see Figure 4-42). Kim Jong-Man regards the heritage of the early 7th century to be ‘works of art that could only have been created by artisans with a deep appreciation of nature and philosophy’.¹⁸⁸ From these materials, which pre-date the historic record of the first import of Daoism, it seems that an ideology of immortality was widely spread in Korea. These historic remains describing the world of immortals tell us that the ideal world ancient Koreans dreamt of is beautiful nature, where people can realise immortality through living harmoniously with it.

A longing for eternal life was represented in Korean *Shan-shui* culture in their gardens, which were seen as expressing symbols of the immortal world, or in their desire to enjoy and manage their own ideal world secluded in nature away from the agony of secular society, or in their travelling to famous mountains to achieve enlightenment.



Figure 4-41 A part of mural painting of *Gangseo daemyo* in Gangseo-gun, South Pyongan Province, North Korea (Source: Inter-Korea Historian Association: http://nkcp.or.kr/mn_01/mn01_01.jsp); This mural painting in the 7th century's royal tomb of the Goguryeo dynasty describes the world of immortals as it depicts the Three Divine Mountains and an immortal riding on a phoenix flying through clouds. The immortal in this painting holds the elixir of life, or *Bulrocho*, in his hand.

¹⁸⁸ Jong-Man Kim, 'Baekje Tiles with Decorative Images', *Koreana*, 19/3 (2005), pp. 46-49. (p. 49).



Figure 4-42 (top) *Baekje geumdong daehyangno* (the Gilt-bronze Incense Burner of Baekje, c. 7th century), Treasure No. 866, Buyeo National Museum (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); (bottom left) *Sansu bonghwang munjeon* (Landscape and Phoenix Design on Earthenware Tile, c. 7th century); (bottom right) *Sansu sangyeong munjeon* (Landscape Design on Earthenware Tile, c. 7th century); Treasure No. 343, Seoul: National Museum of Korea; rounded peaks in units of three stand above angular rock formation in the foreground and at the side. Pine trees, which symbolises long life, grow on the peaks. Clouds fill the upper part of the tile (Source: Song-Mi Yi (2006), p. 30.); in these carved incense burners and earthenware tiles in the 7th century of the Baekje Dynasty, there are rounded peaks in units of three (the Three divine mountains), clouds, fine trees, imaginary animals and immortals, while there is water in the lower part, all of which depicts the landscape of fairyland, which reflects the ideology of this period.

In the records of the Three Kingdoms of Korea (57 BC – 668 AD), there are several pieces of evidence showing representations of fairyland in gardens. The first record of a garden representing the immortal world appears in the *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145). In the record of the 35th year of King Mu (武王, r. 600-641) of the Baekje Dynasty (18 BC – 660 AD) it is written, ‘a pond was dug in the south of the palace and water was drawn in from about twenty *li* (about 8km) away. Willow trees were planted around all four banks around the pond, and an island, imitating Fangzhangshan Mountain (蓬萊山, k. *Bangjangsan*, one of three divine mountains) where immortals were said to live was built at the centre of the pond’.¹⁸⁹ The existence and location of this pond is unclear and debatable; however, many scholars believe it is Gungnamji Pond (the pond south of the palace: 宮南池), in Buyeo-si (See Figure 4-43).¹⁹⁰



Figure 4-43 An aerial view of Gungnamji Pond of Buyeo, Historic Site No. 135. The island at the centre of the pond symbolises Fangzhangshan Mountain, which is one of three divine mountains of the immortal world. (Source: <http://photo291.tistory.com/>)

¹⁸⁹ Kim Bu-Sik (金富軾, 1075-1151), The King Mu (r. 600-641) Chronicles 5 in 634 (according to the lunar calendar) of *Baekje bongi* (Records of Baekje) Vol.27 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): ‘三月 穿池於宮南引水二十餘里 四岸植以楊柳 水中築島 嶼擬 方丈仙山’; National Institute of Korean History (<http://db.history.go.kr>)

¹⁹⁰ Dong-O Jung, *Cultural History of Oriental Landscape Architecture* (Gwangju: Chonnam National University Press, 1990), p. 63; Woo-Kyung Sim, ‘Oriental Traditionl Garden Culture and the Immortality (Shinsunsasang)’, *Life Science and Natural Resources Research*, 10 (2002), pp. 45-56 (p. 38).

Several records of the creation of ponds in the *Samguksagi* point to the influence of the idea of immortality in garden making. In particular, the sentence, ‘*Cheonjijosan* (穿池造山)’, *Jonghwacho* (種花草)’, ‘*Yangjingeumgisu* (養珍禽奇獸)’, which means ‘a pond was made with mountain-islands, flowering plants were grown, and rare birds and strange animals were raised’ appears several times in this history book.¹⁹¹ The art of landscape design was a way to symbolically represent the immortal world in gardens. For example, in the case of Wolji Pond (月池), which was created in 674 by King Munmu (文武王, r. 661-681), the main concept behind this palace garden was that of immortality. In the pond of this garden, three islands were created which reflect three divine mountains of the immortal world. Oddly shaped rocks were laid to construct mounds on the south, east and north banks around the pond. According to *Donggukyeojiseungram* (Augmented Survey of the Geography of Korea: 東國輿地勝覽)¹⁹², these mounds were a replication of the Twelve Peaks of Wu Mountain (巫山十二峰). Mount Wu is actually located in Wushan County in Sichuan province in China. The legend is that female immortals lived in this mountain, whose twelve peaks were regarded as the abode of immortals.¹⁹³ In addition, rare birds and animals, such as white deer, white roe deer, antelopes, white crows, white falcons, white magpies, cranes, parrots and peacocks were kept in the garden because these birds and animals were believed to live in the immortal world.¹⁹⁴ Such replication in miniature of the three divine mountains and the twelve peaks of Wu Mountain in Wolji Pond

¹⁹¹ Kim Bu-Sik (金富軾, 1075-1151), *The King Jinsa* (r. 385-392) *Chronicles* 3 in 391 (according to lunar calendar) of *Baekje bongi* (Records of Goguryeo) Vol.25 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): ‘重修宮室 穿池造山 以養奇禽異卉’; *The King Dongseong* (r. 479-501) *Chronicles* 4 in 500 (according to lunar calendar) of *Baekje bongi* (Records of Goguryeo) Vol.26 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): ‘起臨流閣於宮東 高五丈 又穿池養奇禽’; *The King Mu* (r. 600-641) *Chronicles* 5 in 636 (according to lunar calendar) of *Baekje bongi* (Records of Baekje) Vol.27 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): ‘王率左右臣寮 遊燕於泗泚河北浦 兩岸奇巖怪石錯立 間以奇花異草 如畫圖 王飲酒極歡 鼓琴自歌 從者屢舞 時人謂其地爲大王浦’; *The King Munmu* (r. 661-681) *Chronicles* 7 in 674 (according to lunar calendar) of *Silla bongi* (Records of Silla) Vol.7 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): ‘二月 宮內穿池 造山 種花草 養珍禽奇獸’; National Institute of Korean History (<http://db.history.go.kr>); Young-Mo Kim, and Sang-Chul Chin, ‘A Study on the Spread Phase of Culture in Traditional Landscape Architecture Affected by Taoism’, *Journal of Korean Institute of Traditional Landscape Architecture*, 20/3 (2002), pp. 78-91 (pp. 82-83); Gye-Bog Ahn, ‘The Research on the Reinterpretation of the Records About Anapji, from Samguksaki’, *Journal of Korean Institute of Traditional Landscape Architecture*, 25/4 (2007), pp. 131-142 (pp. 132-140).

¹⁹² *Donggukyeojiseungram* (Augmented Survey of the Geography of Korea, 東國輿地勝覽) was written by No Sa-Sin, Kang Hui-Maeng and Seo Geo-Jeong and others, commissioned by King Seongjong (成宗, r. 1469-1495), 1481. From the Joseon Dynasty, Wolji Pond was called *Anapji* pond. Regarding the pond, the book recorded that “layering the stones for constructing mountain and imitating the Twelve Peaks of Musan (積石爲山象巫山十二峰)”.

¹⁹³ Jae-Hoon Chung, ‘On the Anap-Ji, the Pond of Silla Palace’, *Journal of the Korean Institute of Landscape Architecture*, 3/2 (1975), pp. 21-28 (p. 23).

¹⁹⁴ Gye-Bog Ahn (2007), pp. 134-138.

symbolised a utopia in which immortals dwelt. As people appreciated the scenery of the garden from the pavilion, they might think of utopia in the here and now; and walking through it, they might feel that they were strolling in the realm of the immortals (see Figure 4-44).¹⁹⁵

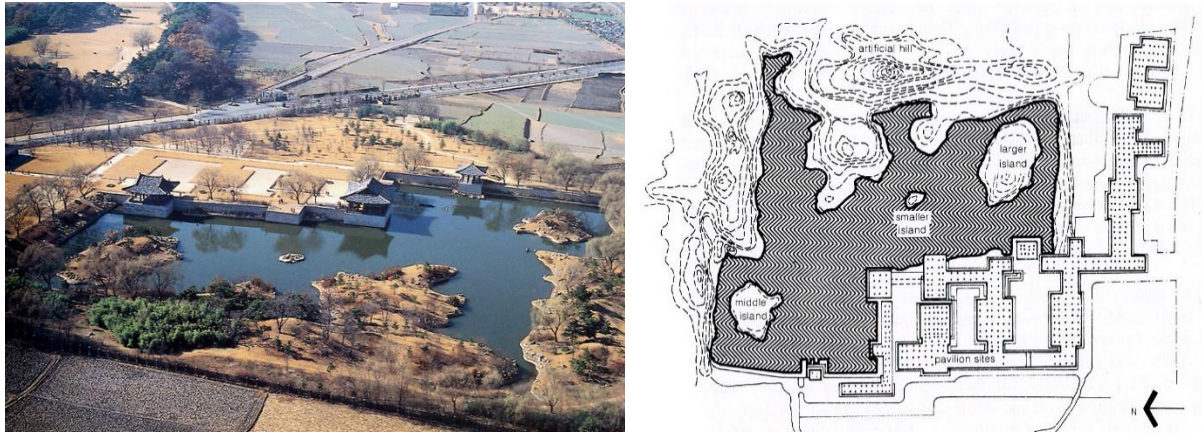


Figure 4-44 An aerial view and plan of Donggung Palace and Wolji Pond in Gyeongju National Park, Historic Site No. 18 (Source: (left) Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>); (right) Kyung-Hyun Min (1992), p. 53).

In the Joseon Dynasty, the idea was also very popular, even though Confucianism was the national religion throughout the era. Most gardens were owned by noble and royal families and reflected the idea of immortality, and landscape features such as ponds, pavilions, rocks and trees in gardens were named to reflect this belief. In Gyeongbokgung Palace, which was the main palace of Joseon, two ponds of Gyeonghoeru Pavilion (慶會樓, National Treasure No. 224) and Hyangwonjung Pavilion (香遠亭, Treasure No. 1761) have islands, which also symbolise the fairyland mountains. When King Taejong (太宗, r. 1400-1418) created a pond at Gyeonghoeru Pavilion, he made an artificial mound with the soil from the pond in the back garden of Gyotaejeon Hall (the king and queen's sleeping chamber: 交泰殿). This terraced garden is called Amisan Mountain (beautiful peak mountain: 峨嵋山) after a Chinese mountain where immortals were believed to live. On the mound (Treasure No. 811), King Gojong (高宗, r. 1863-1897) made chimneys in 1865, to emit smoke which passed through an *Ondol* (Korean underfloor heating) room of Gyotaejeon Hall. These chimneys were decorated with engraved patterns of the Ten Creatures of the Longest Life (sun, clouds, mountain, water, turtle, deer, crane, pine, bamboo and the elixir plant: 十長生) and others (vines, bats, dragons, phoenixes, and rocks) which symbolise long life and the immortal world (see Figure 4-45).¹⁹⁶

¹⁹⁵ Kyun Heo (2005), pp. 52-54.

¹⁹⁶ Woo-Kyung Sim (2003), p.39.



Figure 4-45 (left) Gyeonghoeru Pavilion (National Treasure No. 224) with three divine mountain-islands in the pond, Gyeongbokgung Palace (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>); (right) Amisan Garden and Chimneys (Treasure No. 811) in the back garden of Gyotaejeon Hall of Gyeongbokgung Palace. (Source: Jae-Hoon Chung (2005), p. 67.)

As with Wolji Pond, the three miniaturised divine mountain-islands were created in ponds of the Gwanghanlluwon Garden (Scenic Site No. 33, first created in 1419), which was a district office of Namwon. In 1582, with a large scale rebuilt garden, Jeong Cheol (鄭澈, 1536-1594), a poet and then provincial governor, ordered the creation of the Three Divine Mountains, or *Samsinsan*, in the pond. He had zinnia planted on Penglaishan Mountain-island, and bamboo on Fangzhangshan Mountain-island, and he constructed a pleasure pavilion named Yeongjugak Pavilion, on Yingzhoushan (k. *yeongju*) mountain-island (see Figure 4-46).¹⁹⁷

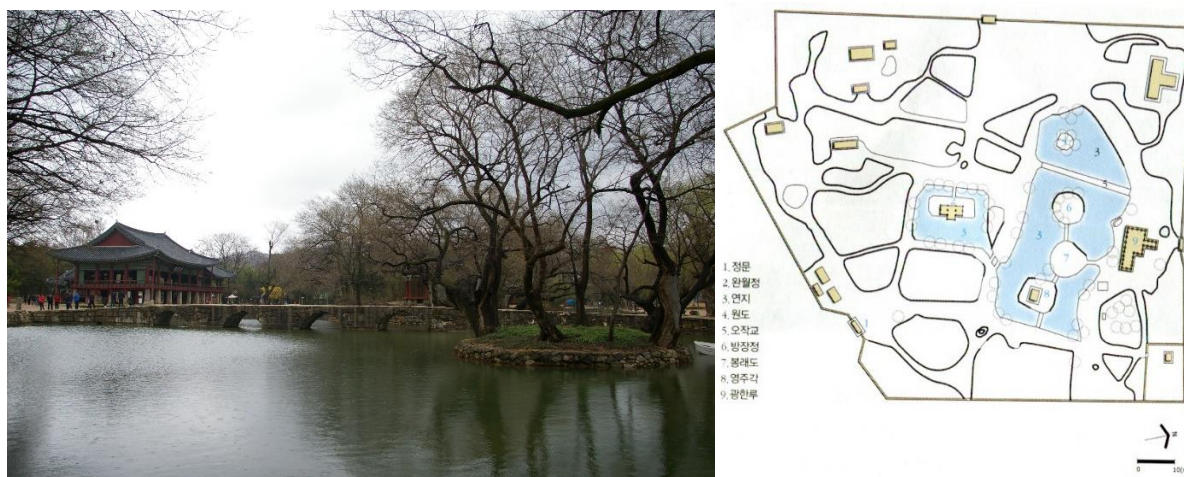


Figure 4-46 Gwanghanlluwon (Gwanghanlluwon Garden), Scenic Site No. 33. (Source: (left) photographed by the author in March 2008; (right) Association for Research Historic Landscape (2008), p. 96)

¹⁹⁷ Jae-Hoon Chung, *Traditional Landscape Architecture of Korea* (Paju: Landscape Architecture Korea, 2005), p. 128.

This construction method created artificial mountains to represent longing for the immortal world was widely used in house gardens after the 13th century, and a number of its remains and records still exist in a number of Korean gardens.¹⁹⁸ In private gardens, there is evidence of longing for the immortal world as well. In one of the best *Byeolsoe* (retreating villa: 別墅) gardens, Sosaewon Garden (the garden of pure mind: 瀟灑園, created by Yang San-Bo [梁山甫, 1503-1557], Scenic Site No. 40), rocks, plants and water were used to symbolise the immortal mountains. In the woodblock print of Sosaewon Garden, dated 1755, which shows the garden in its original form, small artificial mountains can be found in front of the Gwangpunggak Pavilion, also believed to symbolise the immortal world.¹⁹⁹ In the painting that depicts Mugiyeondang (The lotus pond of Mugi: 舞沂蓮塘), created by Ju Jae-Sung (周宰成, 1681-1743), Important Folklore Cultural Heritage No. 208) of Haman-gun in South Gyeongsang Province, an artificial mountain-island symbolising one of the Three Divine Mountains, *Penglaishan* (蓬萊山, k. *Bongraesan*), could be found at the centre of the pond in the garden. The original form of the artificial island and lotus pond that imitated the immortal world are well conserved in this late-Joseon Dynasty garden (see Figure 4-47).

These symbolic features in gardens were the reflection of Koreans' fantasies, which were conjured up by dreams that they might be able to achieve things which were unachievable in the real world, such as immortality. It is a realm of gods, not real human beings. By constructing such a utopian realm in their own gardens through recreating the landscape of the immortal world, Koreans hoped to transform the natural world of everyday experience into the realm of the immortals.

¹⁹⁸ Sang-Sup Shin (2007b), p. 114.

¹⁹⁹ Kyun Heo (2005), pp. 91-94.

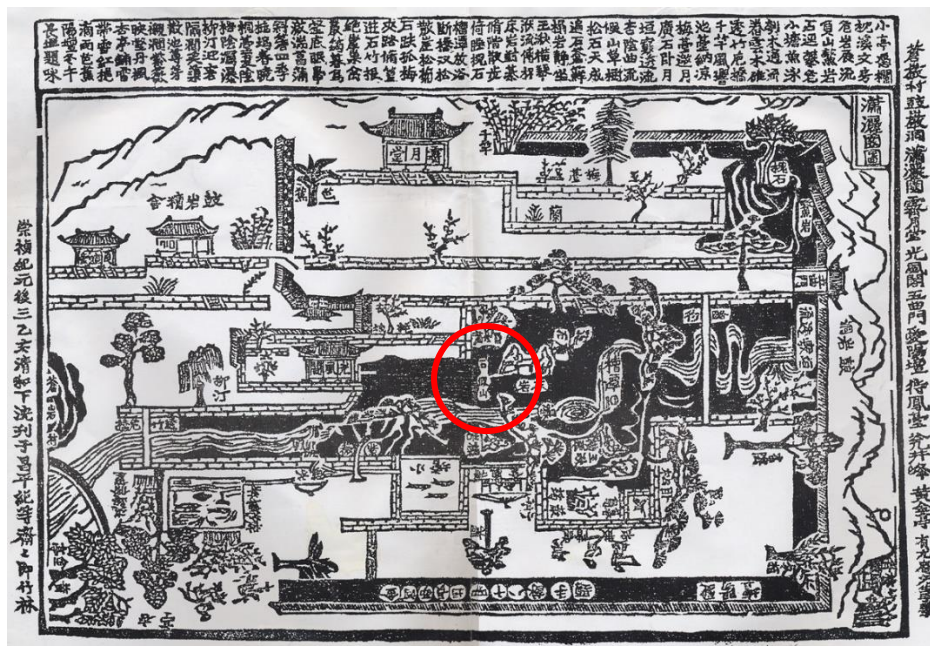


Figure 4-47 (top) Drawing and Poet of Sosaewon Garden on wood plate, dated in 1755. Small-sized artificial mountains were located in front of the Gwangpunggak Pavilion (Source: <http://photo291.tistory.com/>); (bottom left) In the centre of the pond of *Mugyeongdang* in Haman (Important Folklore Cultural Heritage No. 208, created in 1728), there is an artificial mountain-island, symbolising *Penglaishan* (蓬萊山, k. *Bongraesan*) Mountain, in which immortals were believed to live; (bottom right) In the *Hahwanjeong-do* (the Painting of *Hahwanjeong* pavilion, dated in c. 18th century, Haman Museum), which depicts *Mugyeongdang* garden and its surrounding, clearly shows the usage of artificial mountains in the garden. (Source: Cultural Heritage Administration of Korea. (<http://www.cha.go.kr/>))

PUNGRYU: TRANSCENDENT WAY OF ENJOYING SHAN-SHUI

The idea of immortality could be defined as a form of awareness, a desire to transcend physical or spiritual death, and it is also a term which indicates various methodological and technical ways to achieve a long or eternal life.²⁰⁰ In East Asian tradition, such longing to enjoy eternal life was expected to be achieved before death rather than after it, in this world rather than the next.²⁰¹ Daoism is based on this pursuit of immortality in this world, in deep and mutual relationship with *shan-shui*. It is believed that the precursor of Daoism introduced from China was *Seondo* (the belief in divine immortal: 仙道), the primitive religion of ancient Korea based on mountain veneration, mountain spirit belief, the Unity of Man with Heaven and indigenous shamanism.²⁰² *Seondo* also aimed to realise immortality in the real world by withdrawing from secular society and immersing themselves into the every corner of nation's mountains and water, where people can be enlightened. These ideally elegant behaviour enjoying *shan-shui* was called '*pungryu* (wind and flow: 風流)'.²⁰³

The dictionary definition of *Pungryu* is '1) to enjoy elegantly apart from mundane matters; 2) a tasteful thing; and 3) a classical word of music'. Regarding *pungryu-ga*, it means those who enjoy *pungryu* or like it, and *pungryu-nori* indicates recreations such as composing a poem, singing, drinking and dancing.²⁰⁴ Each character's meaning in the compound word *pungryu* means 'wind (風, k. *pung*)' and 'flow (流, k. *ryu*). As wind is to blow and water is to flow, 'the flow of the wind' is accompanied with symbolic implications. Because the term does not indicate a thing that stays long, but rather a phenomenon which flows more freely like wind and water, *Pungryu* means entertainments enjoyed apart from a living place or daily life. In a situation where the wind flows naturally without any stagnation, the meaning of *pungryu* implies 'free, naturalness, change, move, unification, harmony, generosity, beauty and elegance'.²⁰⁵ The term also means 'the flow of *qi* (the vital force or energy: 氣, k. *gi*)', so *pungryu* signifies enjoying this flow of *qi* from nature.²⁰⁶ This perception reflects Daoist discipline, which encourages people to adapt to the Way of nature in order to replace the coarse and impure *qi* in their bodies with the pure *qi*

²⁰⁰ Jae-Seo Jung, *Mythology and Ideologies of the Immortality* (Seoul: Mineumsa, 1994), p. 34.

²⁰¹ Kyun Heo (2005), p. 34.

²⁰² Gwang-Sik Choi, *Nations and Rites in Ancient Korea* (Seoul: Hangilsa, 1994), pp. 278-279.

²⁰³ Gye-Bog Ahn (2005), p. 150.

²⁰⁴ Hui-Seung Lee, *Great Korean Dictionary* (Seoul: Minjungseorim, 1982), p. 4029.

²⁰⁵ Dong-Yeong Lee, 'Pungryu in Toegye's Poems', *The Journal of Toegye Studies*, 75 (1992), pp. 41-51 (pp. 41-43).

²⁰⁶ Woo-Kyung Sim (2007), p. 32.

that preserves and animates the universe; thereby achieving immortality or long life in this world.²⁰⁷ The term *pungryu* was first used in China, and crossed into Korea and Japan, and is still widely used in these countries. The word has different meanings in each nation, but commonly refers to recreation or a kind of cultural phenomenon accompanying recreation. In China the term is used for ‘poem’, in Japan for ‘dancing’, and in Korea for ‘music’ (see Figure 4-48).²⁰⁸



Figure 4-48 *Pouipungryu-do* (Painting on *Pungryu* by whom in hemp clothes: 布衣風流圖, by Kin Hong-Do, c. 18th century), Privately Owned (Source: <http://arts.search.naver.com/>). This painting depicts a scholar in the late Joseon Dynasty enjoys *Pungryu* by playing music and collecting luxurious items.

From the birth myth of Korea, that of Dangun, Koreans believed that they were connected to a single lineage from a son of Heaven (Hwanin, Heavenly God). They also thought they could unite with him, which made them regard themselves as Heavenly God, so they could have limitless abilities and enjoy eternal life like Dangun, who became a mountain spirit at the age of 1,908. In *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145), Dangun was called *Seonin* (divine immortal: 仙人), and according to *Sunoji* (the book completed in fifteen days: 旬五志, 1678) written by Hong Man-Jong (洪萬選, 1643-1725), Dangun was deemed the first

²⁰⁷ Kyun Heo (2005), p. 35.

²⁰⁸ Eun-Gyeong Shin, *Pungryu* (Seoul: Bogosa, 1999), p. 65.

divine immortal.²⁰⁹ Koreans believed in a Heavenly God and eternal life based on mountain veneration. In ancient Korea they respected the sun as Heavenly God, calling it ‘ㅍ · ㄹ’ or ‘ㅍ · ㅅ’ (k. *bal*). This belief in Heavenly God was called ‘ㅍ · ㅅ道 (*bal* divinity)’ during the Silla Dynasty. Here, the term *pungryu* was a phonetic transcription of the ‘ㅍ · ㅅ道’ based on Chinese character, because ‘*pung* (風)’ expressed ‘ㅍ · ㅅ’ and ‘*ryu* (流)’ were added according to the pronunciation rule at that time.²¹⁰ It can be assumed that the idea of immortality stemmed from this belief in Heavenly God and mountain veneration, and that it has the same ideological and religious background as that of *pungryu*.²¹¹

In Korean history, The term *pungryu* first appeared in the preface of the *Nallangbiseo* (Inscription on the Monument of Knight Nan: 鸞郎碑序), written by Choi Chi-won (崔致遠, 857-?), a scholar in the Unified Silla (668-935). Some of this phrase relates to the article of *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145) in the chronicle of the King Jinheung (眞興王, r. 540-576).

There is a profound and mysterious Way in the country, called *Pungryu*. The foundation of teaching resides within prehistory, the content of which includes the three religions of Confucianism, Buddhism and Daoism. It directly enlightens people. Confucius of the Lu Dynasty taught that one should be filial at home and be loyal to the king; Laozi of the Zhou Dynasty believed that one should practice non-action and carry out the unspoken teachings; and it is the tracing of Sakyamuni of India that one should not carry out evilness but carry out all goodness.²¹²

²⁰⁹ Soon-Hwan Oh, 'Korean Poongryu Ideology and Its Connotation to Modern Tourism-Culture', *Journal of Tourism Sciences*, 26/4 (2003), pp. 95-110 (p. 100); Eun-Hui Kim, 'A Study on *Pungryudo* in Ancient Korean Thoughts' (unpublished master thesis, Chonbuk National University, 1993).

²¹⁰ Gwang-Sun Do, 'Palgwanhoe and Pungryudo', *Journal of Korean Studies*, 21/2 (1995), pp. 139-161 (p. 153).

²¹¹ Soon-Hwan Oh (2003), p. 100.

²¹² Kim Bu-Sik (金富軾, 1075-1151), The 'King Jinheung (r. 540-576) Chronicles 4 in 576 (according to lunar calendar) of *Silla bongi* (Records of Silla) in Vol.4 of *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): '崔致遠鸞郎碑序曰: 國有玄妙之道, 曰風流. 設教之源, 備詳仙史, 實乃包含三教, 接化羣生. 且如入則孝於家, 出則忠於國, 魯司寇之旨也, 處無爲之事, 行不言之教, 周柱史之宗也, 諸惡莫作, 諸善奉行, 笠乾太子之化也.'; National Institute of Korean History (<http://db.history.go.kr>); Jae-Eun Kang, *The Land of Scholars: Toward a Thousand Years of Korean Confucianism*. trans. Suzanne Lee (New Jersey: Homa and Sekey Books, 2006). p. 163. (highlighted by the author)

According to Choi's explanation, the Korean traditional Way (道, c. *dao*, k. *do*) was *pungryu*, accommodating three foreign doctrines, Confucianism, Buddhism and Daoism. He claimed that *pungryu* aimed at *Jeophwa Gunsaeung* (接化群生), which means that all creatures on earth could interact and complement each other, and unite into one through *pungryu*. This is why the philosophy was not just an amalgamation of indigenous and foreign thoughts, but 'profound and mysterious' thinking, or *Hyeonmyojido* (玄妙之道). As an indigenous Korean thought, *pungryu* became a manifestations of their divinity, which had a great effect on the establishing of the national philosophy during the Silla Dynasty (57 BC – 935 AD).²¹³

The family name of King Jinheung was Kim, and his childhood name was Sammaekjong or Simmaekjong. Upon ascension to the throne in the sixth year of Emperor Wu of Liang (540) he devoted himself to the worship of Buddha and had many temples built throughout the country, as his uncle Beopheung had done. **The King loved *Pungryu* and believed in divine immortals.** He chose pretty maidens by holding beauty contests, and called them *Wonhwa* (original flowers). This was to summon people and teach them modesty, loyalty, filial piety and sincerity, all of which were keys to managing the nation ... **In order to enhance the fortunes of the kingdom, the King believed that *Pungwoldo*** (the way of the Wind and Moon, or the Way of enjoying nature: 風月道) should be practised. He made a royal command again to recruit young men of virtue from noble families and called them *Hwarang* (flower boys: 花郎). A youth named Seolwonrang was held in the esteem, and became the head of the group with the title of *Gukseon* (the divine immortal of the nation: 國仙). This was the beginning of *Hwarang* ... Hereafter, they purged people's evil and led them to do a good deed, and taught people to respect the elders and to be gentle to their juniors. The five cardinal principles of human relations (kindness, justice, courtesy, intelligence and faith), six arts (etiquette, music, archery, horsemanship, writing and mathematics), three scholarly occupations (royal tutor, instructor and teacher), and the six ways to serve the government (holy minister, good minister, loyal minister, wise minister, virtuous minister and honest minister) could be widely enacted during the King's rule.²¹⁴

²¹³ Ju-Sik Min, 'Aesthetic Thoughts of Pungryudo', *Journal of Aesthetics*, 11 (1986), pp. 3-25 (p. 9); Chai-Shin Yu, *Korean Thought and Culture: A New Introduction* (Bloomington: Trafford Publishing, 2010). p. 31.

²¹⁴ Ilyon (一然, 1206-1289), The chapter *Tapsang* (Pagodas and Buddhist Images: 塔像) 4 in Vol. 3 of *Samgukyusa* (Memorabilia of the Three Kingdoms, 1281): '第二十四真興王 姓金氏 名多麥宗. 一作作深麥宗 以梁大同六年庚申即位 慕伯父法興之志 一心奉佛 廣興佛寺 度人為僧尼 又天性風味 多尚神仙 擇人家娘子美艷者 捧為原花 要聚

In this article in *Samgukyusa* (Memorabilia of the Three Kingdoms, 1281), *pungryu* was not only a national spirit enlightening all people and treating them as respectable and true human beings, but also a basic principle of the national framework. This philosophy was sublimated into the *Hwarang* (flower boys: 花郎) system, established to foster an elite group of male youth who later would become the driving force of the nation. The thought represented in this system was called *pungryudo* (the Way of *pungryu*: 風流道), which was based on the idea of immortality and three foreign thoughts. This was also referred as *Pungwoldo* (the Way of the Wind and Moon, or the Way of enjoying nature: 風月道) as revealed in the above article, *Hwarangdo* (The Way of *Hwarang*: 花郎道).²¹⁵ The youth group of *Hwarang* practised *pungryudo* to attain truth by grasping the flow of *qi* and becoming a divine immortal.²¹⁶ Here is another article regarding the birth of the *Hwarang* group, which shows how they practised *pungryudo* in the real world.

Attractive youths were chosen and dolled up with cosmetics and adornments. They were called *Hwarang* with respect, so men of various sorts gathered around them like clouds. The youths instructed one another in **the Way** and in rightness, entertained one another with song and music. **They tried to find splendid mountains and rivers to stroll and enjoy there** (遊娛山, k. *Yuosansu*), **thus in this country there was no place they did not reach** (無遠不至: k. *Muwonbuji*). Much can be learned of a man's viciousness and truthfulness by watching him in these activities. Those who fared well were recommended to the royal court. In this regard, as Kim Dae-Moon, in his *Hwarangsaegi* (Annals of the *Hwarang*: 花郎世記), remarks: 'Henceforth able ministers and loyal subjects shall be chosen from them, and good generals and brave soldiers shall be born therefrom.'²¹⁷

徒選士教之以孝悌忠信亦理國之大要也...累年王又念欲興邦國須先風月道更下今選良家男子有德行者改爲花娘始奉薛原郎爲國仙此花郎國仙之始...自此使人悛惡更善上敬下順五常六藝三師六正廣行於代'; Ilyon, *Samguk Yusa: Legends and History of the Three Kingdoms of Ancient Korea*. trans. Tae-Hung Ha and Grafton K. Mintz (Seoul: Yonsei University Press, 1971). pp. 234-235.; National Institute of Korean History (<http://db.history.go.kr>) (highlighted by the author)

²¹⁵ Kyung-Hwan Jung, and Chung-Hwa Lee, 'A Study on the Contents and Meaning of Pyungryudo', *Nationl Thought*, 4/2 (2010), pp. 9-44 (pp. 13-16).

²¹⁶ Woo-Kyung Sim (2007), pp. 32-33.

²¹⁷ Kim Bu-Sik (金富弼, 1075-1151), The 'King Jinheung (r. 540-576) Chronicles 4 in 576 (according to lunar calendar) of *Silla bongi* (Records of Silla) in Vol.4 of *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): '其後,更取美貌男子,粧飾之,名花郎以奉之,徒衆雲集,或相磨以道義,或相悅以歌樂,遊娛山水,無遠不至,因此知其人邪正,擇其善者,薦之於朝,金大問花郎世記曰:賢佐忠臣,從此而秀,良將勇卒,由是而生.'; Peter H. Lee, Wm. Theodore de Bary, Yongho Ch'oe, and Hugh H. W. Kang, *Source of Korean Tradition: From Early Times through the Sixteenth Century*. Vol. 1 (New York: Columbia University, 1997), p.55; National Institute of Korean History (<http://db.history.go.kr>) (highlighted by the author)

Representative disciplines of the practice of *pungryudo* revealed in this article were *Yousansu* (遊娛山水) *Muwonbuji* (無遠不至), which mean strolling and enjoying splendid mountains and rivers (*shan-sui*), and travelling all around the country. As mentioned, *pungryu* was the root of the idea of fairyland and mountain veneration, so there is no doubt that *hwarang* went into the high mountains and secluded valleys in order to have a religious interaction with Heaven and spirits in nature, while training themselves and enjoying nature.²¹⁸ The mountains in *Pungryudo* were the sacred place where Heaven and the earth met, and divine immortals descended to, so *hwarang* tried to visit mountains to convey their religious reverence for nature with prayer and meditation, and to unify with nature. By doing this they could have physical and spiritual experiences and be divine immortals in their own right.²¹⁹ By visiting every corner of nature, and enjoying elegant entertainments as expressions of worship to nature, they could refine their morals and cultural literacy as well as nurture love of their country.²²⁰

Travelling to Scenic Attractions in *Pungryu* culture

Philosophical reasons for travelling in *Pungryu*

Pungryu is the ideally elegant way of enjoying the flow of *qi* in nature, which accompanies the pursuit of becoming divine immortal by visiting sacred mountains and water (*shan-shui*) in order to convey their religious reverence and finally to be one with nature. For these reasons, in Korea, certain places associated with divine immortals became popular destinations. There was a longstanding belief that the Three Divine Mountains (三神山, k. *Samsinsan*), Penglaishan, Fangzhangshan and Yingzhoushan, which the Chinese believed were the homes of mountains immortals, were actually located in the Korean Peninsula. For example, in the article on Jinju in the geography section of the *Jeungbo Munheon Bigo* (Revised and Enlarged Edition of the

²¹⁸ Eun-Hui Kim (1993).

²¹⁹ *Hwarang* enjoyed nature such as mountains and rivers, which was the root of the immortality. For example, Kim Yu-Sin (金庾信, 595-673) was an admired general, who made a great contribution to the unification of three kingdoms (Goguryeo, Silla and Baekje) in 676. He was nurtured in the *hwarang* system as a leader. While he prayed in a grotto in a sacred mountain, he encountered a divine immortal. The immortal gave Kim a supernatural power, and the next year he came into a deep valley in Inbaksan Mountain with an excellent sword, and mastered swordsmanship. Later, the places related to this legend became attractions for the literati; Kim Bu-Sik (金富弼, 1075-1151), The first chapter of Kim Yu-Sin (595-673) in 612 (according to lunar calendar) of *Yeoljeon* (Biographies) Vol.41 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145); National Institute of Korean History (<http://db.history.go.kr>)

²²⁰ Jin-Su Lee, 'The Idea of Immortality as Pungryudo', *Journal of Studies of Taoism and Culture* (2000), pp. 125-153 (p. 140); Jae-Seok Choi, *A Study on the Ancient Korean Society* (Seoul: Iljisa, 1987), p. 462 & 467.

Reference Compilation of Documents on Korea: 增補文獻備考, 1782), it says that ‘amongst the Three Divine Mountains to the east of the Ease Sea, Fangzhangshan mountain is actually our own Jirisan mountain’, and in the article on Jejudo Island, it also says ‘Hallasan mountain has been referred as Yingzhoushan mountain, which is one of the Three Divine Mountains.’ In that same work, in the article on Hoeyang, the encyclopaedia says, ‘amongst the Three Divine Mountains to the east of the Ease Sea, Geumgangsán mountain is Penglaishan mountain.’²²¹ In addition, while discussing famous mountains in Korea, Yi Jung-Hwan (李重煥, 1690-1756) stated in his *Taekriji* (the book for the settlement selection: 擇里志, 1751) that ‘most people refer to Geumgangsán as Penglaishan, Jirisan as Fangzhangshan, and Hallasan as Yingzhoushan. All these three mountains are the so-called Three Divine Mountains.’²²² Although these two books matched Geumgangsán, Jirisan and Hallasan to the three divine mountains differently, the Koreans revered these mountains as a sacred destination. Numerous literati who desired escape to aesthetic pleasure as well as moral self-cultivation, visited these sacred mountains, which intersected with *pungryu* culture.

There were other scenic places where legends of divine immortals were told, and which were attractive places for the literati. For example, there are scenic areas on the east and south coast of the Korean peninsula which are associated with the tale of Xu Fu (徐福, 255 BC -?), who was sent to the east by China’s first emperor, Qin Shihuan, in search of immortality, and was believed to have become a divine immortal.²²³ These areas, whose names came from this legend, have

²²¹ Chae Je-Gong (蔡濟恭, 1720-1799) *et al.*, The chapter *Yeoji* (the geography: 輿地考) in *Jeungbo Munheon Bigo* (Revised and Enlarged Edition of the Reference Compilation of Documents on Korea: 增補文獻備考, 1782); King Sejong the Great Memorial Association, 'Korean Translation of *Jeungbo Munheon Bigo*', KRpia, (2000) (<https://www.krpia.co.kr/pcontent/?svcid=KR&proid=6>).

²²² Yi Jung-Hwan (李重煥, 1690-1756), The section on *Shan-shui* (mountains and water: 山水) in the *Bokgeochongron* (general discussion of liveable places: 卜居總論) chapter in *Taekriji* (the book for the settlement selection: 擇里志, 1751): ‘世以金剛爲蓬萊, 以智異爲方丈, 以漢拏爲瀛洲, 所謂三神山也.’; Jung-Hwan Yi (2002), p. 179.

²²³ Xu Fu was an envoy of Qin Shihuan (260 – 210 BC), China’s first emperor, who accomplished numerous great works, including the construction of the Great Wall of China. However, in his late life, the first emperor feared death and sought a way to live forever. The alchemist Xu Fu reported that there were the Three Divine Mountains in the eastern sea, and there was the elixir of life that could give the emperor internal life. So the king sent Xu Fu twice with thousands of young boys and girls in search of the elixir of life, which took place between 219 BC and 210 BC. However, in his second journey, he had never returned. There is heated debate about the final destination Xu Fu settled down was current Korea or Japan or even the American Continent.; Sima Qian (司馬遷, c. 145-86 BC), The volume of ‘Religious Sacrificial Ceremonies (封禪書)’ in *Shiji* (Records of the Grand Historian: 史記, c. 145 BC - 90 BC): ‘既已, 齊人徐市等上書, 言海中有三神山, 名曰, 蓬萊, 方丈, 瀛洲, 僊人居之. 請得齋戒, 與童男女求之. 於是遣徐市發童男女數千人, 入海求僊人.’; Chinese Text Project (<http://ctext.org/>); Yoon-Sun Lee, and

remains carved into a rock: ‘*Xu Fu Guo Ci* (徐福過此), meaning ‘Xu Fu passed here’, and have been famous attractions for the literati seeking to follow in the footsteps of the divine immortal while enjoying magnificent landscapes (see Figure 4-49).²²⁴ The literati named other scenic areas or beautiful landscape features according to ideas of the immortal world, such as Bangseonmun (the gate of the immortal world: 訪仙門) on Jeju Island, and Biseondaе (the terrace of flying divine immortal: 飛仙臺) on Mount Seoraksan (see Figure 4-50). These scenic places were felt to be somewhat apart from human world and the image their names suggest is that of fairyland, where divine immortals have excursions in beautiful landscapes. Numerous literati enjoyed *pungryu* in these places, wishing to be divine immortals and leaving numerous poems and paintings depicting their feelings derived from landscapes.²²⁵

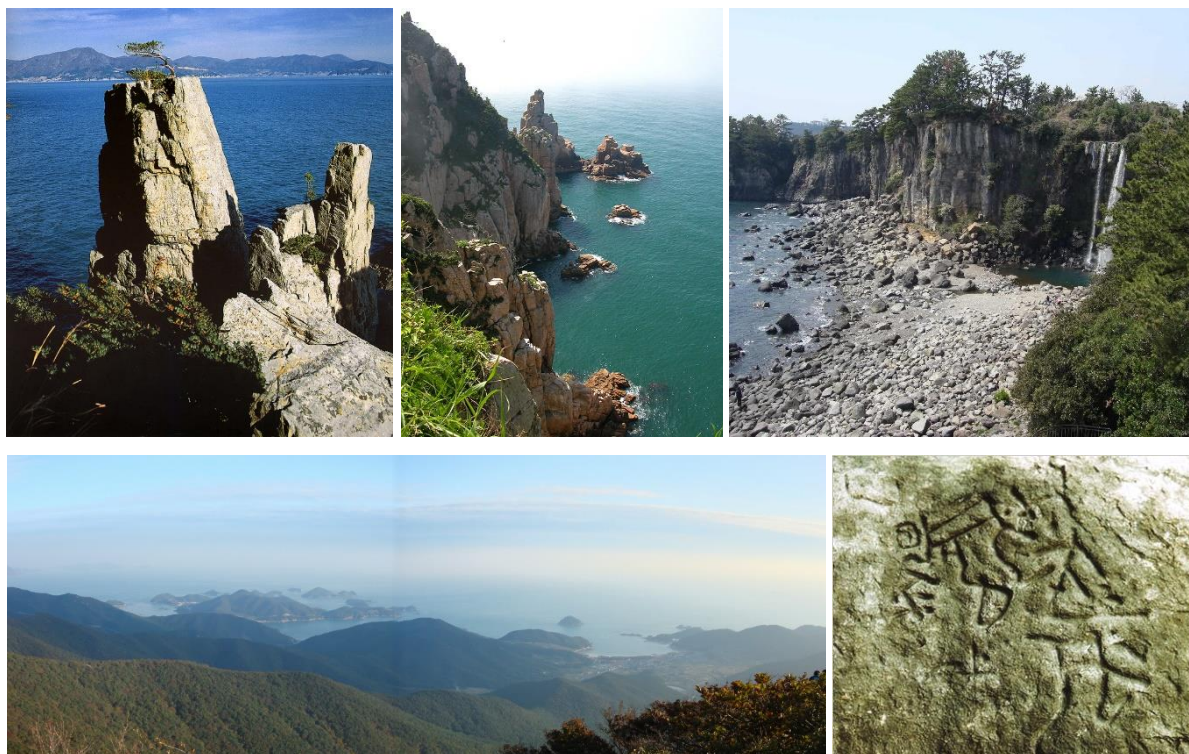


Figure 4-49 (top left) Haegeumgang of Geojedo Island in Geoje-si, Scenic Site No. 2; (top middle) Deungdaeseom Island of Somaemuldo Island in Tongyeong-si, Scenic Site No. 18; (top right) Jeongban Falls of Seogwipo, Scenic Site No. 43. Jeju-do. (bottom left) Geumsan Mountain of Namhae in Namhae-gun, Scenic Site No. 39; (bottom right) Rock inscription of *Xu Fu Guo Ci* (徐福過此), Monument of Gyeongnam in Namhae-gun, Scenic Site No. 6; These four Scenic Sites are said to have been visited by Xu Fu, and have had the remains of his rock inscription (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

Eun-Sun Han, 'A Study on the Present Condition of Korean Seobok Tale and the Direction for Making It as Tourism Resources', *Journal of Marine and Island Cultures*, 30 (2007), pp. 131-160 (pp. 136-138).

²²⁴ Ibid., pp. 138-147.

²²⁵ Jae-Hyun Rho, and Sang-Sup Shin, 'Study on Enchanted Image and Scenic Value of Jeju Bangseonmun', *Journal of the Korean Institute of Landscape Architecture*, 38/1 (2010), pp. 98-106 (p. 110).

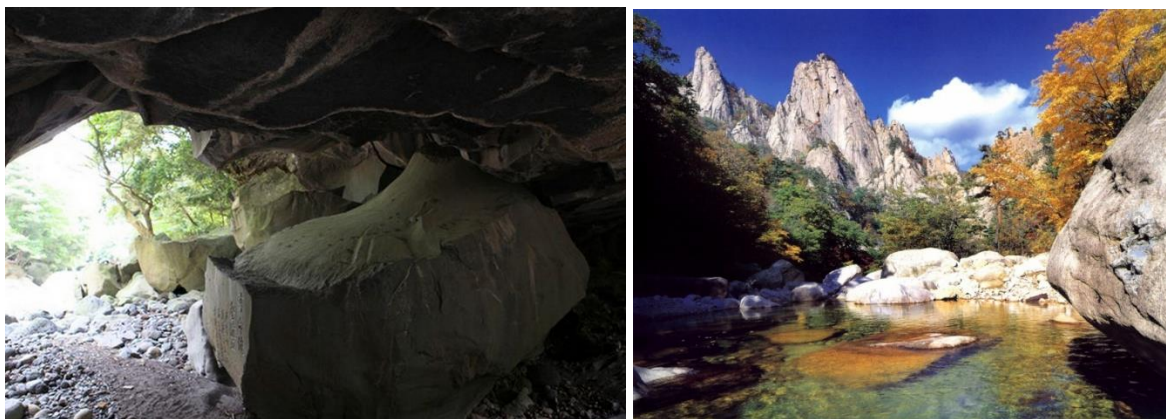


Figure 4-50 (left) Bangseonmun Valley in Jeju, Scenic Site No. 92, Jeju Province; (right) Biseondaek Rock and Cheonbuldonggyegok Valley in Seoraksan Mountain, Scenic Site No. 101, Sokcho-si. (Source: Cultural Heritage Administration of Korea (<http://www.heritagechannel.tv/>))

For example, after a prominent scholar and art critic in the middle of the Joseon Dynasty, Yi Ha-Gon (李夏坤: 1677-1724), took an excursion to the shore near Mount Geumgangsan, which was believed to be one of the Three Divine Mountains. On this trip, he associated the landscape of the mountain and shore with the immortal world.

While the local people are proud of *Haegeumgang* (Coastal Geumgangsan mountain), I doubted their bold claim. But now that I have seen it, how could I doubt? I realise how the creator expended much thought. We can laugh at Qin Shihuan and Han Wudi (Ancient Chinese emperors those who were obsessed with immortality), rolling up their sleeves, they would wish to come. The followers of Yeongrang and of Namseokrang (they were leaders of *Hwarang*, who were respected as the divine immortal of the nation. According the legend, they stayed three days here because of its marvellous landscapes), riding on cranes or phoenixes, soar aloft. Hand in hand we climb the summits, like the *fusang* (the legendary place where divine immortals were believed to live), we breathe the splendour of sun and moon.²²⁶

From the late period of the Silla Dynasty and in the early stages of the Goryeo Dynasty (918-1392) people preferred to have short-distance trips, like visits to the nearest temples in scenic areas. As Buddhism flourished during the Goryeo Dynasty, *pungryu*, which stemmed from the

²²⁶ Yi Ha-Gon (李夏坤: 1677-1724), the section on '*Jihaegeumgangihwan* (Excursion to the Coastal Geumgangsan Mountain: 至海金剛而還) in Vol. 5 of *Dutacho* (An Ascetic's Drafts: 頭陀草): '土人曾誇海金剛. 我聞其說疑荒唐. 今之所見豈非是. 亦覺造化費商量. 秦皇漢武真可笑. 向來搜訪思囊裳. 永郎之徒及南石. 驂鸞駕鶴來翱翔. 與尔携手躡絕頂. 共吸扶桑日月光.'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); Wan-Su Choi (2005), p. 130.

idea of immortality and mountain veneration, was substituted for praying in the *Sansingak* (mountain spirit shrine: 山神閣) located in every Buddhist temple, or worshipping in *Palgwanhoe* (八關會), a national Buddhist festival conducted based on *pungryudo*.²²⁷ As the Joseon Dynasty suppressed Buddhism for Confucianism in the early period of the Joseon Dynasty, abolishing all Buddhist ceremonies including *palgwanhoe*, the religious traditions of *pungryu* declined, and the entertaining aspects of *pungryu* began to be highlighted more in the pursuit of oneness with nature.²²⁸

The prominent poet in the Goryeo dynasty, Yi Gyu-Bo (李奎報, 1168-1241), loved to stroll in splendid scenic places, enjoying poetry, drinking, and playing the geomungo (Korean zither). He was complacent about his life, and adapted himself to nature by sharing spiritual communion, behaviour which is revealed in his poems. One of them shows his unworldliness in enjoying *pungryu*, and can be found in *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo: 東國李相國集, 1241).

... While I wander in my dream, the moon above the mountain has set. As I sing for a long time, clouds above the field have flown. Silent pines and rocks are right, noisy troubles of the world are wrong. Wearing a hat tilted and leaning against a pine, and cleaning a white rock with hugging a geomungo; a waterfall drops from a cliff, and a peak reaches the border of the sky ...²²⁹

One of the most honoured Korean Confucian scholars of the Joseon Dynasty, Yi I (李珥, 1537-1584) praised *pungryu* in a poem which took a step forward from Yi Gyu-Bo's stance, merely contemplating natural landscapes, as Yi I sought a way of harmonising his mind and body with nature through *pungryu*.

In acquiring the Way, obsession must be eliminated. Following relations, I am wandering everywhere. Leaving Cheonghakdong for a while, I did sightseeing at Baekguju. My body is in endless clouds, and the sky and earth have reached to the border of the sea. As I stayed

²²⁷ Gwang-Sun Do (1995), pp. 156-160.

²²⁸ Ju-Sik Min (1986), p. 8; Soon-Hwan Oh (2003), p. 108.

²²⁹ Yi Gyu-Bo (1168-1241), the article of '*Buksan Japje* (various poems in the Buksan Mountain)' in Vol. 5 of *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo, 1241): '夢廻山月落, 吟久野雲歸, 松石今朝是, 風塵昨日非, 岸幘倚青松, 拂琴掃白石, 落瀑截翠微, 寒峯界危碧'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

overnight well at a thatched cottage, the moon shining on apricot blossoms, which is *pungryu*.²³⁰

This poem depicts his emotion after coming back from climbing Mount Geumgangsan, one of the most popular attractions for the Joseon literati. In this poem, he depicted his state of mind becoming one through *pungryu*. In a thatched cottage as a definite space, at night at a certain time, he could experience becoming one with apricot blossom and the moon. This embodies the Confucian longing for ‘the Harmonisation of Object and Ego (物我一體, c. *wuwoyiti*, k. *mulailche*)’, in line with the realisation of ‘the Unity of Man with Heaven (or Nature)’.²³¹ Those who enjoyed *Pungryu* appreciated nature not as an object, but interacting with it, devoting themselves to strolling in *shan-shui* (*yousansu*) and travelling all around the country to visit renowned scenic places (*muwonbuji*). They acquired *qi*, vital energy, from nature, and could feel *qi* flowing in their body with that of nature, as *hwarang* did during the Silla Dynasty. They realised the ultimate aim of *pungryu*, *jeophwa gunsae*ng – all creatures on earth could interact with and complement each other, and unite into one.²³²

During the Joseon Dynasty poems describing scenery were very popular, and the areas described became attractions for the literati. Some sites were named and managed as Eight Scenes or Nine Bends, which were popular in *shan-shui* culture throughout the era. In *Donggukyeojiseungram* (Augmented Survey of the Geography of Korea, 東國輿地勝覽), which represents peoples' views of nature in the early Joseon Dynasty, there are 1,300 poems, composed by 60 poets. Many of them describe magnificent scenery and their author's emotions. Most of the poems express an idea of immortality, and tell tales of divine immortals reciting them. The Joseon literati who enjoyed *pungryu* in scenic areas imbued them with the immortal world, and liked to imagine themselves as divine immortals. The ancient tales of divine immortals combined with the literati's imagination then became the subject of more poems describing magnificent scenery, and these

²³⁰ Yi I (李珣, 1537-1584), the article of ‘Descended from Geumgangsan Mountain with monk Boeung and stayed overnight at a thatched cottage before reaching the house of Pungam Yi Gwang-Mun (與山人普應下山 至豐岩李廣文之元家宿草堂, 1555)’, the chapter *Si* (poems: 詩) in *Yulgok jeonseo* (the Complete Collection of Yulgok: 栗谷全書, 1611); ‘學道即無著. 隨緣到處遊. 暫辭青鶴洞. 來玩白鷗洲. 身世雲千里. 乾坤海一頭. 草堂聊寄客. 梅月是風流’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

²³¹ Eun-Gyeong Shin (1999)

²³² Korean Philosophical Association, *The History of Korean Philosophy*. Vol. 1 (Seoul: Dongmyeongsa, 1999); Soon-Hwan Oh (2003), p. 107.

scenic places reminded visitors of the immortal world.²³³ This is why the Koreans have called beautiful landscapes *Seongyeong* (仙境), which means ‘landscapes of the immortal world’.²³⁴

From the mid Joseon Dynasty, literati became more deeply involved in reclusive mediation, getting together for drinking, reciting poetry, sightseeing trips and other varieties of entertainment which were central to *pungryu* culture. In the early part of the Joseon Dynasty, even though moral self-cultivation in communion with nature was stressed by Neo-Confucian scholars, they generally visited scenic areas not far from their home to enjoy *pungryu*. Because filial duty was the first social norm in the Joseon Dynasty, a Confucian society, the literati knew that they should take care of their bodies, which were inherited from their parents. They were afraid to injure themselves through long journeys to famous attractions, so they usually kept their excursions near their residences, and climbed rather low mountains for their moral cultivation.²³⁵ However, as society fell into disorder because of three invasions (Japanese in 1592, Manchurian in 1627 and 1636) and several periods of political turmoil, intellectuals wearied of these secular problems, and sought secluded places to hide from these confusions. The shattering news from China in 1664, the overthrow of the Ming Dynasty by nomadic Manchus and the establishment of the Qing Dynasty, had a great effect on Joseon cultural awareness. In this era, the majority of high-ranking Joseon intellectuals pledged loyalty to the Ming dynasty as legitimate heirs of Confucianism, and looked down on Manchus as ‘barbarians’ for their lack of Confucian ideology. The Joseon literati continued to follow Confucian traditions as a way of keeping their fundamental national founding principles, and they regarded themselves as the only successors of Neo-Confucianism. This brought unexpected results, though: they began to feel new confidence and pride in their own culture, history and their territory, which made them feel independent from China.²³⁶ As the nation recovered from the invasions, there was a re-examination of the role of Confucianism as the dominant ideology, because it was felt that the ideology had failed to cope successfully with the social changes consequent on the turmoil, which had resulted in deep socio-economic contractions.²³⁷

²³³ Jong-Eun Lee, *Korean Literature Interpreted by Daoism* (Seoul: Boseongmunhwasa, 1996), p. 30.

²³⁴ *Ibid.*, p. 36.

²³⁵ Yeon-Hee Go (2007), pp. 171-175.

²³⁶ Song-Mi Yi, *Korean Landscape Painting: Continuity and Innovation through the Ages* (Seoul: Hollym, 2006), pp. 93-97.

²³⁷ Ki-Baik Lee, *A New History of Korea*. trans. Edward W. Wagner & Edward J. Shultz (Seoul: Ilchokak Publishers, 1984), pp. 235-236.

A new wave of Confucian social reform, *Silhak* (Practical Learning: 實學), rose from the 17th century as a major movement criticising metaphysical essence of Neo-Confucianism and advocating practical approaches to ‘pragmatic statecraft’, ‘improvement of lives through practical utilisation’ and ‘seeking truth from facts’.²³⁸ Practical learning had a great influence on various fields, including literature, painting, science, philosophy and social phenomena, which in turn encouraged the literati to give more concern to empirical studies rather than idealistic ways of thinking. Intellectuals in this period also became eagerly absorbed in the study of the trivial things of daily life, previously considered too humble for scholars; social and natural sciences and technology from the West became their main interest. This encouraged them to seek their own national identity and culture, and they moved towards a more Korean-centric view of their country’s history and philosophy, exploring and describing their own territory and native landscapes.²³⁹

For these reasons, *shan-shui* became a place where the literati could appreciate scenic beauty, and enjoy *pungryu* as an elegant entertainment from which they could drive artistic inspiration, cultivate their empirical knowledge and be aware of their national identity.²⁴⁰ Their practical interest in and curiosity about geography combined with sightseeing expeditions as part of *shan-shui* culture in a True-View Landscape (眞景山水, k. *jingyeong sansu*) culture. Under the influence of the practical learning movement, Korean intellectuals abandoned the Chinese literati tradition of idealised landscapes that they had admired, and drew instead a novel style based on their own landscape, on real Korean geography, which freely expressed the impression they felt from natural beauty of their own territory.²⁴¹ This new perspective, that a landscape painting should reflect reality and be a ‘true-view’ of scenes of Korean territory, is well expressed in the colophon of a painting entitled *Wuyi Nine Bends* (武夷九曲, c. *Wuyijiuqu*, k. *Muigugok*), written by Yi Ik (李瀼, 1681-1763), who was an early practical learning scholar and had a great interest in European learning and encyclopaedic works (*Seonghosaseol*, miscellaneous explanations of Seongho: 星湖僊說, c. 1760).

²³⁸ Sa-Soon Yoon, *Korean Neo-Confucianism and Practical Learning* (Seoul: Samin Publishers, 1998), pp. 37-42.

²³⁹ Taek-Lee Sang, *Religion and Social Formation in Korea: Minjung and Millenarianism* (Berlin: Mouton de Gruyter, 1996), p. 47.

²⁴⁰ Hye-Sun Lee, *Mountain Travelogues in the Middle Period of the Joseon Dynasty* (Seoul: Jipmundang, 1997), p. 82.

²⁴¹ Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); Song-Mi Yi (2006), p. 22.

When I look at landscape paintings of the past and present, I am stunned by their strangeness and falsehood. I am sure that there is no such scenery on earth. They were painted only to please the viewers. Even if ghosts and demons were to roam the entire universe, where in the world they find the True-View (眞景, k. *jingyeng*) [as rendered in such paintings]? These strange paintings can be compared to those who tell lies and embellish word to cheat others. What can one take from them?²⁴²

This increasing interest in native landscapes stimulated the literati's curiosity: from the 17th century, they bravely travelled far from their living places, not only to cultivate their morality, but also to satisfy their intellectual interests. Aspirations that had previously been achieved through paintings and books as an adjunct to experience, they now fulfilled in terms of the natural and cultural heritage of scenic attractions all over the country (see Figure 4-51).²⁴³ This trend subsequently caused an flurry of travel diaries, poems and paintings which record the travellers' personal experiences on their journeys to famous scenic attractions.²⁴⁴



Figure 4-51 Sainam Rock in *Sagungangsan chamseonsuseokchup* (Landscape Paintings of the Four Counties: 四郡江山參僊水石, by Yi Bang-Un, c. 18th century), Kookmin University Museum (Source: Yeon-Hee Go (2007), p. 172); (right) Current view of Sainam Rock in Danyang, Scenic Site No. 47. This painting depicts the literati journey to Sainam Rock in Danyang, which is one of the Eight Views of Danyang. This attraction was popular for the literati in the Joseon Dynasty. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

²⁴² Yi Ik (李瀼, 1681-1763), the article of *Jaebal* (the colophon: 題跋) in Vol. 56 of *Seongho jeonjip* (The Complete Works of Seongho: 星湖全集, 1917); Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>); ‘余見古今山水圖. 必劇目鉅心 千奇出而百詭入 惟悅人是趨 要爲十分妙觀 畢竟無其物 雖使神遊鬼走 遍歷宇內 果何處得真境看 比諸人不過捏造虛話 粧點以謾乎人 奚取焉’; Keith Pratt and Richard Rutt (1999), p. 58.

²⁴³ Chi-Yeong Jung, 'The Analysis of the Literati's Trip to Cheongryangsan Mountain in the Joseon Dynasty Based on *Yusangi*', *Journal of The Korean Association of Regional Geographers*, 11/1 (2005), pp. 54-70 (pp. 293-295).

²⁴⁴ Song-Mi Yi (2006), pp. 93-97; Yeon-Hee Go (2007), pp. 171-175.

Blooming travelling culture to beautiful Shan-shui

The literati of the late Joseon Dynasty went on long journeys to famous scenic attractions, particularly the mountains and at first especially Geumgangsan, later on to mountains all over the country. They took painters to record their journeys, so that they could share their feelings about the landscape with their colleagues. The most popular painter of the late Joseon was Jeong Seon (鄭愷, 1676-1759), the foremost true-view landscape painter. He was accompanied by literati when he travelled, and loved the countryside and its sights. His subjects were frequently drawn from the mountains to the north of Seoul, the east coast, and from Geumgangsan in particular (see Figure 4-52 and Figure 4-53).²⁴⁵



Figure 4-52 These True View landscape paintings in *Sinmyonyeon pungak docheop* (Album of Geumgangsan Mountain in 1711: 辛卯年楓嶽圖帖, Seoul: National Museum of Korea), drawn by Jeong Seon in his first trip to Geumgangsan Mountain, depict the entire Geumgangsan Mountain and the scenery of the east coast. (From the top right) Haesanjeong Pavilion (海山亭), Ongcheon Cliff (瓮邊), Baekcheongyo Bridge (百川橋), *Danbalryeongmanggumgang* (Viewing Geumgang Mountain from Danbalryung Hill: 斷髮嶺望金剛), *Munamgwaniichul* (Viewing Sunrise from Munam Rock gate 門岩觀日出), *Geumgangnaesanchongdo* (General View of Inner Geumgangsan Mountain: 金剛內山總圖), Pigeumjeong Pavilion (被襟亭), Chongseokjeong Pavilion (叢石亭), Saseonjeong Pavilion (四仙亭), Jangansa Temple (長安寺), Bodeokgul Cave Temple (普德窟), Sijungdae (侍中臺). (Source: <http://www.artmail.co.kr/db/2013/20130423-gyum.htm>)

²⁴⁵ Tae-Ho Lee, *How Painters in the Past Drew Our Territory* (Seoul: Thinking Tree Literacy, 2010), pp. 120-121.



Figure 4-53 Detail of Baekcheongyo Bridge (百川橋) and Danbalryeongmanggungang (Viewing Geumgang Mountain from Danbalryung Hill: 斷髮橫望金剛). Jeong Seon depicted not only real landscapes of attractions, but also how the literati enjoyed and appreciated outstanding scenic areas. (Source: Wan-Su Choi (2005), p. 75 & 121).

In the literary world, a pair of brothers, Kim Chang-Hyeop (金昌協, 1651-1708) and Kim Chang-Heup (金昌翕, 1653-1722) from the eminent family of Andong Kim clan, were in the vanguard of this new trend. Their family's political power was diminished in their youth, so they could spare a considerable amount of time exploring beautiful *shan-shui* around the country. They were happy to take the risk of exploring deep into rugged mountain terrain to get to know the profound character and beauty of the mountain.²⁴⁶ Travelling all around the country, they left numerous poems about beautiful *shan-shui*, adding the pleasure of *pungryu* to their journeys (see Figure 4-54). They said (Collected works, *Nongamjip* (聾巖集, 1710),

The profound essence of poems has something in common with *shan-shui*. They are eccentric, beautiful and magnificent because of their clear, vast, lofty and luxuriant character. Therefore, they can change their faces often, and there are no boundaries. Therefore, one's spirit would be excited when viewing in the distance, and be harmonised when approaching closer. These are the brilliance of *shan-shui*, so poems are. On this account, when these two meet, one's

²⁴⁶ "People in the northern area usually say 'nothing else could be more brilliant than Baekaksan Mountain'. So, lately, I took a risk to explore deep inside of the mountain .. but I was disappointed. This is only opinion by the local on the periphery, those who like a big frog in a small pond. This made me laugh out loud."; Kim Chang-Hyeop (金昌協, 1651-1708), 'Response to Gyeong-Myeong (答敬明)' of in Vol. 11 *Nongamjip* (Collected Works of Kim Chang-Hyeop, 聾巖集, 1710): '北人稱爲無上名山頃嘗冒險迂入 ...故以此爲奇耳此真井蛙之見而可以拊掌也'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

spirit and *qi* would be unified, and the excitement would be heightened according to sceneries. This truly happens even if that were elaborately interrupted.²⁴⁷



Figure 4-54 (left) *Taejongdae Terrace* by Gang Sehwan (c. 1757) in the Album of Travels for Songdo, Seoul: National Museum of Korea. This true-view landscape painting depicts the literati's *Pungryu* of reciting poems during the sightseeing of scenic attractions. (Source: Yeon-Hee Go (2007), p. 193; (right) *Suseungdae Terrace* in Geochang-gun, Scenic Site No. 53. This place was acclaimed for its scenic beauty in the Joseon Dynasty. Numerous poems singing its beautiful scenery by acclaimed the literati were carved on rocks in the area. The place symbolises the travel culture of the Joseon literati, who pursued moral self-cultivation through pilgrimages to places of outstanding natural scenery (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

The following poem was recited when they appreciated Guryong waterfall on their trip to Geumgangsan Mountains:

As all things I can hear in my ears and see with my eyes are eccentric and magnificent, my mind gets excited, which is very different compared to yesterday. Now I can see that our minds can be changed according to where we are.²⁴⁸

This is their explanation of the change in their minds through their sight and hearing, their statement of the emotional zenith they achieve through direct experience. In the brothers Kim's *shan-shui* travel poems, the word *heung* (興), which means 'pleasure and excitement' appeared over and over again. It can be said that their aim in travelling to scenic areas all around the country was to get profound excitement by their direct experience of *shan-shui*, in contrast to the attitude of the early Joseon literati, who took precautions against indiscreet indulgence in the beauty of

²⁴⁷ Kim Chang-Hyeop (金昌協, 1651-1708), 'The preface of travel poems of Confucian Myeongak and Yisaeng Mongsnaeng (俞命岳李夢相二生東游詩序)' in Vol. 21 *Nongamjip* (Collected Works of Kim Chang-Hyeop, 聾巖集, 1710): '詩歌之妙與山水相通 夫清迥峻茂 奇麗幽壯 其爲態多變 其爲境難窮 望之而神聳 卽之而心融 此山水之勝也 而詩歌亦然 故二者相值 而精氣互注焉 景趣交發焉 是固有莫之然而然者矣'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

²⁴⁸ Kim Chang-Hyeop (金昌協, 1651-1708), the article of 'Dongyugi (Travel Record to the East: 東游記)' in Vol. 23 *Nongamjip* (Collected Works of Kim Chang-Hyeop, 聾巖集, 1710): '耳聞目見 頓皆奇壯 自覺意思勃勃 與昨日不同 益見人心隨境遷變'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

Shan-shui. However, the late Joseon literati pursued pleasures, so they needed more beautiful and more magnificent landscapes which could delight their eyes and ears. They thought the secret of Heaven (天機, k. *cheongi*) could be decoded through the experience of excitement and pleasure in *shan-shui*.²⁴⁹ Later, the brothers Kim and Jeong Seon, who depicted native Korean landscape in true-view landscape paintings, were praised by Yi Deok-Mu (李德懋, 1741-1793) as the greatest cultural gurus of *pungryu* of the day,²⁵⁰ indicating their great influence on the literary world and *pungryu* culture.

The popularity of travelling to beautiful *shan-shui*, historical relics and famous temples created a new literary genre, *yusangi* (record of travel to famous mountains 遊山詩). These travelogues by intellectuals recorded hardship and accomplishment in their journeys, and provided detailed descriptions of scenic beauty, explanations of historic remains, legends and scenic spots of mountains, spiritual enlightenment acquired on the way, conversations with fellow travellers and people living in the places they visited, as well as *pungryu* that they enjoyed during the journey. There were about 560 *yusangi* written in the Joseon Dynasty, of which about 60 were written before the early 17th century. This shows that travelling became more important to *pungryu* in the later Joseon Dynasty.²⁵¹ Appreciating landscapes by boating, *seonyu* (boating excursion: 船遊), also became popular. For the late Joseon literati, who were fond of peculiar and magnificent landscapes, Danyang, Hangang River and the East Sea were their favourite destination for boating trips. Amongst them, Danyang was the best for its distinctive topographic features (see Figure 4-51 and Figure 4-55). Literati and artists appreciated *shan-shui* and the historical remains or temples from boats on rivers and even on the sea, producing impressive images and poems as well as colophons, bound together as travel albums (see Figure 4-52, Figure 4-56 and Figure 4-57).²⁵² As the culture of enjoying a secluded life in city became less pervasive,

²⁴⁹ Yeon-Hee Go (2007), pp. 174-175.

²⁵⁰ Yi Deok-Mu (李德懋, 1741-1793), the chapter 'Cheongbirok (Comments on Poems: 清脾錄) 1' in Vol. 32 of *Cheongjangwanjeonseo* (Complete Works of Yi Deok-Mu: 靑莊館全書); '先王卽祚五十年來. 詩人. 當以李槎川秉淵. 爲第一名家 ... 畫則趙觀我齋榮祐. 鄭謙齋. 俱居白岳下. 文采風流. 輝映一時'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>);

²⁵¹ Hye-Sun Lee (1997), p. 82.

²⁵² Yeon-Hee Go (2007), pp. 195-203.; Paintings with poems about impressive landscape appreciated during the journeys to famous mountains were also bounded as albums. In general, one album consists of 10 to 30 leaves. Representative albums about recording travel to famous attractions are 'Sinmyonyeon *pungak docheop* (Album of Paintings of Pungak Mountains in the Sinmyo Year, 1711)' and 'Gyeonggyo *myeongseung cheop* (Album of Views in the Capital and Suburbs, c. 1740) by Jeon Seon (1676-1759), 'Songdogihaengcheop (Album of Travels for Songdo, 1757) by Gang She-Wang (1731-1791)', 'Geumgang sagun cheop (Album of the Four Districts of

the aspiration to appreciate *shan-shui* in daily life increased. These desires made the literati take an interest in these travelogues and realistic landscape paintings, contributing to *Wayu* (臥遊) culture, which means a mental stroll in nature.²⁵³

Wayu means mental stroll even though a body is lying. Mental is spirit of heart and spirit can reach everywhere. Spirit can move very far like the light illuminating all over the world, so it does not need to depend on any means of transportation. However, the blind do not dream. Shape and colour of materials could be recognised by visual organs. One cannot imagine a thing, if one does not have sight from birth. In this regard, everything appeared in dreams, even though it was blurred, is the one that has been seen with eyes.²⁵⁴



Figure 4-55 (left) Dodam (島潭) in *Sagungansan chamseonsuseokchup* (Landscape Paintings of the Four Counties: 四郡江山參僊水石, by Yi Bang-un, c. 18th century), Kookmin University Museum (Source: Yeon-Hee Go (2007), p. 202); (top-right) Current views of Dodamsambong Peaks in Danyang, Scenic Site No. 44 (bottom-right) Current view of Seokmun (Stone Gate) in Danyang, Scenic Site No. 45. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

Geumgangsan Mountain, 1788), 'Byungjinmyeon whacheop (Album of the Byeongjin Year, 1796)' by Kim Hong-Do (1745-1806), 'Haesancheop (Album of Sea and Mountains, 1799)' by Jeong Su-Yeong (1743-1831).

²⁵³ Su-Ah Kim, and Key-Soo Choi, 'A Study on the Development of the Culture of Mental Stroll About Nature and the Building of the Traditional Landscape Architecture Space in Choseon Dynasty', *Journal of Korean Institute of Traditional Landscape Architecture*, 29/2 (2011), pp. 39-51 (p. 45).

²⁵⁴ Yi Ik (李穡, 1681-1763), the article on *Jaebal* (the colophon: 題跋) in Vol. 56 of *Seongho jeonjip* (The Complete Works of Seongho: 星湖全集, 1917): '臥遊者. 身卧而神遊也. 神者心之靈. 靈無不達. 故光燭九垓. 瞬息萬里. 疑若不待於物. 然生而盲者無夢. 物之形色. 司於視官. 視未始寓則思亦不由起. 故魂交彷彿. 莫非目之有得也.'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>).

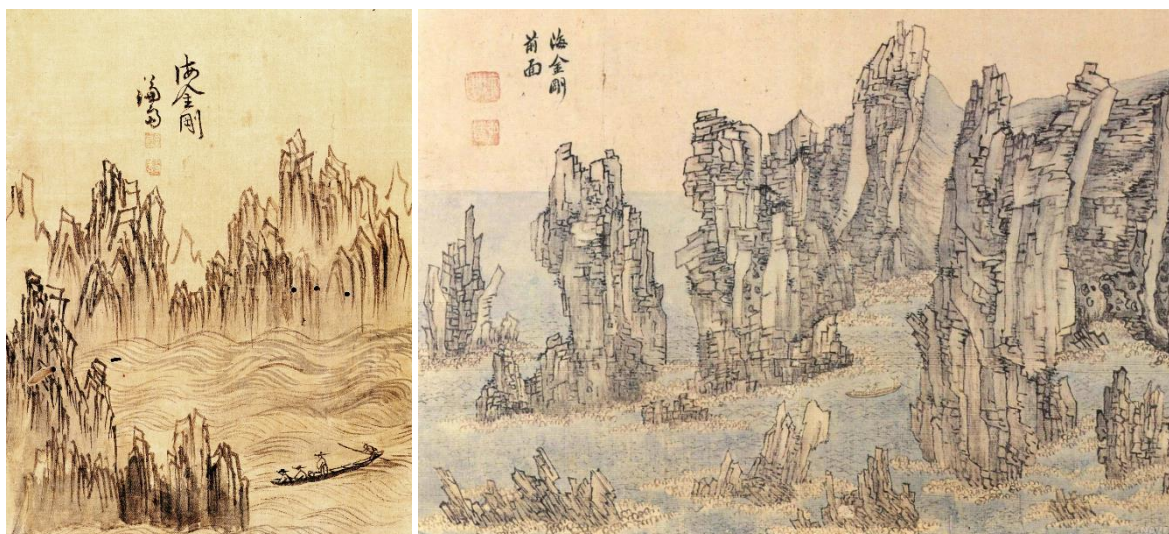


Figure 4-56 The 18th century's paintings depict trip to Haegeumgang (Coastal Geumgangsan Mountain) (left) *Haegeumgang* (Coastal Geumgangsan Mountain: 海金剛, by Jeong Seon, c. 18th century), Privately Owned (Source: Wan-Su Choi (2005), p. 131); (right) *Haegeumgang Jeonmyeon* (The front view of Coastal Geumgangsan Mountain: 海金剛 前面) in *Geumgangsaguncheop* (Album of the Four Districts of Geumgangsan Mountain, by Kim Hong-Do, 1788), Privately Owned (Source: <http://arts.search.naver.com/>)



Figure 4-57 Hanimgang Myeongseuogdogwon (Scenic Sites along the Hangang River: 漢臨江名勝圖卷, by Jeong Su-yeong, 1797), Seoul: National Museum of Korea (Source: Yeon-Hee Go (2007), pp. 198-199).

The literati highlighted materials that could be seen in order to enjoy a mental stroll through nature in their room. Landscape paintings and travel records were preferred because it seemed

the easiest way to bring nature into the room.²⁵⁵ This cultural trend was led by a group of literati living in Seoul (京華勢族, k. *gyeonghwasejok*).

As the literati, especially those who lived in Seoul, began to be more obsessed with conspicuous consumption from the late 18th century, the Joseon literati's *pungryu* marked a dramatic change from elegant and refined scholarly life to worldly and excessive pleasure-seeking. The new attitude of the literati, pursuing the pleasure of collecting luxury goods and antiques, enjoying amusement with *gisaeng* courtesans, musicians, and dancers, and gambling, led to the rapid expansion of commercialised leisure and the wide currency of self-destructive hedonism (see Figure 4-58). This in turn led to the collapse of Confucian morality and signified the inauguration of a new materialist culture.²⁵⁶ *Pungryu* became a matter of composing poetry and drinking in scenic areas, together with all these other hedonistic entertainments.

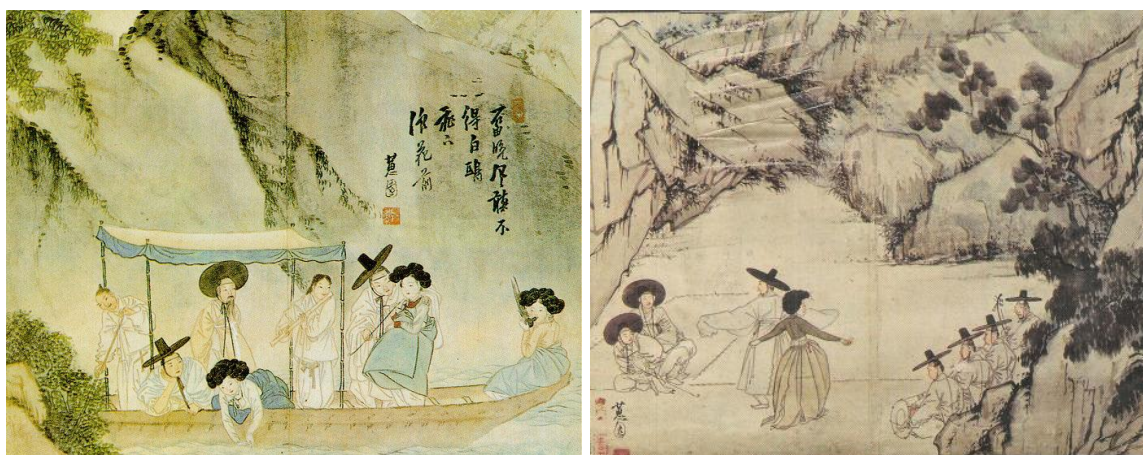


Figure 4-58 (left) *Juyu cheonggang* (A Boat Party on the Clean River: 舟遊清江) (right) *Napryang manheung* (Entertainment for Summering: 納涼漫興) in *Hyewon Pungsokdō* (An Album of the Genre Paintings) by Shin Yun-Bok (c. early 19th century), National Treasure No. 135, Gansong Museum.

THE IDEA OF SECLUSION: STAYING IN SHAN-SHUI

A longstanding idea that tangibly reflects the Korean view of life and nature is that of seclusion. Those who are affected by the idea of immortality have found the immortal world offers an escape from painful realities. This is not, though a concept of complete withdrawal from ordinary

²⁵⁵ Jong-Mook Lee, 'Nature Stroll at Home in Choseon Dynasty', *Journal of Chin Tan Society*, 98 (2004), pp. 81-106 (pp. 83-84).

²⁵⁶ Chin-Sung Chang, 'The Representation of *Yangban* Leisure Activities in Late Joseon Genre Painting', *Art History Forum*, 24 (2007), pp. 261-291 (pp. 272-280).

life or a rejection of participatory social life. Rather, this view of seclusion has a sense of transcendence and ascension above the world through virtuous conduct and acceptance of the pain and difficulty of everyday life.²⁵⁷

The origin of the idea: Peach Blossom Spring and Grotto-Heavens

The origin of this idea is closely related to social and political turmoil in the Wei, Jin, and Northern and Southern Dynasties in China (220-589). The idea of immortality became widespread in China from the Wei and Jin Period (265-420), when shamans became filled with longing to *Changsheng Chengxian* (長生成仙, k. *Jangsaeng Seongseon*), which means to live long and become divine immortals.²⁵⁸ The pursuit of the immortal world in the Wei and Jin Period played a decisive role in establishing the tradition of the pursuit of a secluded life. Dismal situations in this period caused the literati to live in fear and agony, maintaining an attitude of scepticism towards life and death. To break away from the yoke of a painful life, they hungered for a new world. In these circumstances, Daoism could satisfy their desires as it embraced and proposed a concept of an immortal world. The popularity of ‘the poem on the immortal world (遊仙詩)’ and stories of ethereal utopias, like ‘*Tao Hua Yuan* (Peach Blossom Spring: 桃花源)’, are associated with this phenomenon.²⁵⁹ Life full of hardship or anxiety and sickness made the literati cherish this fantasy, its longing for a non-existent world. Tao Yuanming (陶淵明, 365-427) is a representative poet of the time.²⁶⁰

The Daoist pursuit of the immortal world exercised a great influence on him, and he showed his aspiration towards utopia like ‘Peach Blossom Spring’ throughout his life. As seen in his *Tao Hua Yuan Ji* (The Record of Peach Blossom Spring: 桃花源記),²⁶¹ Peach Blossom Spring was

²⁵⁷ Byoung-E Yang (1992), pp. 12-13.

²⁵⁸ Seok-Myeong Lee (2007), p.205.

²⁵⁹ Kyu-Ho Sim, 'The Toistic Literature in Wei-Tsin Dynasty: The Fairyland and Poets in the Wei-Tsin Dynasty', *The Journal of Korean Society for Taoistic Studies*, 10 (1992), pp. 49-75 (pp. 53-58).

²⁶⁰ Tao Yuanming (陶淵明, 365-427) was a Chinese poet of the Eastern Jin Dynasty (317-420). He is generally regarded as the greatest poet of the Six Dynasties period (c. 220-589) for his artless and serene style of poetry. He is also the headmost of ‘recluse’ poets, those who left their greatest piece while in reclusion or who recited poems about the theme of life in countryside solitude. Besides his poems, he is known for ‘*Tao Hua Yuan Ji* (The Record of Peach Blossom Spring: 桃花源記, 421)’ and ‘*Wu Liu Xiansheng Chuan*’ (The Story of the Five Willows: 五柳先生傳); Kyun Heo, *Our Old Paintings Encoded by Meanings* (Seoul: Korean Textbooks, 1999), p. 18.

²⁶¹ Tai Yuanming (陶淵明, 365-427), *Tao Hua Yuan Ji* (The Record of Peach Blossom Spring: 桃花源記, 421); During the reign-period Taiyuan era (326-397) of the Jin Dynasty, there lived in Wuling Commandery a certain fisherman. One day, as he followed the course of a stream, he became unconscious of the distance he had travelled.

an ideal refuge for Tai Yuanming who sought to live in seclusion from the world, and to integrate himself in nature. The phrase, Peach Blossom Spring, became a poetic byword for a naturally unspoiled and geographically spectacular landscape filled with mountains, water, fertile land, and people, those who harmoniously interacted with their natural environment. This paradise model reflects people's desire for a way of connecting closely with nature to seek peace and minimise interactions with the outside world.²⁶²

His spatial view of this paradise is revealed in the story. It is depicted as a wide and open place isolated from the world, accessed through a narrow path, and is closely related to 'Dongtian (Grotto-Heaven: 洞天, k. *dongcheon*)', which is a Daoist utopia that is regarded completely different to the real world. The word *dong* (洞), literally cavern or torrent, means 'to penetrate'

All at once he came upon a grove of blossoming peach trees which lined either bank for hundreds of paces. No tree of any other kind stood amongst them, but there were fragrant flowers, delicate and lovely to the eye, and the air filled with drifting peach bloom.

The fisherman, marvelling, passed on to discover where the grove would end. It ended at a spring and then there came a hill. In the side of the hill was a small opening which seemed to promise a gleam of light. The fisherman left his boat and entered the opening. It was almost too cramped at first to afford him passage; but when he had taken a few dozen steps he emerged into the open light of day. He faced a spread of level land. Imposing buildings stood among rich fields and pleasant ponds all set with mulberry and willow. Linking paths led everywhere, and the fowls and dogs of one farm could be heard from the next. People were coming and going and working in the field. Both the men and the women dressed in exactly the same manner as people outside; white-haired elders and tufted children alike were cheerful and contented.

Some noticing the fisherman, started in great surprise and asked him where he had come from. He told them his story. They then invited him to their home, where they set out wine and killed chickens for a feast. When news of his coming spread through the village everyone came in to question him. For their part they told how their forefathers, fleeing from the troubles of the age of Qin Dynasty, had come with their wives and neighbours to this isolated place, never to leave it. From that time on they had been cut off from the outside world. They asked what age was this: they had never even heard of the Han Dynasty, let alone its successors the Wei and the Jin Dynasties. The fisherman answered each of their questions in full, and they sighed and wondered at what he had to tell. The rest all invited him to their homes in turn, and in each house food and wine were set before him. It was only after a stay of several days that he took his leave.

"Do not speak of us to the people outside," they said. But when he had regained his boat and was retracing his original route, he marked it at point after point; and on reaching the prefecture he sought audience of the prefect and told him of these things. The prefect immediately despatched officers to go back with the fisherman. He hunted for the marks he had made, but grew confused and never found the way again.

The learned and virtuous hermit Liu Linzhi of Nanyang heard the story and went off elated to find the place. But he had no success, and died at length of a sickness. Since that time there have been no further "seekers of the ford." ; 武陵人，捕魚為業，緣溪行，忘路之遠近。忽逢桃花林，夾岸數百步，中無雜樹，芳草鮮美，落英繽紛，漁人甚異之；復前行，欲窮其林。林盡水源，便得一山，山有良田美池桑竹之屬，阡陌交通，雞犬相聞。其中往來種作，男女衣著，悉如外人；黃發垂髫，並怡然自樂。見漁人，乃大驚，問所從來，具答之，便要還家，設酒殺雞作食，村中聞有此人，咸來問訊。自云先世避秦時亂，率妻子邑人，來此絕境，不復出焉；遂與外人間隔。問今是何世，乃不知有漢，無論魏晉。此人一一為具言所聞，皆嘆惋。餘人各復延至其家，皆出灑食。停數日辭去，此中人語云：不足為外人道也。既出，得其船，便扶向路，處處志之。及郡下，詣太守說此。太守即遣人隨其往，尋向所志，遂迷不復得路南陽劉子驥，高士也，聞之，欣然規往，未果，尋病終。後遂無問津者。'; Chinese Text Project (<http://ctext.org/>); Cyril Birch, ed., *Anthology of Chinese Literature, Volume I: From Early Times to the Fourteenth Century* (New York: Grove Press, 1965), pp. 167-168.

²⁶² Xiangqiao Chen, and Jianguo Wu (2009), p. 1018.

both physically and intellectually; the term was used in Chinese Daoism to refer to the grotto which is a place of transcendental passage, of revelation, and interconnected with other supernatural realms.²⁶³ Topographically, the name of the place where the prefix *dong* attached refers to the vacant space in the valley of high, deep, steep and rocky mountains, with a stone gate, which leads to another level.²⁶⁴ The term *Dongtian* denotes a grotto conceived as Heaven or paradise governed and resided by the immortals, or the representation of ‘an earthly heaven’.²⁶⁵

Peach Blossom Spring as a Grotto-Heaven, depicted by Tao Yuanming, implies two aspects of utopia; one that is an isolated place better to live than the real world, with the pursuit of harmony with nature, and another that manifests as a Daoist utopia possessing a strong desire to be free from political and social turmoil and persecution.²⁶⁶ These aspects correspond with training places for Daoists, such as *donggong* (the palace of earthly heaven: 洞宮, k. *donggung*), and *dongfu* (the village of earthly heaven: 洞府, k. *dongbu*), where the archetypal geography depicted in Daoist literatures is ‘a completely remote and inaccessible place that could be reached through a very narrow path, but if access were allowed, there would be a broad area with outstanding natural landscapes.’²⁶⁷

In the Tang Dynasty of China (618-907), the Daoist concept of Grotto-Heavens, affected by the story of Peach Blossom Spring, was developed to the concept of *Dongtian Fudi* (Grotto-Heavens and Blissful Realms: 洞天福地). A court Daoist, Sima Chengzhen (司馬承禎, 647-735) organised Grotto-Heavens and Blissful Realms scattered around China into the Ten Greater Grotto-Heavens (大洞天), the Thirty-six Lesser Grotto-Heavens (小洞天), and the Seventy-two Blissful Lands (福地), with the detail records of their sizes, names, locations within China’s sacred mountains. With expositions of these sacred areas in his *Tiandi Gongfu Tea* (Diagram of the Celestial and Terrestrial Palaces and Residences: 天地宮府圖), Sima Chengzhen stated that:

²⁶³ Franciscus Verellen, 'The Beyond Within: Grotto-Heavens (*Dongtian*) in Taoist Ritual and Cosmology', *Cahiers d'Extrême-Asie*, 8 (1995), pp. 265-290 (p. 271).

²⁶⁴ Ka-Hyun Yoo, 'A Study on the 'Dong' as Scholar's Landscape Garden in Joseon Dynasty' (unpublished doctoral thesis, Seoul National University, 2012), p. 153.

²⁶⁵ Franciscus Verellen (1995), p. 271.

²⁶⁶ Kyun Heo (1999), p. 18.

²⁶⁷ Kyu-Ho Shim (1992), p. 69.

The Way (道) roots in nothingness. As *qi* matter elusively and obscurely begin to rush forth, they ride in movements and changes, and in so doing become differentiated of form. The essential image is profoundly written and is arranged in the palace and towers in the clear light. Remote substance is submerged and congealed, and is opened up in the cave residences at the famous mountains.²⁶⁸

He stressed that if one devoted heart and soul for moral training with the help of the spiritual energy of these sacred places, it would impress the divine immortal's heart so that one could meet them. If they succeeded in the training, they could fly on a dragon or a crane like divine immortals, and finally reach Heaven.²⁶⁹ This earthly heaven was regarded as an ideal place where the Daoist life of *Wu-wei* (non-action: 無爲, k. *muwi*) could be accomplished. *Wu-wei* was a way to become free from the anxiety and distress of human beings by assimilating into to nature, the source of life for all creatures.²⁷⁰ It can be construed that an earthly immortal world, like Peach Blossom Spring, in scenic areas completely secluded from the real world was cherished as a refuge for those who wanted to flee from the troubles of the real world, a sacred place where one could be enlightened by training as revealed in the Daoist concept of the Grotto-Heavens and Blissful Realms (see Figure 4-59).

²⁶⁸ Sima Chengzhen (司馬承禎, 647-735), in the preface of the *Tiandi Gongfu Tu* (Diagram of the Celestial and Terrestrial Palaces and Residences: 天地宮府圖); '夫道本虛無, 因恍忽而有物, 氣元衝始, 乘運化而分形, 精象玄著, 列宮闕於清景, 幽質潛凝, 開洞府於名山.'; Chinese Text Project (<http://ctext.org/>); Lucas Weiss, 'Rectifying the Deep Structures of the Earth: Sima Chengzhen and the Standardization of Daoist Sacred Geography in the Tang', *Journal of Daoist Studies*, 5 (2012), pp. 31-60 (p. 48).

²⁶⁹ Sima Chengzhen (司馬承禎, 647-735), in the preface of the *Tiandi Gongfu Tu* (Diagram of the Celestial and Terrestrial Palaces and Residences: 天地宮府圖); '誠志攸, 則神仙應而可接, 修煉克著, 則龍鶴升而有期, 至於天洞區畛'; Chinese Text Project (<http://ctext.org/>); Min Jung, *Transcendental Imagination* (Seoul: Humanist, 2002), pp. 299-301.

²⁷⁰ Byoung-E Yang (1992), p. 12.



Figure 4-59 *Dongtian Wendao Tu* (The Painting of Inquiring of the Way at the Grotto-Heavens: 洞天問道圖) by Dai Jin (c. early 15th century), National Palace Museum of China, Beijing (Source: Yeon-Hee Go (2007), p. 55); This painting depicts the story that the Yellow Emperor went out to meet the famous Daoist sage Guangchengzi, who lived in the Grotto-Heavens in Kongtong Mountains.

The Korean idea of Seclusion in *shan-shui*

Cultural Background of Hermit Life

The Three Kingdoms of Korea (57-668) adopted these Chinese concepts of the immortal world and the doctrines of Daoism, and the literati those who wanted to escape from terrible realities, or those who longed to live like divine immortals, created Grotto-Heavens in their gardens or deep valleys as their own earthly-heavens.²⁷¹ It is thought that the first of the literati to enjoy a secluded life was Choi Chi-won (崔致遠, 857-?), a scholar in the Silla Dynasty (57-935). His philosophical and religious disposition centred on Confucianism, but he dipped into the disciplines of Buddhism, Daoism and Korean indigenous thoughts, like *pung-ryu*. According to

²⁷¹ Young-Mo Kim, and Sang-Chul Chin (2002), pp. 89-90.

Samguksagi (History of the Three Kingdoms: 三國史記, 1145), Choi felt despair over the social and political turbulence in the Silla Dynasty and therefore left his post after returning from the Tang Dynasty. He took up the free life of a mountain sage, building pavilions along rivers and shores, planting pines and bamboo, reading books and writing history, and composing odes to nature. He is known to have dwelled in the deep valleys, such places near Gyeongju-si, Uiseong-gun, Hapcheon-gun, and Jirisan Mountain to enjoy *pung-ryu* with the beauties of nature, and constructed a retreat garden in Masan, South Gyeongsang province.²⁷²

Choi Chi-won's thoughts and hermit life in nature made later literati believe in him as a divine immortal, which led to the creation of a myth that Choi finally ascended to Heaven in Gayasan Mountain after his life on earth. A *silhak* (practical learning: 實學) scholar Yi Jung-Hwan (李重煥, 1690-1756) confirmed this belief in his *Taekriji* (the book for the settlement selection: 擇里志, 1751), saying, 'it has been said that as Goun (孤雲, Choi's pen name) became enlightened, he has continued coming and going between Gayasan Mountain and Jirisan Mountain.'²⁷³ Choi's later life represents that of the sages in Confucianism, which linked rising in the world and gaining fame based on scholastic achievements. At the same time, he was admired as a hermit who sought absolute truth and mental freedom by living a transcendent life away from the secular world.²⁷⁴ For these reasons, scenic areas in which pavilions or terraces were built or visited by him, and pieces of his calligraphy engraved on rocks, have remained acclaimed attractions.

The practice of literati living a hermit life emerged in earnest from the middle of the Goryeo Dynasty (918-1392), when the nation fell into uncontrollable confusion after the 1170 military coup, *Musinjeongbyeon* (武臣政變). The coup diminished the royal authority and led to a hundred years of military rule during which effective power rested with a succession of

²⁷² Kim Bu-Sik (金富弼, 1075-1151), The chapter of Choi Chi-Won (857-?) of *Yeoljeon* (Biographies) Vol.46 in *Samguksagi* (History of the Three Kingdoms: 三國史記, 1145): '逍遙自放山林之下江海之濱營臺榭植松竹枕藉書史嘯詠風月若慶州南山剛州氷山陝州清涼寺智異山雙溪寺合浦縣別墅此皆遊焉之所'; National Institute of Korean History (<http://db.history.go.kr>)

²⁷³ Yi Jung-Hwan (李重煥, 1690-1756), The section on *Shan-shui* (mountains and water: 山水) in the *Bokgeochongron* (general discussion of liveable places: 卜居總論) chapter in *Taekriji* (the book for the settlement selection: 擇里志, 1751): '世傳孤雲得道至今往來於伽倻智異兩山間'; Jung-Hwan Yi (2002), p. 180.

²⁷⁴ Gwang-Sun Do, *The Idea of Immortality and Daoism* (Seoul: Bumwoosa, 1994), p. 442.

generals.²⁷⁵ During this age of turmoil the emergence of *haejwa chilhyeon* (the Seven Sages of the Sea: 海左七賢),²⁷⁶ which followed the Seven Sages of the Bamboo Grove (竹林七賢, c. *Zhulin Qixian*),²⁷⁷ encouraged the literati to long for a secluded life in nature. From the end of the Goryeo Dynasty to the early Joseon Dynasty, which was the most turbulent period in Korean history, the numerous literati, weary of political disputes or expelled from the mainstream, identified themselves as *eun* (a hermit: 隱), like Mokeun (牧隱), Poeun (圃隱), Doeun (陶隱), and Yaeun (冶隱).²⁷⁸ The idea of seclusion, or *eunil* (隱逸) became a cultural phenomenon that reflected all social affairs.

This seclusion was linked to purges of scholarly and party strife, so its conceptual ideas were expressed in terms of these harsh realities. As a Confucian Kingdom, Joseon literati calling themselves *seonbi* (virtuous scholars: 士) thought that devoting themselves to an official career after moral self-cultivation was the duty of a *junzi* (君子, k. *gunja*), a gentleman. But the social turmoil precluded the literati from cultivating their morality, or fulfilling their political aspirations, so the *seonbi* preferred to draw back from the fuss, and live in hermit life, waiting for an opportunity.²⁷⁹ As Confucian scholars, the group of *seonbi* respected Chinese Confucians such as Tao Yuanming (陶淵明, 365-427), Zhou Dunyi (周敦頤, 1017-1073) and Zhu Xi (朱熹:

²⁷⁵ Ki-Baik Lee (1984), pp. 139-142.

²⁷⁶ *Haejwa chilhyeon* (the seven sages of the sea: 海左七賢): The poetry club consist of the seven literati, who lived in seclusion, and comforted their miserable situations by composing poems and drinking, away from the political turmoil in the late Goryeo Dynasty. Even though, this gathering symbolised the literati's desire of secluded life, but it actually represented the literati's discontentment against the rule by the military of the time. Seven sages were Yi In-Ro (李仁老, 1152-1220), O Se-Jae (吳世才, 1133-1195), Im Chun (林椿, ?-?), Jo Tong (趙通, ?-?), Hwangbo Hang (皇甫抗, ?-?), Ham Sun (咸淳, ?-?) and Yi Dam-Ji (李湛之, ?-?).

²⁷⁷ *Zhulin Qixian* (the Seven Sages of the Bamboo Grove: 竹林七賢): The group of Chinese scholars, writers, and musicians, those who escaped the intrigues, corruption and stifling atmosphere of court life during the politically fraught Three Kingdoms period of Chinese history of the 3rd century. The Seven Sages are Ji Kang, Liu Ling, Ruan Ji, Ruan Xian, Xiang Xiu, Wang Rong and Shan Tao. As they gathered frequently in a bamboo grove near Ji Kang's house in Shanyang, they were called 'the Seven Sages of the Bamboo Grove'. They stressed the enjoyment of personal freedom, drinkings, spontaneity and the interaction with nature. The Seven Sages of the Bamboo Grove later became a byword for a hermit life secluded in nature.

²⁷⁸ The three royal subjects who remained loyal to the Goryeo Dynasty to the last and lived hermit life in the countryside after the end of Goryeo Dynasty, were called as *Ryeomal sameun* (the three hermits in the late Goryeo Dynasty: 麗末三隱): Yi Saek (李穡, 1328-1396), Jeong Mong-Ju (鄭夢周, 1337-1392) and Gil Jae (吉再, 1353-1419), those who were referred to by the pen name, Mokeun (the hermit of the countryside: 牧隱), Poeun (the hermit of the vegetable garden: 圃隱), and Yaeun (the hermit of the refinery: 冶隱), respectively. Instead of Yaeun Gil Jae, Yi Sung-In (李崇仁, 1347-1392), whose pen name was Doeun (the hermit of the pottery: 陶隱), was counted as one of *Ryeomal sameun*.

²⁷⁹ Byoung-E Yang, Eun-Yeong Park, and Hui Park, 'Studies on Retreating Villa Gardens in View of the Scholar Culture in the Choson Dynasty', *Journal of Korean Institute of Traditional Landscape Architecture*, 21/1 (2003), pp. 9-20 (pp. 11-12).

1130-1200), who had also exiled themselves from the political arena and lived a hermit's life in the *shan-shui*. The Korean literati especially venerated, and saw themselves, in Zhu Xi's secluded life in nature, managing *Wuyijingshe* (The Vihara in Wuyi Valley: 武夷精舍, k. *Muijeongsa*), which was regarded as a Confucian utopia. Peach Blossom Spring, which Tao Yuanming sought in his lifetime, became the Korean literati's term for 'utopia', and his ballad, *Guiqulaici* (Returning Home: 歸去來辭, k. *Gwigeoraesa*),²⁸⁰ which was written when he returned to his hometown after resigning his governmental post, imbued *seonbi* with the aspiration to living a hermit's life in the countryside. The aspiration to belong to such a place gave them the impetus that enabled them to endure their complex reality, fraught with anxieties and dangers. Though Confucianism was the central ideology in the Joseon Dynasty, *seonbi* absorbed the Daoist idea of living in harmony with nature. These ancient sages' teachings and examples together with the radically changing situations in politics drove the Joseon literati to avoid politics, and inspired them to dream about a utopia that might exist in the real world.²⁸¹ They actively borrowed the

²⁸⁰ Tao Yuanming (陶淵明, 365-427), *Guiqulaici* (Returning Home: 歸去來辭, k. *Gwigeoraesa*):

Returning home! My fields and garden will be full of weeds, how can I not go back? It was myself who put my mind into bondage, so why go on being sad and lonely? I understand that what is already past cannot be rebuked, but know the future's possibilities. In fact, this wrong road has not taken me so far, and what I now realize is correct, while yesterday I was wrong. My boat wobbles about in the light breeze, the wind swirls as it blows my clothing. I ask a traveller about the road ahead, and resent that the early morning light is still dim.

Then I see my family home! Filled with joy, filled with urgency, my servants welcome me; my offspring at the gate; the three paths are almost overgrown; but the pines and chrysanthemums are still here; leading the youngsters, I enter the house; Where there's a wine-filled goblet. I take up the bottle and cups to pour myself a drink, gazing at the courtyard trees makes me flushed with pleasure. In the garden daily I stroll to become content; the gate although in good shape is always closed. I poke around with my old man's cane as I wander and relax, sometimes lifting my head to gaze into the distance. The clouds randomly float up from the mountain tops, and the birds, weary of flying, instinctively return home. Shadows darken as the sun prepares to set; caressing a solitary pine I tarry long.

Returning home! Please end outside relationships and stop wandering. Society and I are mutually opposed; if again I made to leave what would I be seeking? I enjoy relatives' intimate conversation, and am happy to have my qin and books to dispel melancholy. Farmers tell me when spring's arrival means there will be things to do in the eastern fields.

Perhaps I reserve a covered wagon, or row a solitary boat. I go to secluded places to seek out a ravine, or to a rugged path for traversing a hill. Trees are joyous as they become luxuriant, and springs bubble up as they begin to flow forth. A appreciate how all of creation follows the seasons, and I am moved by my life's going its full cycle.

That's enough! Having this human form within the universe: can we really ever return? So why not let the heart allow itself to abandon restraint? What is all this bustling about? Whatever is it we want? For wealth I have no desire; for the realm of the gods I have no expectations. I cherish on lovely mornings being able to go on solitary walks; perhaps I'll stick my staff in the ground in order to weed and hoe. Climb the eastern plateaus where I can comfortably whistle, or sit beside clear streams where I can compose poetry. Thus I go along with my fate until I go back to the end of life. I celebrate heaven's decrees: why keep doubting them?; (Source: <http://www.silkqin.com/02qnpu/10tgyy/tg25gqlc.htm>)

²⁸¹ Jong-Eun Lee, et al., 'A Study on Utopia Consciousness Appeared in Korean Literature', *Journal of Studies of Taoism and Culture* (1996), pp. 369-588 (pp. 403-406).

Daoist utopian concepts, Grotto-Heavens and Peach Blossom Spring, as an archetype of hermitage and secluded life.

Realisation of the hermit life

The first record of a Grotto-Heaven in Korea can be found in Yi Gyu-Bo's (李奎報, 1168-1241) poem in his *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo, 1241) during the term Goryeo military regime (1170-1270), when all the nation was in turmoil. Reminiscing about his glorious old days and writing enchanting poems about the scenery, he used the term Grotto-Heaven to name the place where he was enjoying *pung-ryu* as a residence for divine immortals (洞天仙宅).²⁸² In the aristocratic literature and art of the Joseon Dynasty, including poetry, travel records and landscape paintings, the term *Dongtian*, Grotto-Heavens, was frequently employed to elevate hermitages to the immortal world. An outstanding example of landscape painting from the early Joseon Dynasty is *Mongyudowondo* (the Painting of the Dream Journey to the Peach Blossom: 夢遊桃源圖), by the court painter, An Gyeon (安堅, ?-?), painted in 1447. This painting was based on Grand Prince Anpyeong (安平大君, 1418-1453)'s²⁸³ dream about the Peach Blossom Spring, which was an enchanted utopia in Chinese literature. After having the dream, the Prince asked An Gyeon to paint it, and in the colophon to the painting he wrote the story of the journey to the Peach Blossom Spring and its imaginary world (see Figure 4-60).

On 20th April in the year of Jeongmyo (1447, according to the lunar calendar), the Prince fell fast asleep and had a dream. In the dream, the prince came to the foot of a mountain, accompanied by his close friend Bak Paeng-Nyeon (朴彭年, 1417-1456), and saw before him an exquisite scene of rocky cliffs, peach trees, and a forest path. At the edge of the forest,

²⁸² Yi Gyu-Bo (1168-1241), the article of *Saryunjeonggi* (四輪亭記, The essay of the Four-wheeled pavilion) in Vol. 10 of *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo, 1241): As I recall the past when I enjoyed entertainments, now I regret. Where can my weary body lift a glass? This pleasurable place in a deep valley was selected by divine immortals for their house. [I lent Park Chu-Bu's house whose sceneries of flowers and plants were outstanding.] Do not stop flapping sleeves of dancing *gisaeng*. As I Look back, the sun declined to the mountain on the west. How hilarious this decrepit old man, clapping hands with shaking shoulders!; '...念往日貪遊好樂, 恨枯瘦如今何處浮白, 多喜開筵別占洞天仙宅, 莫教舞妓停飄袖, 願看看紅日西側, 笑哉殘叟, 搖肩兼將手雙拍.'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

²⁸³ Grand Prince Anpyeong (安平大君, 1418-1453) was a remarkable calligrapher, enthusiastic collector of Chinese calligraphy and paintings, great patron of the arts, and an open-minded individual who did not make distinctions between the classes; in this regard, men of talent from all fields and classes of society surrounded him. He was also the head of the political fraction, which clashed with that of his brother, Grand Prince Suyang, who later became King Sejo (世祖, r. 1455-1468). Prince Anpyeong enjoyed arts and secluded life, but had a political ambition to reach the throne, which caused his execution by his brother in the political turmoil, caused by *Gyeyujeongnan* (the Revolt of 1453: 癸酉靖難).

the path forked into several directions. While the prince was wondering about which path to take, he met a man in ragged clothing, who showed him the way to a peach orchard. The friends passed through a landscape of craggy cliffs, densely wooded forest, and a meandering stream. The peach orchard spread out over a broad expanse that appeared to continue for several miles, surrounded by a towering wall of mountains shrouded by dense clouds and mist. There was an abundance of peach trees in bloom, along with bamboo groves and several thatched cottages. There were no hens, no cows, or other animals, only a small boat drifting along a stream. The scene was lovely yet desolate, like a village of the immortals. Enjoying its marvelous landscapes by strolling around there with Shin Suk-Ju (申叔舟, 1417-1475), Choi Hang (崔恒, 1409-1474) and other friends, those who followed the Prince, the Prince awakened from his sleep.²⁸⁴

Seen in the An Gyeon's painting, and its colophon by the Prince, the fairyland scenery of blossoming peach trees, the rugged mountains that cut off the outside world, the cottages surrounded by bamboo plants, and more than anything else, the boat adrift on the water carrying the fisherman who discovered the orchard, are clues that point to the influence of Tai Yuanming.²⁸⁵ In addition, utopia depicted by the Prince, is no different to Daoist utopia, Grotto-Heavens. The Prince never forgot the impression of this fairyland in his dream and always longed for it. To realise his dream, he eventually cultivated an area outside the northern gate of the city wall of Seoul, which is located at the foot of Mount Inwangsan, and built a retreat villa, *Mugyejeongsa* (武溪精舍, The Vihara in the Valley of Peach Blossom Spring) (see Figure 4-61).

I once dreamed Peach Blossom Spring in April of the year of Jeongmyo (1447, according to the lunar calendar). Last September, while strolling around, I saw chrysanthemum floating down a stream, so I climbed up there clutching arrowroot vines and rocks, and finally I got

²⁸⁴ Grand Prince Anpyeong (安平大君, 1418-1453), *Mongyudowongi* (the Record of the Dream Journey to the Peach Blossom: 夢遊桃源記), in the colophone of *Mongyudowondo* (the Painting of the Dream Journey to the Peach Blossom: 夢遊桃源圖, 1447): '歲丁卯四月二十日夜, 余方就枕, 精神遽翊, 睡之熟也, 夢亦至焉。忽與仁叟, 至一山下, 層巒深壑, 巖峯窈窕, 有桃花數十株, 微徑柢林表而分歧, 徬徨寧立, 莫適所之。遇一人, 山冠野服, 長揖而謂余曰: "從此徑以北入谷, 則桃源也。" 余與仁叟策馬尋之, 崖磴卓犖, 林莽蒼鬱, 溪回路轉, 蓋百抗而欲迷, 入其谷則洞中曠豁, 可二三里。四山壁立, 雲霧掩靄, 遠近桃林, 照映蒸霞。又有竹林, 茅宇柴扃半開, 土砌已沈, 無鷄犬牛馬。前川唯有扁舟, 隨浪游移。情境蕭條, 若仙府然。於是踟躕瞻眺者久之, 謂仁叟曰: "架巖鑿谷, 開家室, 豈不是欵, 實桃源洞也。" 傍有四人在后, 乃貞父, 泛翁等, 同撰韻者也。相與整履陟降, 顧眄自適, 忽覺焉'; Sin-Hye Seo, *Utopia in the Joseon Dynasty* (Paju: Munhakdongnae, 2010), p. 145.

²⁸⁵ Sun-Pyo Hong, 'Dream Journey to the Peach Blossom Land: Reappearance of Paradise and Establishment of Classical Landscape Paintings', *Art History Forum*, 31 (2010), pp. 29-54.

to this spot. As I compared with things I had seen in my dream, the rugged shape of natural features and peaceful spring water and a stream were similar. This year, I therefore built a two-room villa and put up the tablet of *Mugyejeongsa*, which took the meaning of **Peach Blossom Spring**. This realm makes the mind pleased, and attracts sages to be inhabited.²⁸⁶

As seen in Grand Prince Anpyeong's record of this villa, this area was enclosed with high, deep, steep and rocky valleys. Inside the area there used to be a waterfall at the entrance and a clean stream flowing around on the wide open space. Around the villa, he planted hundreds of bamboo and peach trees like that of the Grotto-Heaven depicted in *Mongyudowondo*.²⁸⁷ As seen from its name, *Mugyejeongsa*, it is thought that this retreat villa was also affected by the most influential Chinese Neo-Confucian, Zhu Xi, and his hermit life on Mount *Wuyi*.²⁸⁸ Because of the magnificent natural landscapes of this valley, in which the Prince materialised the immortal world, the area was called *Cheonggye-Dongcheon* (Grotto-Heaven with a Blue Stream: 青溪洞天), and a calligraphy survives, engraved with these Chinese letters on a rock (see Figure 4-61).

²⁸⁶ Grand Prince Anpyeong (安平大君, 1418-1453), the article of *Buwonunbyeongseo* (附元韻并序) in the book of *Bakseonsaengyugo* (Posthumous works of Bak Paeng-Nyeon: 朴先生遺稿): ‘余於丁卯四月有桃源之夢去年九月偶乘遊覽見菊花之泛流遂攀挽藤石始得此地於是校其夢觀則草樹參差之狀川原窈窕之態稍可髣髴乃至今年結構數間取武溪之意扁其戶曰武溪精舍實怡神樓隱之地也仍成雜詠五章以備來訪之所問’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>) (the author highlighted).

²⁸⁷ Sin-Hye Seo (2010), pp. 138-144.

²⁸⁸ Jong-Hyun Choi, 'The Korean Traditional Landscape Painting as a Landscape Garden', *Journal of Korean Institute of Traditional Landscape Architecture*, 25/4 (2007), pp. 13-36, (p. 15).

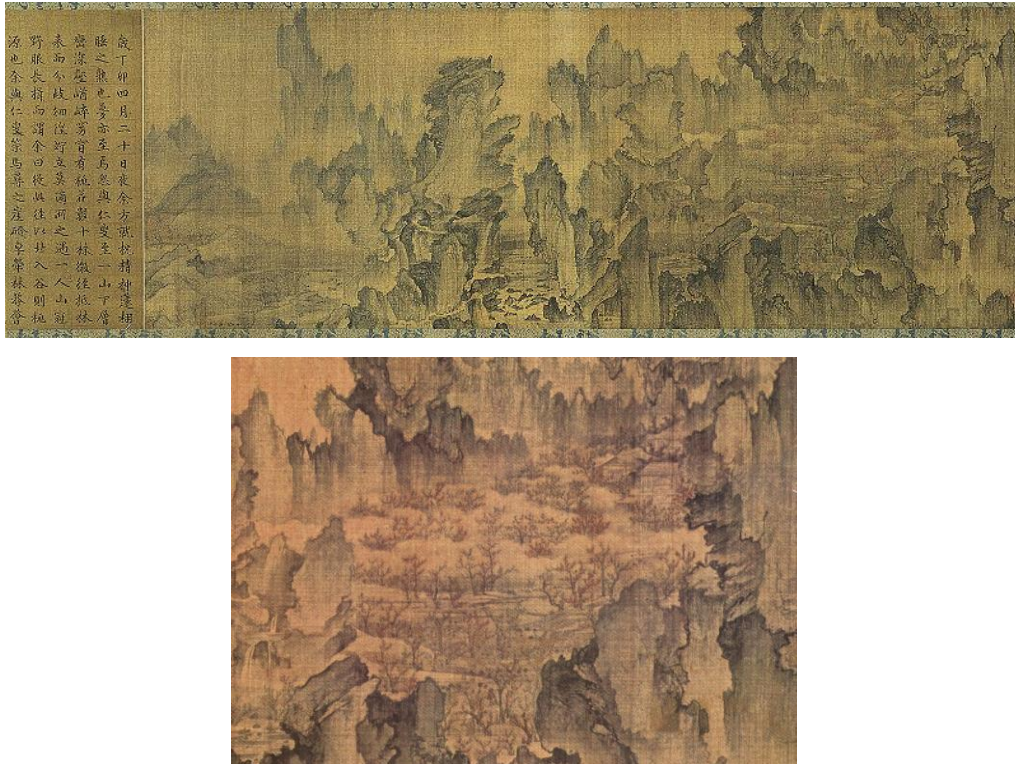


Figure 4-60 (top) *Mongyudowondo* (Painting on Dream Journey to the Peach Blossom by An Gyeon, 1447) and its colophon written by Grand Prince Anpyeong, Central Library of Tenri University, Nara (bottom) Detail of the peach orchard along with bamboo groves and thatched cottages in the Grotto-Heaven. (Source: Yeon-Hee Go (2007), p. 96.)



Figure 4-61 *Mugyejeongsa* (武溪精舍, The Vihara in the Valley of Peach Blossom Spring, Important Tangible Cultural Property of Seoul, No. 22) in Buam-dong, Seoul. Rock inscription of *Mugyedong* (the Grotto of Peach Blossom Spring: 武溪洞) is believed written by the Grand Prince An Pyeong. The original villa was demolished, after the Prince was executed by his brother in *Gyeyujeongnan* (the Revolt of 1453); (right) a rock inscription of *Cheonggye-Dongcheon* (The Grotto-Heaven with the Blue Stream: 青溪洞天) in the valley near the site of *Mugyejeongsa*. (Source: The National Trust Korea (<http://www.loveculture.kr/>))

Even though the main structure that constituted Joseon's moral and ideological backbone was Confucianism, beneath the surface, it was actually rooted in a more liberal Daoism. People maintained dualistic ideological values, and his utopian thoughts and arts , including 'Dream

Journey to the Peach Blossom Land,' flourished and were highly acclaimed under a Confucian dynasty.²⁸⁹ Korea is a mountainous country, and a considerable number of villages or attractions situated in the deep valleys are named after *Dongtian* (k. *Dongcheon*) in pursuit of the immortal world, as mentioned by Yi Gyu-Gyeong (李圭景, 1788-1856) in relation to topographical features of the Korean peninsula.

Our nation's topography is very rugged. Mountains are dense and water runs in twists and loops as if sheep's gut, so even birds cannot reach some areas. So there are numerous *Dongtian* (Grotto-Heavens) in between them. [In our territory] numerous areas equate to Peach Blossom Spring.²⁹⁰

It is estimated that there are more than 90 Grotto-Heavens in South Korea, mainly located in the deep valleys of the granite mountain regions.²⁹¹ Koreans embodied the earthly heaven and actualised this thought by naming these mountainous areas with water as *Dongtian* (k. *Dongcheon*), articulating their self-esteem and love for the place they lived as an ideal world.²⁹² Hwayang-dong (華陽洞) in Goesan-gun, where a great Neo-Confucian scholar, Song Si-Yeol (宋時烈: 1607-1689) lived, was actually called Hwayang-Dongcheon (The Grotto-Heaven of the Shining Sun: 華陽洞天). Even though it may be not be the actual location, Cheonghak-dong (清鶴洞) in the Jirisan mountains is called Cheonghak-Dongcheon (The Grotto-Heaven of the Crane of Blue Feathers: 清鶴洞天). On Bogildo Island, Dongcheon-Seoksil (The Stone Room in the Grotto-Heaven: 洞天石室) is located on a cliff in the middle of Mount Ansan, from which Buyongdong area (Scenic Site No. 34) can be viewed (see Figure 4-62). The garden was created by Yun Seon-Do (尹善道, 1587-1671), who chose the name to call to mind a Daoist name for a paradise of the immortals, *Dongtian Fudi* (Grotto-Heavens and Blissful Realms: 洞天福地).

²⁸⁹ Hwi-Joon Ahn, 'Joseon Prince's Dream Journey to Peach Orchard Paradise', *Koreana*, 25/1 (2011), pp. 64-67, (pp. 65-66).

²⁹⁰ Yi Gyu-Gyeong (李圭景, 1788-1856), the article of *Cheonghakdong byeonjeungseol* (the evidence of Cheonghakdong: 青鶴洞辨證說), the section of *Dongbu* (the village of earthly heaven: 洞府)', the volume of *Cheonjipyeon jiriryu* (Universe and geography: 天地篇, 地理類), in the book of *Ojuyeonmunjangjeonsango* (Random Expatiations of Oju: 五洲衍文長箋散稿, c. 1850): '海東形勢險阻 山盤水迴 無非羊腸鳥道 故間多洞天福地 如中原武陵桃源 ... 不可一二道也'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>)

²⁹¹ Hyuk-Jong Lee, and Key-Soo Choi, 'A Study on the Landscape Characteristics of Dongcheon in the Traditional Space of Landscape Architecture', *Journal of Korean Institute of Traditional Landscape Architecture*, 27/4 (2009), pp. 103-115, (p. 110).

²⁹² Sin-Hye Seo (2010), pp. 53-54.

Here he trained his mind and enjoyed the tea ceremony while overlooking Buyongdong area (Scenic Site No. 34). As the ascending smoke from making tea looked like cloud and mist, this scenery was described in a poem *Seoksilmoyeon* (the stone room in a mist: 石室募烟), in which smoke from preparing tea at sunset created the landscape of the immortal world. It may be assumed that Yun created this stone garden to feel as if he became a divine immortal, realising the immortal world in his living place.²⁹³



Figure 4-62 (left) View to *Dongcheon Seoksil* from the *Bogildo Yun Seon-do Wonrim* (Landscape Gardens of *Yun Seon-do* on *Bogil Island*); (right) View to Buyongdong area from *Dongcheon Seoksil* (Source: photographed by the author in 2011)

The scenic beauty of Mureunggyegok Valley (or Peach Blossom Valley, Scenic Site No. 37) against the backdrop of Dutasan Mountain and Cheongoksan Mountain in Donghae-si has been renowned as one of ‘the most beautiful landscapes on the east coast’. The valley was designated as ‘National Tourist Attraction No. 1’ in 1977. Affected by Tai Yuanming’s Peach Blossom Spring, the valley was named by Kim Hyo-Won (金孝元, 1542-1590), who was a magistrate of Samcheok during the reign of King Seonjo of the Joseon Dynasty. In addition, the valley was also called as Duta-Dongcheon (頭陀洞天), which refers to the Buddhist doctrine, *Dhuta*, meaning ‘removing oneself from the dust and defilement of earthly desires’. A number of poems recited by the literati who visited this valley were engraved on a 5,000 square metre rock, Mureungbanseok. Amongst them, Yang Sa-Eon (楊士彦, 1517-1584), one of the four greatest calligraphers of the early Joseon Dynasty, praised the marvellous scenery of this area with twelve Chinese letters ‘*Mureungseonwon Jungdaecheonseok Dutadongcheon* (武陵仙源 中臺泉石

²⁹³ Kyun Heo (2005), p. 38.

頭陀洞天)', which means 'a different world where divine immortals used to take a stroll. Mother Nature, which is created by the clasp of water and rocks (see Figure 4-63). This is a Grotto-Heaven for *Dhuta*, where earthly desires are abandoned.' Seen from this poem and the name of the valley, the area was a popular attraction as well as a place of pilgrimage for the literati.²⁹⁴



Figure 4-63 Rock inscriptions on Mureungbanseok Rock in Mureunggyegok Valley (or Peach Blossom Valley: 武陵溪谷, Scenic Site No. 37) in Donghae-si. (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

As time went by, the religious aspect of Daoism, its longing for the immortal world, diminished. The Daoistic characters representing the idea of immortality meant a divine immortal at first, but from the mid-Joseon period they became a general term indicating an ordinary person of imposing appearance, who transcended temporal affairs. The term *Dongtian* (k. *Dongcheon*) or Grotto-Heaven was not only used to mean a place where divine immortals live and which leads to heaven, but also to describe tranquil and secluded places where the scenic beauty is outstanding.²⁹⁵ Grotto-Heavens in Joseon literati's poetry and paintings did not simply symbolise the immortal world: they were closely related to the cultural spaces surrounding scenery. The literati who thought of themselves as Great Confucianists frequently mentioned the Daoist Grotto-Heavens in their writing, as well as using the term in naming gardens or scenic areas in the deep valleys where they enjoyed a hermit's life.

²⁹⁴ Cultural Heritage Administration, '2008 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 2008), p. 99.

²⁹⁵ Sin-Hye Seo (2010), pp. 52-53.

Byeolseo: the literati's earthly utopia in Shan-shui

Because of the strife which marked this dynasty, the literati often retired to rural areas, remembering Tao Yuanming's *Guiqulaici* (Returning Home). In their hometowns or places of exile, they concentrated their efforts on cultivating themselves for a better future by exploring Neo-Confucianism more deeply, teaching disciples and establishing private academies.²⁹⁶ The literati prepared country villas, *Byeolseo* (retreating villa: 別墅), as places to which they might retreat for a rustic hermit life after retiring, while living in exile, or as places of homecoming after their resignation from government offices. *Byeolseo* means a humble countryside house with a garden, characterised by its location in a beautiful scenic spot surrounded by countryside or mountains (see Figure 4-64).²⁹⁷ In order to make these retreating villas and gardens as a personal earthly heaven, the literati imbued these places with Daoist and Confucian concepts of seclusion, and a transcendental view of nature.²⁹⁸ The first record was of Choi Chi-won's secluded life in his retreating villa (see above), and *byeolseo* became popular during the Goryeo Dynasty. From the end of the 15th century, the practice of building country retreats became more prevalent as political difficulties increased, so *Byeolseo* acted as a cradle for the literati-scholars' culture over the course of the whole dynasty. The garden areas of these retreating villas, 'Ru (two-story belvederes: 樓)' or 'Jeong (pavilions: 亭)' were designed to appreciate surrounding landscapes while reading, drinking tea or wine, and playing *Go* (encircling game: 圍棋, k. *baduk*) (see Figure 4-65). These villa gardens were used for many purposes, including that of seclusion or retreat, holding lectures and studying, providing a venue for enjoying *pung-ryu*, such as hosting tea and poetry parties (see Figure 4-66).²⁹⁹ In these gardens, people reflected on their ethics and morality while communing closely with nature.

²⁹⁶ Ki-Baik Lee (1984), pp. 208-209.

²⁹⁷ Jae-Keun Lee, 'A Study on the Retreating Villa (Byeol Seo) Garden in Choson Dynasty' (unpublished doctoral thesis, Sungkyunkwan University, 1992), p. 39.

²⁹⁸ ———, 'Landscape Architecture of Retreat Gardens', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 179-203. (p. 186).

²⁹⁹ Soo-Jin Kim, Hae-Joon Jung, and Woo-Kyung Sim, 'Basic Studies on the Baekwoondong Byeolseo Garden in Gangjin County, Chonnam: With a Special Reference to Location and Spatial Composition', *Journal of Korean Institute of Traditional Landscape Architecture*, 24/4 (2006), pp. 51-61. (pp. 58-60); Jae-Keun Lee (2007), p. 186.



Figure 4-64 *Baekwoondong-do* (Painting on the the Baekwoondong Byeolseo Garden by Cho-ui Seonsa, 1812), Memorial Museum of Cho-ui Seonsa. This *Byeolseo*, surrounded by Wolchul Mountain in Gangjin, was a venue for the green-tea drinking ceremony by the Monk Cho-ui (1786-1866), who is known as a founder of Korean tea culture, and Confucian scholar, Jeong Yak-Yong (1762-1836), who was living in exile in Gangjin near this retreat villa garden. (Source: Ui-Jin Gwak, *Cho-ui Seonsa* (Seoul: Dongailbo Press, 2004), p. 126.)



Figure 4-65 Myeongokheon Byeolseo Garden in Damyang, Scenic Site No. 58. This retreating villa garden was created by During the mid-Joseon Dynasty, Oh Hui-Do (1583-1623) who was exiled by himself away from purges of scholars. He designed the garden in honour of his father. One seated on the pavilion in the garden can enjoy the sight of the nearby natural surroundings reflected in the water of the ponds. (Source: Source: Cultural Heritage Administrarion of Korea (<http://www.cha.go.kr/>))

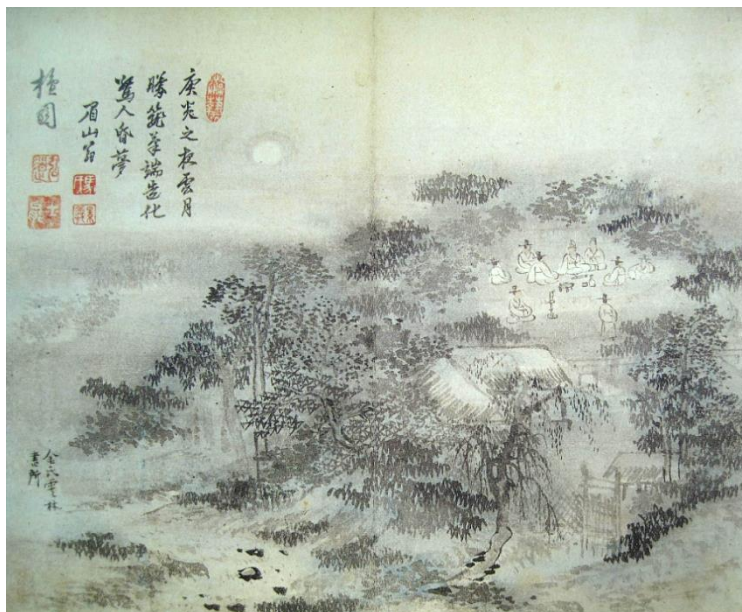


Figure 4-66 *Songseokwon Sisayeondo* (Painting on the Poetry Party in Songseok garden at night by Kim Hong-do, 1791), Handok Medicine Museum. This painting is depicted the middle class's poetry party in Songseokwon. This meeting was organised by Cheon Su-Gyeong and members gathered in his *Byeolseo* almost every day to enjoy poetry and drinking. (Source: <http://arts.search.naver.com/>)

For example, Sosaewon (the Garden of Pure Mind: 瀟灑園, Scenic Site No. 40), which was originally built by Yang San-Bo (梁山甫 1503-1557), epitomises the *byeolseo* garden of the mid-Joseon Dynasty (see Figure 4-67). Yang sought to achieve fame and prestige by entering governmental posts so he studied in Seoul from when he was fifteen years old, as a disciple of the great Neo-Confucian scholar official Jo Gwang-Jo (趙光祖: 1482-1519) who pursued radical reforms in the early 16th century. Two year later, Yang passed the civil service examination and served in the government as the minister of audits and inspections; however, he realised that his future in the world of Neo-Confucian scholar officials was over, because his master was poisoned while in exile due to in the Literati Purge of 1519, called *Gimyo Sahwa*. Yang renounced his position, which he regarded as a mark of the success of his studies a scholar official in the central government, and secluded himself in nature in his hometown of Jigok-ri, Nam-myeon, Damyang-gun in South Jeolla Province. He started to build a *soswaewon* for his self-imposed exile from the end of 1520 through the middle of 1530 and spent the rest of his life there within nature, composing lyrics. As a Neo-Confucian, Yang venerated Chinese Confucian such as Zhu Xi, Tao Yuanming, and Zhou Dunyi, and modelled these sages' achievement of a secluded life in nature. He reflected their philosophy and hermit life in naming and arranging landscape features in his garden. The names of the two main buildings, Jewoldang (Clear Moon Hall: 霽月堂) and

Gwangpunggak (光風閣: Refreshing Breeze Pavilion) were rooted in the calligrapher Huang Tingjian's (黃庭堅: 1045-1105) comment to his mentor, Zhou Dunyi, that: 'spending time with him was as refreshing as feeling a cool breeze on your skin while looking at the clear moon in the sky after the rain has stopped.'³⁰⁰

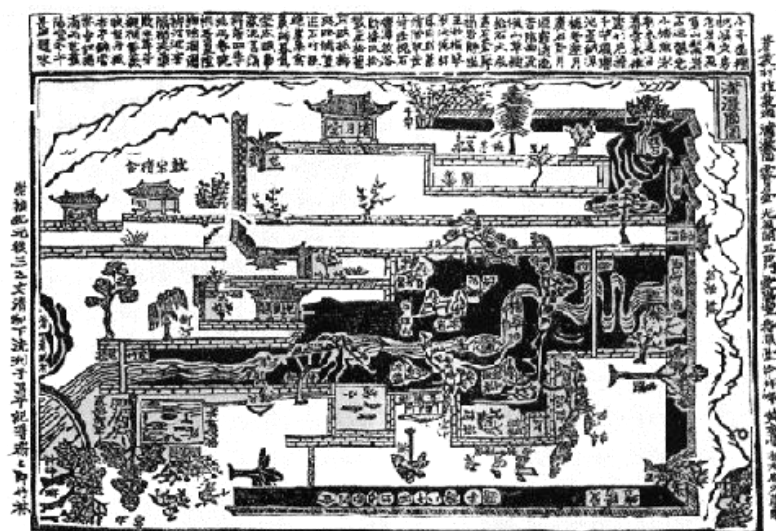


Figure 4-67 (top) Drawing and poetry on Sosaewon Garden, wood plate in 1755. This is the oldest surviving plan of Soswaewon. Forty-eight poetry verses were engraved at the top of the plan, which comprised stanzas on impressive types of scenery in the garden. (Source: <http://photo291.tistory.com/>); (bottom) the current view of Gwangpunggak Pavilion (front in the picture) and Jewoldang (behind in the picture) in Sosaewon Garden (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

From the 18th century, which saw a cultural renaissance of the dynasty as well as conflicts, the literati chose to cultivate forests or hills to build their glamorous houses. They created their living places in tranquil rural areas; however, in case of high-ranking officers, it was almost impossible

³⁰⁰ Young-Gull Kwon, *Space Syntactics in Korea, China and Japan: In Search of Generic Prototype for Space* (Seoul: Kukje Publishing House, 2006), pp. 119-120; Kyun Heo (2005), p. 91.

for them to live this life, and even they preferred to live in or commute to the political and cultural capital, Hanyang, now Seoul. For this reason, they built enormous villas and gardens in the suburbs of Seoul, where the surrounding landscapes were outstanding.³⁰¹ For example, Kim Jo-Soon (金祖淳, 1765-1833), a powerful politician and the father-in-law of King Sunjo (純祖, 1790-1834), built Okhojeong Pavilion (玉壺亭), which was shown in *Okhojeongdo* (the Painting of Okhojeong Pavilion: 玉壺亭圖) (see Figure 4-68). This retreating villa was located in a scenic area where a stream from the valley of Mount Baekaksan flowed through the centre of the garden of Okhojeong. On the left side of the rear garden there was the byeolwon, a separate garden from the main living space, connecting it to the courtyard of the men's quarter. It was a place for rising above the world, finding ego, and developing meditation. There was a large rock on which Okho-Dongcheon (玉壺洞天) was inscribed, meaning 'the Grotto-Heaven of Jade Vase'; in other words, a small immortal world in a jade vase. By naming the garden as a Daoistic utopia, Okhojeong, a highly appreciated aristocrat's garden generated a sense of profundity of garden by its perfect spatial harmony between the artificial garden space and the surrounding nature.³⁰²

Scenic areas in quiet and secluded mountain valleys around the city wall of Seoul were selected by high-ranking officers for cultivating retreat villas and gardens, and many of them were named with a suffix *Dongchenon* (c. *Dongtian*). At the foot of Mount Bukhansan of Seoul, Seongnagwon Garden (The Garden of Paradise in Town: 城樂園, Scenic Site No. 35) was created by Sim Sang-Eung (沈相應), who was the Minister under the reign of King Cheoljong (r. 1849-1863). This villa is situated where two gorges with clean streams run down from the valley above the mountain. At the joining point of the two waterways, there is a rock engraved with four letters in Chinese character, Ssangnyu-Dongcheon (雙流洞天), which means 'the Grotto-Heaven with Twin Streams'.³⁰³ In a deep valley of Mount Bukhansan there are relics of buildings, ponds, stone foundations of a hexagonal pavilion, and a stone step remaining, showing the past glories of *pungryu* culture of the late Joseon literati. This garden was named Baekseok Dongcheon (White Stone Grotto-Heaven: 白石洞天, Scenic Site No. 36), in which rock inscriptions, Baekseok-Dongcheon (White Stone Grotto-Heaven: 白石洞天) and Wolam (Stone

³⁰¹ Dae-Hoe Ahn, 'The Housing Culture in the 18 and 19th Century and the Imaginary Garden', *Journal of Chin Tan Society*, 97 (2004), pp. 111-138 (p. 113).

³⁰² Jae-Hoon Chung (2005), p. 278-285.

³⁰³ Hak-Beom Kim (2013), pp. 56-61.

of the Moon: 月巖) can be found. By carving and displaying these letters related to the immortal world, the creator of the garden expressed his intention of making an earthly heaven in his living place (see Figure 4-69).

The main purpose for cultivating *byeolsoe* and its garden was to maintain a secluded and quiet life, live according to one's own will, and enjoy *pungryu* in nature. The achievement of ancient sages' life in seclusion within nature drove the literati to create their own earthly utopia, which reflected the ethic and morality of Neo-Confucianism, and Daoist purist of the immortal world by harmonising their hermitages with natural landscapes.

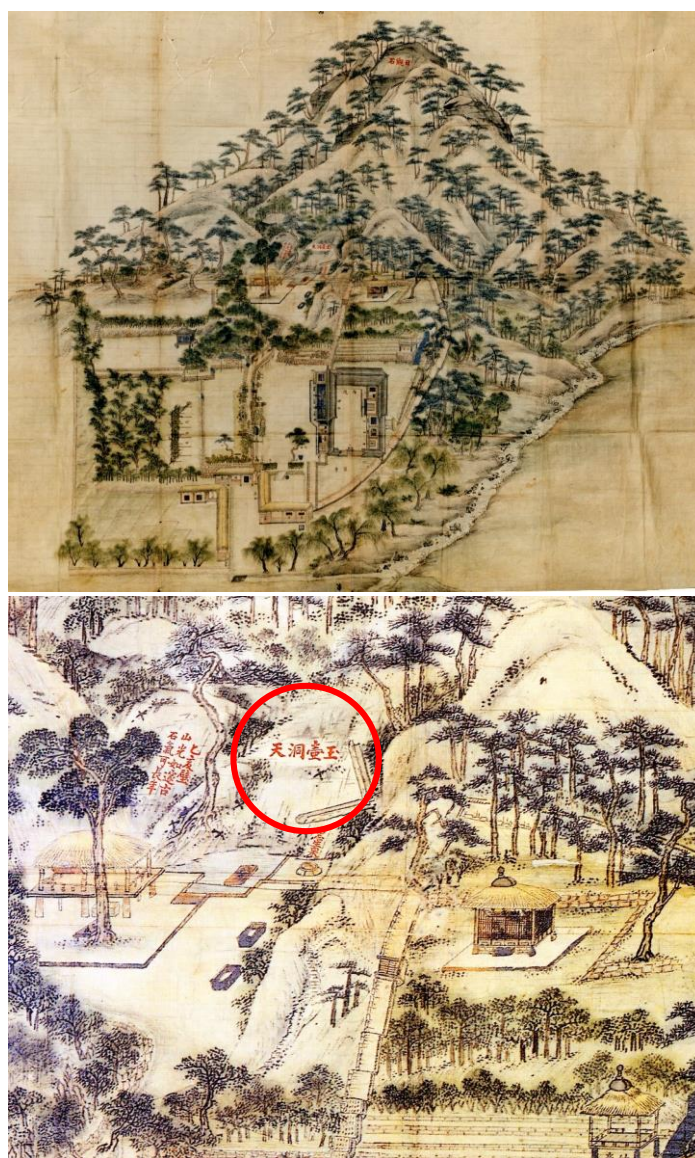


Figure 4-68 (top) *Okhojeingdo* (Painting of Jade Vase Pavilion: 玉壺亭圖) (bottom) Detail of the rear gardens of Okhojeong. Chinese characters of *Okho-Dongcheon* (Grotto-Heaven of Jade Vase: 玉壺洞天) are inscribed on the rock of the slope (the red circle) (Source: Jae-Hoon Chung (2005), pp. 278-281).



Figure 4-69 (left) a rock inscription of *Ssangnyu-Dongcheon* (the Grotto-Heaven with Twin Streams: 雙流洞天) in Seongnagwon Garden (The Garden of Paradise in Town: 城樂園, Scenic Site No. 35); (right) a rock inscription of *Baekseok-Dongcheon* (White Stone Grotto-Heaven: 白石洞天) in Baekseok Dongcheon (Scenic Site No. 36) (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

Secluded life as agrarian life

The idea of seclusion into nature was not intended to transcend the real world. The Korean concept of utopia revealed in secluded places is different to the Western one, which focuses on an ideal place that actually cannot exist in the real world.³⁰⁴ In addition to *Dongtian*, Grotto-Heavens, that indicated an ideal place secluded in nature, the words that were used to describe utopia or an earthly heaven in intellectuals' literary works and traditional folktales are *okya* (沃野), *seungji* (勝地), *bokji* (福地), *nakto* (樂土), *busan* (富山), *seongyeong* (仙境). *Okya* means fertile lands, which highlights the productivity of living places, and *seungji* which indicates attractions whose scenic beauty is outstanding. *Bokji* represents blissful realms which make people feel comfortable and get a fortune, and *nakto* means pleasant lands without agonies of the everyday life. *Busan* means lands with affluent resources, so in these realms poverty is eradicated. *Seongyeong* indicates beautiful lands whose surrounding landscapes are clean and marvellous, so divine immortals feel enough to live in.³⁰⁵

All these words related to the utopian thought do not mean to live an idle life or to be apart from order. Rather, seen from Tai Yuanming's record of Peach Blossom Spring and Grand Prince

³⁰⁴ The word, utopia was first coined by Thomas More in his 1516 book *Utopia*. This word comes from the Greek; 'ou- (no)' and 'topos (place)', which means 'no place'. At the same time, the homonym of 'ou-' means 'good or well'; therefore, utopia equivocally means 'good place'. Utopia can be defined as 'an ideal place that does not actually exist'; Jong-Eun Lee, et al. (1996), p. 373.

³⁰⁵ *Ibid.*, pp. 375-379.

Anpyeong's *Mongyudowongi*, the utopia that Koreans dreamed of was a secular paradise, supported by a simple agricultural life. In particular, the ideal society sought by Confucians was *datong* (大同) society, a society of Grand Union³⁰⁶, which considered human labour promoting a community's prosperity as more important than hedonistic life. Confucians always worked to build an ideal society by recovering the era under the legendary Chinese emperors, Yao and Shun (c. 24th-23rd centuries BC), during which the society of Grand Union facilitated an age of peace. Even though this utopian thought does not speak of Heaven, people in this ideal society developed and created a more affluent and harmonised living environment through their own endeavours and communal life.³⁰⁷ This concept is in line with Laozi's ideal society, *Xiaoguoguanmin* (a little state with a small population: 小國寡民),³⁰⁸ which also affected the literati's conception of the ideal world.

As an agricultural and Confucian society, people in the Joseon Dynasty sought to live an rustic and stable life, in which they could take a hearty meal from the products of their labours, without worrying about wars and diseases, and in harmony with their neighbours and surrounding

³⁰⁶ The chapter *Liyun* (The Conveyance of Rites: 禮運) in *Liji* (Book of Rites: 禮記, from 2nd century BC): “When the Grand Way was pursued, a public and common spirit ruled all under the Heaven; they chose men of talents, virtue, and ability; their words were sincere, and what they cultivated was harmony. Thus men did not love their parents only, nor treat as children only their own sons. A competent provision was secured for the aged till their death, employment for the able-bodied, and the means of growing up to the young. They showed kindness and compassion to widows, orphans, childless men, and those who were disabled by disease, so that they were all sufficiently maintained. Males had their proper work, and females had their homes. (They accumulated) articles (of value), disliking that they should be thrown away upon the ground, but not wishing to keep them for their own gratification. They laboured with their strength, disliking that it should not be exerted, but not exerting it (only) with a view to their own advantage. In this way (selfish) schemings were repressed and found no development. Robbers, filchers, and rebellious traitors did not show themselves, and hence the outer doors remained open, and were not shut. This was (the period of) what we call the Grand Union.”; ‘大道之行也，天下為公，選賢與能，講信修睦，故人不獨親其親，不獨子其子，使老有所終，壯有所用，幼有所長，矜寡孤獨廢疾者，皆有所養。男有分，女有歸。貨惡其棄於地也，不必藏於己；力惡其不出於身也，不必為己。是故謀閉而不興，盜竊亂賊而不作，故外戶而不閉，是謂大同’; Chinese Text Project (<http://ctext.org/>); Dudley Tyng, 'The Confucian Utopia', *Journal of the American Oriental Society*, 54/1 (1934), pp. 67-69, (p. 67).

³⁰⁷ Jong-Eun Lee, et al. (1996), p. 393).

³⁰⁸ Laozi (老子, 604–531 BC), the chapter 80 in *Daodejing* (True Classic of the Way and the Power: 道德經, 6th century BC): “In a little state with a small population, I would so order it, that, though there were individuals with the abilities of ten or a hundred men, there should be no employment of them; I would make the people, while looking on death as a grievous thing, yet not remove elsewhere (to avoid it). Though they had boats and carriages, they should have no occasion to ride in them; though they had buff coats and sharp weapons, they should have no occasion to don or use them. I would make the people return to the use of knotted cords (instead of the written characters). They should think their (coarse) food sweet; their (plain) clothes beautiful; their (poor) dwellings places of rest; and their common (simple) ways sources of enjoyment. There should be a neighbouring state within sight, and the voices of the fowls and dogs should be heard all the way from it to us, but I would make the people to old age, even to death, not have any intercourse with it.”; ‘小國寡民，使有什伯之器而不用，使民重死而不遠徙。雖有舟輿，無所乘之，雖有甲兵，無所陳之。使民復結繩而用之，甘其食，美其服，安其居，樂其俗。鄰國相望，雞犬之聲相聞，民至老死，不相往來。’; Chinese Text Project (<http://ctext.org/>)

environment. For them, this utopia was not an unrealisable society.³⁰⁹ This utopian thought was reflected in the running of the country. In 1429, Sejong the Great (世宗大王, 1397-1450) published *Nogsajikseol* (Instruction for framing: 農事直說) in order to imbue people with the importance of agriculture. Later, the King urged his officers to collect agricultural customs all over the country, and to compose poems and draw paintings on agrarian life.³¹⁰ Paintings of life on the farm, such as *Binpungchilwoldo* (Painting on seven-month farming works in the State of Bin: 閔風七月圖), or *Gyeongjikdo* (Painting on cultivation and sericulture activities: 耕織圖), were widely distributed, and displayed in the literatis' rooms as folding screens. In these landscape paintings, earthly heavens that Joseon's Confucians dreamed was reflected by depicting a small self-sufficient rural community, where people work hard with leading a life of plenty and happiness in pursuit of harmony with nature, secluded in beautiful *shan-shui* (see Figure 4-70 and Figure 4-71).³¹¹

³⁰⁹ Chi-Young Jung, 'The Aspects and Geographical Characteristics of Utopias During the Chosun Period', *Journal of Cultural and Historical Geography*, 17/1 (2005), pp. 66-83 (p. 79).

³¹⁰ Vol. 61 of 'Sejong the Great (r. 1418-1450) Chronicles', in *Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄), on 13 August 1433 (according to lunar calendar): '上曰: "器皿之戒, 接目警心, 誠有益焉. 予觀, 閔風七月圖, 因此而省念稼穡之艱難. 予則廣其視聽, 稍知農事之爲重, 子孫生長深宮, 不識耕耘之苦, 是可歎已. 古者雖宮中之婦女, 皆讀蠶農之書, 欲倣, 閔風, 採我國風俗, 圖形贊詩, 使上下貴賤皆知農務之重, 傳之後嗣, 永世監觀. 惟爾集賢殿博採本國貢賦徭役農桑之事, 圖其形狀, 仍贊以詩歌, 以成我國七月之詩"; The official website of the Annals of the Joseon Dynasty (<http://sillok.history.go.kr/>).

³¹¹ Sin-Hye Seo (2010), pp. 53-54.; Chi-Young Jung (2005), pp. 78-79.



Figure 4-70 (top) *Binpunghilwoldo* (Painting on seven-month farming works in the State of Bin: 幽風七月圖, by Yi Bang-un, c. 18th century), Seoul: National Museum of Korea (bottom) the 6th panel of *Binpunghilwoldo*, which depicts the scene of harvesting in the farm (Source: Sin-Hye Seo (2010), p. 81) This eight-panel painting painted based on the poem of ‘Seven Month’ from *Binfeng* (the Odes of the State of Bin: 幽風) in *Shijing* (the Classic of Poetry: 詩經), which was composed by the Duke of Zhou (周公, ?-?) to enlighten people about the importance of agriculture.



Figure 4-71 *Gyeongjickdo* (Painting on cultivation and sericulture activities: 耕織圖, c. 19th century), Seoul: National Museum of Korea (Source: National Museum of Korea: <http://www.museum.go.kr/>) This genre painting shows scenes of the process of cultivation and sericulture, which is selected and systemised amongst various farming works, revealed in the poem of 'Seven Month' from *Binfeng* (the Odes of the State of Bin: 豳風) in *Shijing* (the Classic of Poetry: 詩經).

Jeong Yak-Yong (丁若鏞, 1762-1836), one of the greatest thinkers of the late Joseon period, and influential *silhak* (practical learning: 實學) scholar, looked for utopia in the real world. He actually criticised hermit life, which was indiscriminately practised amongst the literati at that time. Even though the literati-scholar excused their secluded life as an homage to Zhu Xi's

secluded life in nature, they disregarded their social obligation as *seonbi*. Jeong accused these scholars of distorting the authenticity of Zhu Xi's thought and maintaining only their own welfare.³¹²

He did not believe in utopia as an immortal world where people can enjoy eternal life indulging in pleasure without any agony in everyday life, but stressed that the countryside is an ideal place where he could work hard with his family and live a rustic life. He envied the country life of Mr. Sim, who realised Jeong's dream to enjoy an ideal life in a rural area. Sim was a son of a literati-scholar in Seoul, and used to be a governmental officer. One day, he suddenly abandoned his post and retreated to Miwon, which is believed to be near Gwangju-si in Gyeonggi Province. In this countryside, Sim cultivated wasteland and developed this secluded area with his family to build a self-sufficient village. In 1801, when Jeong was in his first exile, he heard this story from his friend, Yun Yeong-Hui, who was a relative of Mr. Sim, and composed a poem, *Miwoneunsaga* (the song of the hermit in Miwon: 薇源隱士歌) in which Jeong's utopian thought is reflected. When Jeong composed this poem, Sim was seventy-two year old.³¹³

A small village Miwon in the north Byeokgye Stream can be worthy of being a brother of the Peach Blossom Spring in the Qiuichishan Mountain. All seventy-five households planted trees. Among them, the place where abundant flowers are Mr. Sim's garden. Sim is actually a son of a literary-officer in Seoul. He studied in his youth to enter the governmental

³¹² Jeong Yak-Yong (丁若鏞, 1762-1836), *Ohakron* (The Discussion of the Five Disciplines: 五學論), Vol. 11 of *Dasansimunjip* (The collection of Dasan's (the pen name of Jeong Yak-Yong) poetical works: "Thesedays, Neo-Confucian scholars call themselves as 'a hermit' in a haughty attitude. The literati who come from the high-official family for generations undeniably should share their joys and sorrows with the nation. However, they always decline to enter the governmental posts, even if the king and local officials call them several times with full honour. If those who was born and live in Seoul learned Neo-Confucianism, they tend to seclude themselves in to deep mountains, so they are called as *Sanrimcheosa* (hermit in mountains: 山林處士) ... Those who are indulged in studies just from poetry justify themselves as they draw Zhu Xi 's thought. Had Zhu Xi ever been like that? It is better for them to take care of their appearance and to discipline their own behaviours than self-indulged and immoral life. However, they always push their arrogance in self-righteous and unsubstantial mindset. With these Neo-Confucian scholars, we thus cannot become a pupil of Yao and Shun, Zhu Xi, and Confucius."; '今爲性理之學者自命曰隱 雖奔世卿相 義共休戚 則勿仕焉 雖三徵七辟 禮無虧欠 則勿仕焉 生長輦轂之下者 爲此學則入山 故名之曰山林 ... 沈淪乎今俗之學 而援朱子以自衛者 皆誣朱子也 朱子何嘗然哉 雖其修飾邊幅 制行辛苦 有勝乎樂放縱邪淫者 而空腹高心 傲然自是 終不可以携手同歸於堯舜周孔之門者 今之性理之學也 ... 今爲性理之學者 自命曰隱 雖奔世卿相 義共休戚 則勿仕焉 雖三徵七辟 禮無虧欠 則勿仕焉 生長輦轂之下者 爲此學則入山 故名之曰山林'; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>) (the author highlighted).

³¹³ Gyeong-Ho Sim, 'A Study on Dasan's 'Miwoneunsaga'', *Korean Studies Quarterly*, 15/3 (1992), pp. 101-115 (pp. 101-104); Sang-Hong Kim, 'Utopian Thought in Dasan's Poetry', *Journal of Korean Literature in Chinese*, 20 (2002), pp. 75-118 (pp. 110-113).

posts. But one day he suddenly sold his house, and prayed for long life of the King. He then took a small boat with the thought of living in a mountain, and settled down here with building a cottage. He drew water through bamboo tubes to cultivate the land, and planted rice and millet, so he became affluent. He shared them with his family and formed a village. Along stone walls, tile-roofed houses have been lined up. He then learned more about cultivating crops and raising livestock. He raised mulberry, Chinese yam, paper mulberry, lacquer tree, jujube, chestnut, and persimmon, as well as pony, calf, dock, chicken, dog and pig. He has all things just except for a salt well, so he could hold ancestral rites and parties without the need to go out of the village. When he had a son, he taught him farmwork, and when he had a daughter, he taught her making a cloth. Like Li family and Zhu family in Ugyeonsan Mountain, villagers were married to each other. Even though Sim is now old, and his sons all grown up so they can manage their family affairs, he spends time planting flowers and grafting fruit trees. Because his skill to grow chrysanthemum is the most superb in the world, forty-eight superior varieties are flowering. Whenever the blooming season has come, he is always drunk. This drunken grey-haired old man drinks clear rice wine in joy. When he writes, he followed the way of *Su Dong Po*. He talks well about weird and incredible things. **Oh! The old man lives well in seclusion in this world! He looks blessed, because Heaven may love him so much.** As my life already spoiled cannot follow his life, I compose this crazy song to show it to my descendants.³¹⁴

Miwon is no different to a utopia or ideal world, like the *Datong* (the Grand Union: 大同) and *Xiaoguoguanmin* (a little state with a small population: 小國寡民) societies. The dream of living in such a place gave people the impetus that enabled them to endure their complex reality that was fraught with anxieties and dangers. A place where people gather and live together in small groups to form a society, and seclude themselves from the complexities of this world, eat the products they cultivated with their sweat, follow their own regulations that could be kept by the

³¹⁴ Jeong Yak-Yong (丁若鏞, 1762-1836), *Miwoneunsaga* (The song of the hermit in Miwon: 薇源隱士歌), Vol. 4 of *Dasansimunjip* (The collection of Dasan's (the pen name of Jeong Yak-Yong) poetical works: 茶山詩文集): ‘壁溪之北小薇源 仇池武陵可弟昆 七十五家皆種樹 就中多花稱沈園 沈本京城宦家子 蚤年遊學求乘軒 一朝賣家歌 齟齬佩扁舟 渺然思林樊 徑投此地結衡宇 連筒引水開荒原 稻梁會計饒積著 僮指分耕列成村 石墻瓦屋整位置 甯經駝書學滋蕃 桑麻楮漆棗栗柿 駒犢鵝鴨鷄犬豚 家無鹽井百物具 祭祀燕飲不出門 生男學圃女學織 羽畎山裏朱陳婚 子壯克家翁乃老 栽花接果度朝昏 菊花之業尤絕世 四十八種標格尊 每到花開醉不醒 陶然白髮臨清樽 著書頗學眉公體 酉陽諾臯多奇言 吁嗟此老利肥遯 天公餽福真殊恩 我生已誤無可及 聊述狂歌示子孫’; Institute for the Translation of Korean Classic (<http://www.itkc.or.kr/itkc/Index.jsp>) (highlighted by the author).

minimum proprieties, and live in harmony with nature, was that of utopia on earth Koreans dreamed about (see Figure 4-72 and figure 4-73).



Figure 4-72 *Hahoedo* (Painting of Hahwae village, by Yi Ui-Seong (1828), National Museum of Korea, Seoul); This painting depicts Nakdong River encircling Hahoe Village, where the famous literati-scholars were born from the Ryu family clan. On either side of the painting, the cliffs appear to be embracing the village with the quietly flowing waters of the river. Just like the mountains and river, nature and the village emanate a sense of harmony and peace. Although this small village looks far removed from the complexities of this world, it is nevertheless open to the world, judging from the boats and bridge at the bottom of the painting that connect between the village and the outside world. (Source: National Museum of Korea: <http://www.museum.go.kr/>)

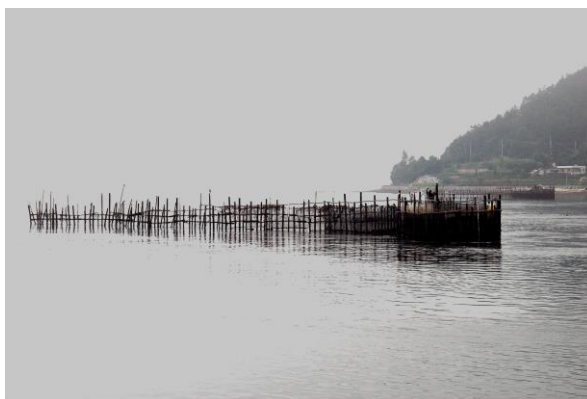


figure 4-73 (left) Terraced Rice Fields of Gacheon Village in Namhae-gun (Scenic Site No. 15); (right) Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait in Namhae-gun (Scenic Site No. 71); The traditional way of living in the interaction with surrounding environment by the local community created distinctive local culture and landscapes. For these reasons, these areas are designated as Scenic Sites. (Source: photographed by the author in 2011).

Summary

Chapter 4 examined the traditional Korean way of interpreting their own landscapes by investigating the historical framework of scenic sites through the lens of traditional views on nature. The most significant conclusions about the Korean traditional views on nature are as follows:

- Views of nature, ways of thinking which have evolved over thousands of years in the process of human adaptation to the natural environment as well as in pursuit of an ideal world, have profoundly influenced the Korean way of seeing, valuing and enjoying their landscape.
- The natural environment was not just experienced as a physical thing, but as a living organism, the origin of all life, based on the unique philosophical and religious ideologies of Korea;
- Valued scenic places with a beautiful or interesting phenomenon of nature or a natural characteristic, renowned for outstanding value as a natural environment, mingling with cultural vestiges of manifesting human lives in harmony, can be called scenic sites, *Myeongseung*, today;
- The evolving relationship between man and nature, defined roughly as culture, is at the heart of issues relating to scenic sites, which are an expression of human responses to experiencing and perceiving the natural environment;
- They embody an expression of a specific place, and take a form where artificial elements mingle with particular natural elements in a single geographical reality;
- Pleasure and comfort was derived from interaction with nature, represented in *shan-shui* (mountain and water), while *pungryu* was enjoyed as an elegant entertainment, from which artistic inspiration, cultivate empirical knowledge, and awareness of national identity could derived;
- Koreans took long journeys to famous scenic attractions, and secluded themselves in deep and mythical mountains to foster younger students, or to live as hermits in their own utopias;
- Scenic sites are not limited to what is expressed in a specific place, but can exist wherever our lives are: scenic sites reflect and reinforce the Korean sense of identity.

Korea's highly developed landscape languages, with symbolic and metaphorical allusions, have contributed to the encoding and interpretation of the meanings of regional landscapes and values seen in nature. It must be understood that the authenticity of landscapes is related not only to physical manifestations, but also to the dynamic forces and dynamic responses held to be present within them, which have both physical and intangible attributes.

Chapter 5
Attitudes and Values regarding Scenic Sites

Chapter 5

Attitudes and Values regarding Scenic Sites

This chapter analyses the shifting paradigm of political and administrative approaches to scenic sites and their social backgrounds, from the birth of the policy until contemporary times. Scenic sites are state-designated cultural property, which are covered by the Cultural Property Protection Act (CPPA). The enactment was a signal of modernisation and institutionalisation of cultural heritage policy in South Korea. Both policies for cultural properties and scenic sites, and the conceptual and theoretical changes made in the CPPA are analysed.

During the 20th century, Koreans experienced a radical change from a traditional agricultural society to a modern industrial society, seen in a socio-economic context. In terms of the cultural and environmental context, it was an era of destruction, breaking with past tradition and devastating the homeland. The first half of the 20th century was an era of unintentional destruction of traditional culture as a result of series of national tragedies: Imperial Japanese colonial occupation (1910-1945) and the Korean War (1950-1953). However, the industrialisation and urbanisation during the second half of the 20th century was even more destructive. During these years, natural resources were exploited without environmental consideration and the aftermath of the wars left scars all over the Korean peninsula. The overwhelming social and economic chaos aggravated people's concern for their surrounding landscape.¹

Under neo-liberalism, from the 1960s, it was thought that concern for tradition would tarnish and slow the momentum of economic growth, so the erasure of memories and tradition and the removal of ancestors' vestiges was seen as inevitable.² Yet in other nations that underwent the same modernisation, traditional culture was seen as an essential element to promote social integration as the foundation of the national agenda: modern history showed that neither culture nor nation could exist without consideration of culture and nation. A culture vanishes if it is neglected: state intervention, to some extent, is required to guarantee the public the right to enjoy

¹ Korean Institute of Landscape Architecture, *Planning and Management of Natural Landscape* (Seoul: Munundang, 2004), pp. 3-4.

² Duk-Hyun Kim, 'Traditional Scenic Sites: *Dongcheon* and *Gugok*', *Cultural Research of Gyeongnam*, 28 (2007), pp. 149-197 (p. 152).

cultural traditions, which support efforts to respect freedom and variety in society.³ One of the policies which requires state intervention is that of retaining national identity, both tangibly and intangibly, through the safeguarding of cultural properties.

Scenic sites are the product of interactions between an outstanding natural environment and human behaviour, and provide visible evidence of Korean natural beauty and contribute to the Korean sense of national identity. So scenic sites have required national policies to protect their outstanding value as landscape heritage. Scenic sites are understood as more than just ‘a picturesque place’ these days, but there are increasing social demands to use them as ‘a leisure place’. In addition, local governments with scenic sites in their administrative district want to utilise their image and actual landscapes to represent local identity, which is probably why the number of designated scenic sites has rapidly increased over the last 10 years. However, this soaring interest has caused many conflicts between bureaucrats and stakeholders in relation to the sites, tarnishing their value.⁴ This chapter focuses on the shifting paradigm of political approaches to scenic sites and their social backgrounds from the birth of the policy until today.

Heritage values in Scenic Sites

Before analysing the safeguarding system for scenic sites, the historical and social background to the enactment of CPPA needs to be described.

HERITAGE IN THE CPPA

In Korea, ‘a cultural property (문화재, k. *munhwajae*)’ has been defined in various ways, for example as ‘the result of cultural activities by human beings, which has a cultural value’,⁵ ‘heritage of national culture, which is worth conserving’,⁶ ‘national properties cherishing spiritual and cultural values, which are highly likely to be damaged or demolished if protection measures

³ Chang-Kyu Kim, *The Introduction of Cultural Property Protection Act* (Seoul: Dongbang Press, 2004), pp. 8-12.

⁴ Je-Hun Ryu, ‘The Management System and Process of Scenic Sites as National Heritage’, in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 131-167 (pp. 132-133).

⁵ Gi-Chul Shin, and Yong-Chul Shin, *New Korean Grand Dictionary* (Seoul: Samsung Press, 1987), p. 1248.

⁶ Korean Association of Cultural Property Protection, *Protection of Cultural Properties* (Seoul: Korean Association of Cultural Property Protection, 1976), p. 6.

are not placed'.⁷ The term contains two morphemes, 'culture' and 'property', so the definition of the term depends on how these words 'culture' have been understood. The object of 'culture' under the protection of the law is normally defined 'an agreement and collective concept regarding creative and spiritual activities in special relations of a nation'.⁸ So cultural property can be defined as 'the outcome of tangible or intangible results from human beings' creative and spiritual activities'. Given that the South Korean constitution says that 'the State shall strive to sustain and develop traditional culture and to enhance national culture' (Article 9) for the sake of establishing a 'cultural nation', it is essential to preserve and develop traditional culture by protecting cultural properties.⁹

According to the Cultural Property Protection Act (CPPA), 'cultural property' is defined as 'artificially or naturally formed national, ethnic, or world heritage of outstanding historic, artistic, academic, or scenic value.'¹⁰ CPPA also classifies cultural property into four different types based on its characteristics: tangible cultural property, intangible cultural property, monuments, and folklore cultural property (CPPA, Article 2-1). 'Tangible cultural properties' include archaeological materials possessing significant historic, artistic or academic value, for example craftworks, sculpture, paintings, constructions, ancient documents, books and printings. 'Intangible cultural properties' literally indicates intangible cultural products, such as drama, music, dance and craftsmanship, carrying great historic, artistic or academic value. 'Monuments' means not only historic places such as temples, old graves, and the relics of a castle, but also scenic sites, plants and animals including their habitats, unique geographical features and special natural phenomenon. 'Folklore cultural properties' include not only annual events and rituals in relation to the essential necessities of life, but also clothing, implements and houses which are used for daily life and business, transportation and communications, entertainment and social life. This category is particularly important to understand the transitions in people's lifestyle.

⁷ Se-Tak Oh, 'A Study of Cultural Property Protection Act' (unpublished doctoral thesis, Dankook University, 1983), p. 37.

⁸ Undo Steiner, 'Kulturauftrag im staatlichen Gemeinwesen', *VVDStRL* 42 (1984), pp. 8-9.

⁹ Su-Gap Kim, 'The System of the Cultural Property Protection Act', *Korean Journal of Law and Society*, 19 (2000), pp. 47-79 (p. 48).

¹⁰ Criticisms have been leveled against amorphous concepts of 'historic, artistic, academic, landscape values' in defining cultural properties; *ibid.* (p. 49); However, Korean Constitution Court ruled that the usage of amorphous concepts is inevitable because of the limitation of the legislative technique. Therefore, this definition is not contrary to principle of clarity in legislation (Korean Constitution Court's Decision, 98 헌 바67, on 29 June, 2000).

Cultural properties are classified depending on designating agents like state-designated, city/province-designated and cultural property resources (CPPA, Article 2-2). State-designated cultural properties are designated by the Administrator of Cultural Heritage Administration (CHA) after deliberation. These cultural properties are classified into seven categories: national treasure; treasure (tangible cultural properties); important intangible cultural property (intangible cultural properties); ancient site; scenic site; natural monument (monuments); and important folklore cultural property (folklore cultural properties). Cultural properties not designated at the state level but with sufficient value to be preserved are city/province-designated by local authorities. These are classified into four categories: regional tangible; regional intangible; regional monuments; and regional folklore cultural properties. Cultural property resources are those not designated at the first two levels but considered significant in the preservation of regional culture. The following table shows the classification of cultural properties under the Cultural Property Protection Act (CPPA).

Table 5-1 Types of Designated Cultural Properties of Korea

Types Designating Agent	Tangible Cultural Properties		Intangible Cultural Properties	Monuments			Folklore Cultural Properties
	State-designated Cultural Properties	National Treasure	Treasure	Important Intangible Cultural Properties	Ancient Site	Scenic Site	Natural Monument
City/Province-designated Cultural Properties	Regional Tangible Cultural Properties		Regional Intangible Cultural Properties	Regional Monument			Regional Folklore Cultural Properties
Mayor / Governor	Cultural Property Resources						

These properties are not intended to be used directly, but regardless of their owners or agents, they contribute to the survival of national culture and cultural development by preserving these particular resources' inherent historic, academic and artistic value. They are recognised as 'public property', dedicated to the use of the public. They are not directly used by the public or administrative authorities, but preserved. Although many cultural properties are owned by the authorities, some privately owned properties remain. Though they are owned privately, these designated properties are subject to restrictions on their private as well as public use.¹¹

¹¹ Choon-Hwan Kim, 'A Study on the Cultural Assets in the Cultural Properties Protection Law of Korea', *Public Land Law Review*, 38 (2007), pp. 473-490 (p. 476).

Cultural heritage policies before the 1962 CPPA

Through the periods of westernisation and political chaos, the Japanese colonial period (1910-1945), the American-occupied period (1945-1948), the establishment of the Republic of Korea (1948) and the Korean War (1950-1953), Korea suffered enormously from the loss, disappearance, and destruction of Korean traditional culture and properties.

Before the enactment of the Cultural Property Protection Act (CPPA) in 1962, the basis of Korean heritage policy today, modernisation and institutionalisation in the protection of cultural properties in South Korea germinated during the Japanese colonial period (1910-1945). Although Japan called them protection policies, they were actually policies for colonial exploitation and the obliteration of Korean culture, so it is very important to cover the situation during the Japanese occupation before addressing the modern legal framework.

HISTORY OF MODERNISATION OF CULTURAL PROPERTY PROTECTION POLICY IN JAPAN

From the second half of the 19th century there were dramatic changes in all strata of society in Japan, as the nation started to promote cultural and economic interchanges with Western countries after the opening a port in 1854. In particular, the later part of the Meiji period (1868-1912) saw the construction of large-scale infrastructure developments such as land reclamation, road building, new railroads and industry. Because of these convulsions in its society, the natural and historic environment of Japan encountered many threats. In 1907, Manabu Miyoshi (三好學, 1861-1939), a professor of the Japanese Imperial University who established the study of botany in Japan, was concerned about the destruction of Japanese native natural landscapes. He published papers like ‘Disappearance of Celebrated Trees and the Necessity of their Protection’ in 1906, in order to raise awareness of the necessity of nature conservation.¹² Based on his studies in Germany from 1891 to 1895, he first introduced the term ‘natural monument’ to Japan to show the necessity of establishing a legal framework for the protection of the natural environment.

¹² Tsuyoshi Hirasawa, 'Protection and Conservation of Scenic Sites and Landscapes as Cultural Heritage in Japan, Especially It's History and Protection of Places of Scenic Sites (Meisyoh)', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 72-268 (pp. 211-212).

The term ‘Natural Monument (*Naturdenkmal*)’ was first used by Alexander von Humboldt (1769-1859), a German geographer, naturalist, and explorer, in his travelogue ‘Travel to the equinoctial regions of the New Continent (*Reise in die Aequinoctial-Gegenden des neuen Continents*)’ in 1819.¹³ The term started to be used as a technical word to raise awareness of the need for protecting mainly natural landscapes, often described as ‘superb’, ‘beautiful’, ‘characteristic’ or ‘unique’, from the late 19th century, as a part of efforts to counter threats to natural surroundings caused by the industrial revolution and subsequent development. The concept of protecting natural monuments, landscapes and sites developed as a nationwide movement in interaction with the German homeland protection movement. The Prussian State Office for Natural Monument Protection (*Staatliche Stelle für Naturdenkmapflege*), and the German Association for Homeland Conservation (*Deutschen Bundes Heimatschutz*), were established in 1904 and 1906 in Germany,¹⁴ and this German movement later spread around Europe.¹⁵

Reflecting these German and other European nations’ movements, Manabu Miyosi prepared a ‘Recommendation for the Preservation of Natural Monuments’, which was drawn up on a mainly German legal framework, to provide safeguarding for natural monuments. His efforts were supported by the Japanese nationalist movement of the time, but this support had an unexpected consequence. Mikami Sanji (三上参次, 1865-1939), who was an leading historian and a professor of the Japanese Imperial University, added the concept of ‘Protection of Historic Sites’ to Manabu’s proposition in order to highlight the importance of their national identity. The ‘Recommendation for the Protection of Historic Sites and Natural Monuments’ was eventually

¹³ The term ‘natural monument’ or ‘monument of nature’ was first used when Alexander von Humboldt explained an old tree, Zamang der Guayre, which he caem across during the journey in Venezuela in 1800. In his book, *Journey to the equinoctial regions of the New Continent*, the tree is described that “there is something solemn and majestic in the aspect of aged trees, and the violation of these *monuments of nature* is severely punished in countries, that are destitute of monuments of art. We heard with satisfaction, that the present proprietor of the zamang had brought an action against a farmer, who had had the temerity to cut off a branch.”; Alexander von Humboldt, *Personal Narrative of Travels to the Equinoctial Regions of the New Continent*. trans. Helen Maria Williams. Vol. 4 (London: Longman, Hurst, Rees, Orme, and Brown, 1814), p. 117.

¹⁴ Thomas M. Lekan, *Imagining the Nation in Nature: Landscape and Preservation and German Identity, 1885-1945* (Cambridge: Harvard University Press, 2004), p. 21.

¹⁵ The protection of natural monuments by the designation system was also seen in other countries in Europe. In the Netherland, the *Vereeniging tot Behoud von Natuurmonumenten* was established in 1904; in Switzerland, the *Kommission fur die Erhaltung von Naturdenkmalern und prahistorischen Statten* in 1906; and in Italy, the *Lega Nazionale per la Protezione dei Monumenti Naturali* in 1913. Legal frameworks were made for the protection of *monuments de la nature* in France in 1906 and *naturminnen* in Sweden in 1909.

submitted to the Imperial Diet of Japan in 1911 and immediately adopted. In the same year, ‘the Association for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments’ was established, with a prominent politician, Tokugawa Yorimichi (徳川頼倫, 1872-1925, the 15th-generation lord of the Kii Tokugawa family), as the central figure in its public promotion. Later, the ‘Recommendation for the Protection of Attractions, Historic Sites and Old Tombs’ and the ‘Recommendation for the Maintenance and Preservation of Places of Scenic Beauty’ were proposed and adopted by the Lower House of the Imperial Diet of Japan. Thereafter the concept of landscape gained its own separate identity under the term ‘Place of Scenic Beauty’¹⁶ and from that point on, three categories, ‘Historic Sites (史蹟, j. *shiseki*)’, ‘Places of Scenic Beauty (名勝, j. *meisho*, Scenic Sites in Korea)’ and ‘Natural Monuments (天然記念物, j. *tennen-kinenebutsu*)’ coexisted as ‘Monuments (記念物, j. *kinenbutsu*)’. Finally, ‘Historic Sites, Places of Scenic Beauty and Natural Monuments Protection Act (史蹟名勝天然記念物保存法, j. *shiseki-meisho enrenkinenbutsu-hozonho*, 1919 Japanese Preservation Act)’ was enacted in 1919 and this became the first comprehensive conservation legislation for the preservation of the historic and natural environment of Japanese territories, designating only especially valuable cultural and natural resources as monuments.¹⁷

It is remarkable that the Act, which was originally proposed for the purpose of nature conservation, put the cart before the horse in the end. The Japanese movement to protect monuments brought the objects of nature conservation into the legal framework for protecting cultural properties. Following the 1919 Preservation Act, ‘National Treasure Preservation Act (文化財保護法, j. *bunkazai hogoho*)’ in 1929 and an ‘Act Regarding the Preservation of Important Works of Fine Arts, (重要美術品等ノ保存ニ関スル法律, j. *juyo bijutsuhin tono hozon ni kan suru horitsu*) in 1933 were established in order to protect Japanese historic buildings and artefacts. In 1950, the initial 1919 Protection Act and the two later acts were integrated to produce an ‘Act for the Protection of Cultural Properties (文化財保護法, j. *bunkazai hogoho*)’, which is the current basis of legal action for the protection of cultural properties. It is believed

¹⁶ In Japan, the Agency for Cultural Affairs of Japan, which is the government institution in charge of cultural heritage protection in Japan, translates ‘名勝’ as ‘Places of Scenic Beauty’ in institution’s official guidelines and website (<http://www.bunka.go.jp/english/>), whereas the Cultural Heritage Administration of Korea translates it as ‘Scenic Sites’.

¹⁷ Nobuko Inaba, ‘Cultural Landscapes in Japan: A Century of Concept Development and Management Challenges’, in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 109-129 (pp. 111-112).

that in the national designation of monuments based on the 1919 Protection Act, 'Historic Sites' gained much greater attention and power than the other kinds of monuments because of the rise of nationalism. When 'Places of Scenic Beauty' started to be designated from 1922, 'Places of Scenic Beauty' were dedicated not only to natural landscapes but also to designed gardens, so the historic association aspect of the Act became more obvious than in the initial period,¹⁸ which is why nature conservation finally became incorporated into the legal approach used for the protection of cultural properties in the 1950 Act.

In the German legislative movements which were the model for 1919 Japanese Preservation Act, the protection of nature depended on the concept of monument protection at first, but the nature conservation was established independently from an act in 1902. In the 'Reich Nature Conservation Act (*Reichsnaturschutzgesetz*)' of 1935, nature conservation was completely separated from monument protection: 'Monument Protection Acts (*Denkmalschutzgesetz*)', control the protection of certain types of cultural property, and 'Nature Conservation Acts (*Naturschutzgesetz*)', provide the legal basis for the protection of natural features and landscapes.¹⁹ In Japan, the areas of 'Natural Monuments' and 'Places of Scenic Beauty' were not separated, but remained integrated and became part of the cultural heritage domain. This may explain the uniqueness of the Japanese cultural property legal and administrative systems.

Following the Japanese enactment of the 1919 Preservation Act, Korea, which was colonised by Japan at that time, was affected by the Act. Korea came to perceive monuments as a kind of cultural property, included 'historic sites' protecting relics, 'natural monuments' protecting landscape features such as endangered plants, animals and their habitat sites, and 'scenic sites' for the protection of outstanding landscape.

¹⁸ Ibid., pp. 112-113.

¹⁹ Ernst-Rainer Hönes, 'Historische Park- und Gartenanlagen zwischen Kunstfreiheit und Umweltschutz', *DÖV* (1998), pp. 491-501 (p. 495); Jun-Gyu Gil, 'The Concept of Cultural Property and Its Requisites', *Public Law Review*, 30/1 (2001), pp. 287-303 (p. 290).

INTRODUCTION OF CULTURAL PROPERTY PROTECTION POLICY DURING JAPANESE RULE OF KOREA (1905-1945)

With the Japanese annexation of Korea in 1905 came major acts related to cultural properties. Amongst them, 'Regulation for Confucian School (*Hyanggyo*)'s Property Management (郷校財産管理規程)' was one of the foundational acts declared on 23 March 1910 by the Japanese Empire. The next year, in September 1911, 'Regulation for Buddhist Temple (寺刹令)' was formulated, also one of the major acts in establishing the modern safeguarding systems for the protection and administration of cultural properties. The former focuses on property management of *Hyanggyo* (local schools belonging to a Confucian shrine), but the latter goes beyond its limitation on Buddhist Temples.²⁰ The Regulation for Confucian School's Property Management did not actually account for the care of assets of these local schools. Rather, as these assets had to be registered to the nation, the regulation prohibited local schools from disposing of their own properties. The regulation for Buddhist temples also aimed at controlling their properties and forbidding their religious activities. The temples had to inform the central government about their properties, including their estate, forest, buildings, old manuscripts, paintings, statues of the Buddha and stoneworks. When they wanted to dispose them, they had to get permission from the Japanese Governor-General of Korea.²¹ These two regulations were also intended to suppress civilian army activity against Japanese, to which Confucian scholars and Buddhist monks were closely related, facilitating the Japanese colonial occupation of Korea.²²

The Japanese Government-General of Korea (GGK)²³ embarked on an investigation of historical sites all over the Korean peninsula. The first investigation was completed between 1909 and 1915, and the second began in July 1916. A 'Protection Regulation of Remains of Historical Value (古蹟及遺物保存規則)' was declared on the basis of Article 52 in the GGK Act. This

²⁰ Se-Tak Oh, *The Principles of the Law for Protection of Culture Properties* (Seoul: Juluseung Press, 2005), p. 75.

²¹ The Japanese Governor-General of Korea was the chief administrator of the Japanese Government-General of Korea (GGK) during the Japanese occupation (1910-1945). Unlike other Japanese colonial countries, the Governor-General of Korea had plenipotentiary powers, entailed judicial oversight, and some legislative powers.

²² Yun-Jung Choi, 'A Study of Cultural Properties Protection enacted in 1962' (unpublished master thesis, Sungshin Women's University, 2007), pp. 7-12.

²³ The Japanese Government-General of Korea (GGK) was the administrative agency, which was installed by the Japanese Empire for colonising Korea from 1910 to 1945. Most administrative powers of the GGK were dominated by the Japanese, and the GGK implemented the assimilation policy to the Koreans in the early stage; however, after the Manchurian Incident in 1931, the Japanese began to aggressively force Koreans to assimilate to Japanese culture under the *Naeseon Ilche* or 'Korea and Japan are One' policy, and impose the eradication of Korean culture.

established a legal basis legitimising GGK's investigations, and addressed the definition of historical remains, status of listed cultural properties, guidance for the registration of unreported cultural properties, limitation of disposal and change the present condition. This was a meaningful step towards the modern system for safeguarding cultural properties, in terms of facilitating investigation and management of cultural properties at national level. The GGK published annual or special reports of cultural properties between 1916 and 1924. In 1933, 14 books of 'Album of Ancient Sites and Relics of Korea (朝鮮古蹟圖譜)', including 6,600 pictures of historical artefacts and remains, were published. All these publications were the result of the Protection Regulation in 1916.²⁴



Figure 5-1 (left) the cover of Album of Ancient Sites and Relics of Korea (朝鮮古蹟圖譜), Vol. 4; (right) pictures and survey drawing of Bulguksa Temple (Source: The Japanese Government-General of Korea, *Joseon Gojeok Dobo* (Album of Ancient Sites and Relics of Korea). Vol. 4 (Tokyo: The Japanese Government-General of Korea, 1933), p. 54-55; After the publication of this album, Bulguksa Temple was designated as No. 2 Scenic Sites of Historical Value under the name of 'Gyeongju Bulguksa Nae (the area of Bulguksa Temple in Gyeongju)' in February 1936.

In August 1933, the GGK declared the 'Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝記念物保存令, 1933 Preservation Decree)', based on the Japanese legislation: 'Historic Sites, Places of Scenic Beauty and Natural Monuments Protection Act (史蹟名勝天然記念物保存法) of 1919 and 'National Treasure Preservation Act (文化財保護法)' of 1929. The 1933 Preservation Decree took a major step forward in organising a safeguarding system. Historical remains and sites were designated

²⁴ Cultural Heritage Administration, *A Safeguarding System for Cultural Heritage in Korea: Focused on the Activities of Restoration, Transmission and Protection of Designated Cultural Properties* (Seoul: Ministry of Strategy and Finance, 2012a), p. 28.

as treasure, ancient sites, scenic sites and monuments. As the decree covered scenic sites, the concept of cultural property extended to natural beauty. The category ‘treasure’, corresponding to ‘national treasure’ in Japan, banned tomb robberies, vandalising acts, and the export of cultural properties. In the same year, the ‘Enforcement Regulation of 1933 Preservation Decree (朝鮮寶物古蹟名勝記念物保存令 施行規則)’ was enacted in order to adopt relevant practical rules for the management and restriction of cultural properties. After the Liberation in 1945, this act remained in force until the Cultural Property Protection Act was enacted in 1962.

During the Japanese colonial period, the 1933 Preservation Decree had a positive impact on Korea by reinforcing the administration of cultural properties through the introduction of a classification system and designation standards. But the disadvantages outweighed the positive impacts: While the GGK imposed its modernised heritage policy, Japanese cultural policy represented the eradication of Korean culture, including a prohibition on speaking and writing the Korean language, changing Korean names to Japanese, and the distortion of Korean history. With the GGK’s connivance, destruction, confiscation and smuggling Korean cultural property was continued by reckless Japanese. In 1910, they degraded the Changgyeonggung Palace, one of the Five Grand Palaces of the Joseon Dynasty, to be a zoological and botanical garden, Changgyeongwon. A large number of cherry trees were planted, and the museum for royal relics and a Japanese-style pavilion were built. These new additions turned the palace complex into an amusement park and diminished the significance of the palace. In 1926, the GGK built a neo-classical building, ‘Japanese Government-General Building’ as headquarters for the Japanese colonial administration, just in front of Geunjeongjeon Hall in Gyeongbokgung Palace. This had been the main palace of the Joseon Dynasty and Geunjeongjeon Hall was the old throne hall, symbolising the heart of the dynasty, so the GGK committed this brutal act as a way of eradicating Korean national identity. Other buildings in Gyeongbokgung Palace were no exception. Royal residences were demolished for other purposes, and many parts of buildings were removed to Japan or burned down. The GGK also dismantled Gwanhwamun Gate, the main gate of the palace, and moved it to another place because it blocked the view of the Japanese Government-General Building (see Fig. 5-2).

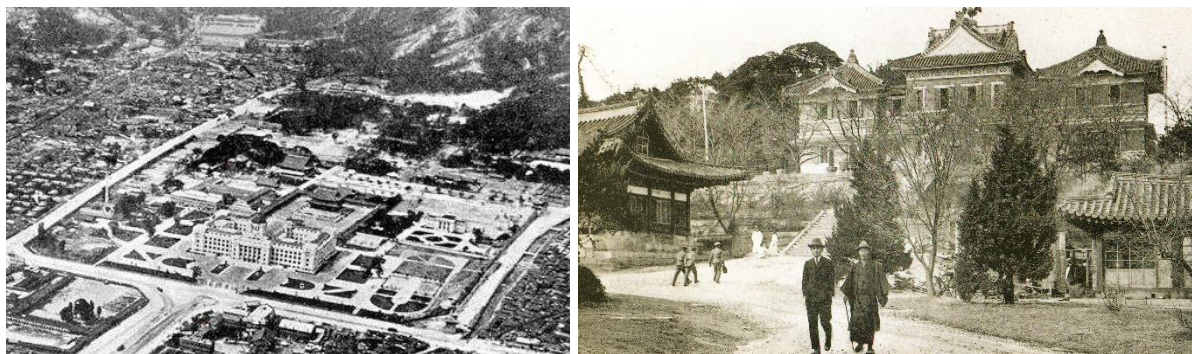


Figure 5-2 (left) Aerial View of the Japanese Government-General Building, which was built from 1916 to 1926 in Gyeongbokgung Palace; (right) Jangseogak in the Changgyeonggung Palace in 1910s. The palace was renamed by the GGK as Changgyeongwon, and the library was built in Japanese fashion in the palace (Source: Gyu-Heon Lee, *Old Days of Korea through Pictures* (1), (Seoul: Seomundang, 1986), p. 40.)

Reflecting Japanese cultural policies during the colonial period, the 1933 Preservation Decree established GGK's rights to manage cultural properties, driven by GGK's finances. Although the 1933 Preservation Decree did not allow for the export of cultural properties officially, exceptions had been made when the Governor-General gave permission,²⁵ so the act provided a legal basis for plundering Korean heritage. Their legislation allowed the Japanese to survey the full range of Korean heritage and thus to pillage it more easily. Many items of Korean cultural property suffered serious damage, destruction and historical distortion.²⁶ Their intentions were revealed in the official gazette of 11 August 1933 issued by GGK, and a related news article at that time (see Fig. 5-3).

From today, the national authority will eternally preserve 'Historic Remains, or Scenic Sites', revealing thousands year-old Korean history of importing Chinese culture and spreading it to Japan, from which the relationship between ancient China and Japan can be identified, and 'local monuments such as animals, plants, and mineral resources', which are significant resources for academic purposes.²⁷

²⁵ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 4 [August 1933, the Joseon Government-General Regulation]; "To export abroad or to ship out of the province any treasure is prohibited. If permission has been granted by the Governor-General, this Article is not applicable."; Korean Law Information Centre (<http://www.law.go.kr/>).

²⁶ Sang-Woo Han, 'Cultural Heritage Management in South Korea' (unpublished doctoral thesis, University of Minnesota, 2001). pp. 68-69.

²⁷ Japanese Government-General of Korea (GGK), 'The Purpose of the Declaration of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Japanese Governor-General Gazette no. 977, (11 August, 1933), pp. 1-2 (System for Using the Official Gazette of the Japanese Government-General of Korea (<http://gb.nl.go.kr/>); Donga Ilbo, 'The management of the ancient sites and natural monuments of Korea will be conducted by the nation from today', (11 August 1933) (Naver News Library (<http://newslibrary.naver.com/>)).

In spite of this negative evidence, it is an undeniable fact that the 1933 Preservation Decree provided a legal framework for the protection of Korean heritage, and after independence the essential structure for safeguarding policies.²⁸

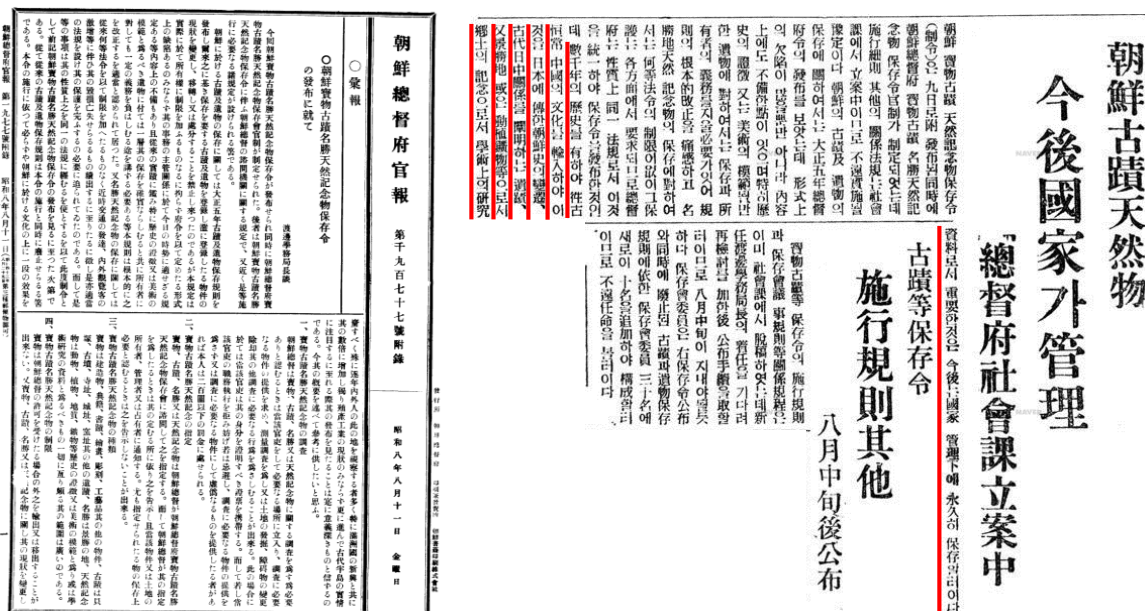


Figure 5-3 (left) Official Gazette published by GGK to announce the Purpose of the Declaration of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (Source: System for Using the Official Gazette of the GGK (<http://gb.nl.go.kr/>)); (right) A new article by Donga Ilbo about the Decree on 11th August 1933. The title is ‘The management of the ancient sites and natural monuments of Korea will be conducted by the nation from today’ (Source: Naver News Library (<http://newslibrary.naver.com/>)) (highlighted by the author)

THE ERA OF OFFICE OF ROYAL HOUSEHOLD (1945-1960)

After Korean independence in 1945, the protection and management of cultural properties was free from Japanese imperialism but the political and social instability of the time, and rule by the US military (1945-1948) under mandate did not pay much attention to this area, and there were no acts or regulations enacted by the US military government. Though Korea was an independent nation, its laws and regulations relating to cultural property protection and management were at a standstill; only the 1933 Preservation Decree remained in force. There was an exception, though: in 1945, the military government established the ‘Office of the Former Royal Household Affairs’, whose predecessor was the ‘Office of the Yi Dynasty’, established by the GGK to manage the royal family and their properties. This particular office had been the very first stage of Korean administrative system for safeguarding cultural property.

²⁸ Cultural Heritage Administration (2012a), p. 31; Se-Tak Oh, ‘Cultural Property Protection Act and Its Problems’, *Cultural Heritage Studies*, 30 (1997), pp. 1-14 (p. 4).

On 10 May 1948 the first general election for South Korea was held, and on the following 17 July, the Constitution was declared by the Constitutional Assembly. On the same day, the National Government Organisation Act was enacted as the first act of the new assembly. After this, the government established a 'Cultural Affairs Bureau', an affiliated organisation of the Minister of Culture and Education, and formed the 'Department of Instruction', the first government agency for heritage management. The Department of Instruction had a wide range of administrative duties, from guidance and counselling of youth to the management of scholarship associations, ancient sites, scenic sites, natural monuments, national treasures, national and local Confucian schools, museums, libraries, zoos and botanical gardens.

Unfortunately, however, political, economic, social and cultural instability continued throughout South Korea, and the Korean War (1950-1953) devastated the peninsula. Conditions for establishing appropriate heritage policies were unfavourable. So on the basis of the 1933 Preservation Act, the 'Protection Committee for National Treasures, Ancient Sites, Scenic Sites, and Natural Monuments' was temporarily formed on 19 December 1952, to devise restoration measures for cultural properties damaged during the war. On 23 September 1954, on the basis of Article 2 of the 1933 Preservation Act,²⁹ a committee was officially established for research, designation and work related to cultural property. On 8 June 1955, the 'Office of the Former Royal Household Affairs' was renamed as the 'Office of Former Royal Household Properties'. It had been in charge of administrative works for royal palaces, tombs and gardens, and national properties before the establishment of the 'Bureau of Cultural Property Organisation (BCPO)' in 1961.

At the same time Japanese laws on cultural property were in the process of considerable reformation. The Japanese government passed an 'Act for the Protection of Cultural Properties' on 1 May 1950, (see Table 5-2) which consolidated various acts relating to safeguarding under the unified term, 'cultural property'. Affected by this, there was increasing pressure to enact a single and powerful act in Korea, which could consolidate existing protections and tightly regulate cultural heritage policies more tightly. This was the point at which the term 'cultural

²⁹ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 2 [August 1933, the Joseon Government-General Regulation]; "When the Governor-General of the GGK performs the designation, he has to consult the Preservation Committee of Treasures, Ancient Sites, Scenic Sites, and Natural Monuments of the GGK."; Korean Law Information Centre (<http://www.law.go.kr/>)

property' started to come into general use. At the eleventh general meeting of the Preservation Committee in May 1957, the new legislation was proposed to the government, followed by detailed discussion. A change of government (June 1960-May 1961) meant that the proposed law was not passed immediately, but the 'Regulation of Cultural Property Protection Committee' was proclaimed on 10 November 1960. The establishment of the committee means the opening of a new chapter for legislation,³⁰ because of following three reasons. Firstly, the term 'Cultural Property Protection' became widely accepted. Before this period, cultural property acts were called, 'the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree' during the Japanese colonial period, and 'National Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Act' after independence. The two terms had not been combined before the regulation. Secondly, the establishment of 'Cultural Properties Protection Committee' brought effective management to cultural properties. Finally, the meaning of cultural property was clearly defined in Article 1-2 as tangible and intangible cultural assets worth preserving, notably widening the range of designated properties to include intangible as well as tangible properties.³¹

Establishment of the term 'Cultural Property'

The term 'Cultural Property' was widely used from the 1950s. Official use of the term goes back to the establishment of the Bureau of Cultural Property Organisation (BCPO) in 1961, and the enactment of 'the Cultural Property Protection Act' in 1962. As suggested above, the adoption of the term was influenced by Japanese practice, evident in the Japanese 'Act for the Protection of Cultural Properties' of 1950. The term had emerged in the UK from civil movements to protect nature and cultural remains which had been damaged and destroyed by indiscriminate exploitation of natural resources after the Industrial Revolution.³²

However, for three East Asian countries, Korea, China and Japan, which share the same cultural area of Chinese character, the usage of the term cultural property is different to the West. The Chinese government has transcribed cultural property as *wenwu* (文物), a compound word

³⁰ Se-Tak Oh (2005), pp. 110-112.

³¹ Cultural Heritage Administration (2012a), pp. 31-32.

³² Bong-Geon Kim, 'Policy for the Conservation of Cultural Heritage in the UK: Focused on Local Conservation Policy', *Cultural Heritage Studies*, 22 (1989), pp. 312-326 (p. 313).

formed of ‘spiritual inheritance’ and ‘physical assets from the past’. The national authority, *Guojia wenwu ju* (State Administration of Cultural Property: 國家文物局), is responsible for the management of museums as well as the protection of cultural relics of national importance under the *Wenwu Baohufa* Act (Cultural Property Protection Act: 文物保护法). Japan and Korea, also use the term cultural property (k. *munhwaje*, j. *bunkazai*: 文化財), a combination of ‘culture (文化)’ and ‘property (財)’. There has been increasing demand in Korea to change ‘cultural property’ to ‘cultural heritage’, because ‘cultural property’ is seen as placing too great an emphasis on ‘property (財)’, which implies the meaning of a fortune, possession, commodity or finance. Culture does not only refer to physical things but also the inheritance of spiritual values, so there is pressure to resolve this conflict in interpretation.³³

Scenic Sites before the CPPA

INTRODUCTION OF SCENIC SITES BY THE JAPANESE

From 1933, the year of the declaration of 1933 Preservation Decree, until 1962 when the CPPA was enacted, the concept of scenic sites and their safeguarding system were in force. The Japanese Empire established several rules and regulations for heritage policy before and after the their annexation of Korea, for example in the Regulation for Confucian School's Property Management in April 1910 and the Regulation for Buddhist Temple in September 1911. In July 1916, ‘Protection Regulation of Remains of Historical Value’ was declared. The legal foundation of the Scenic Sites lay in Japanese law, the ‘Historic Sites, Places of Scenic Beauty and Natural Monuments Protection Act (史蹟名勝天然紀念物保存法, j. *shiseki-meisho enrenkinenbutsu-hozonho*, 1919 Japanese Protection Act)’ in 1919. Based on the 1919 Japanese Preservation Act, the ‘Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (1933 Preservation Decree)’ was proclaimed in August 1933 by the GGK. This defined scenic sites as ‘places of scenic beauty where preservation is essentially needed in Article 1-2 of the act. On 5 December 1933, the GGK introduced the ‘Implementing Ordinance of 1933 Preservation Act’ so that legislative system for scenic sites were firmly established by the Japanese Empire.

³³ This is the result of the interview with Prof. In-Gyu Lee, conducted in October 2011, and Yun-Jung Choi (2007), pp. 33-34.

To address the requirements of the designation as Historical Remains, Scenic Sites and Natural Monument and related cases, the GGK published the ‘Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation (朝鮮寶物古蹟名勝天然紀念物保存要目)’ in 1935.³⁴ Through this, the standards and background of cultural property designation in the early stages can be identified. The Guideline reveals the purposes of legislation as follows.

There was no legislation for the protection of Ancient Sites, Scenic Sites, and Natural Monuments in the past. This led to damage and loss of them, caused by the development of transportation and increasing number of tourists. Thus, proper legislation is enacted to protect them.³⁵

‘Landscape’ started to be protected from unrestricted developments: this was the first attempt to restrict public use of landscapes through the modern legal system. There are a number of provisions addressing this in the 1933 decree: Article 5 declares the ‘restriction of any incident affecting on cultural property alteration and preservation’,³⁶ Article 6 provides more detail regarding restrictions and the role of the authorities.³⁷ Article 22 deals with restrictions on public use and ownership of cultural properties including scenic sites, and provides penalties against infringement, which allowed greater regulation of cultural property.³⁸

³⁴ Japanese Government-General of Korea (GGK), Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Cultural Heritage Administration, *A Study for Re-Classifying Historic and Scenic Sites as Designation Type of Cultural Properties* (Daejeon: Cultural Heritage Administration, 2008), p. 9.

³⁵ Japanese Government-General of Korea (GGK), Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Dae-Yeol Kim, ‘A Study on Expansion Measures for Designating Scenic Sites in South Korea’ (unpublished master thesis, Hankyong National Univeristy, 2008), pp. 92-93.

³⁶ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 5 [August 1933, the Joseon Governor-General Regulation]; “When one who intends to change the present condition of treasures, ancient sites, scenic sites, or natural monuments, or to perform any acts to affect the preservation of the above mentioned item, he or she has to get the permission from the Governor-General.”; Korean Law Information Centre (<http://www.law.go.kr/>).

³⁷ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 6 [August 1933, the Joseon Governor-General Regulation]; “In the case of the Governor-General recognising the necessity of preservation of a treasure, ancient site, scenic site, and natural monument, he may order to prohibit or to restrict a steady action or to install the required facilities.”; Korean Law Information Centre (<http://www.law.go.kr/>).

³⁸ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 5 [August 1933, the Joseon Governor-General Regulation]; Korean Law Information Centre (<http://www.law.go.kr/>).

The Guideline defines scenic sites and the purpose of protecting them, and provides for limits on access for public use.

Scenic Sites are places of scenic beauty or spots from which views and sceneries are outstanding. In preparation for national tourism, scenic sites can provide comfort and pleasure for people, and can attract foreign tourists so the sites should be protected by the national level. The basic concept of scenic sites corresponds with the protection of forest and declaring a national wildlife sanctuary, but their purpose may be interpreted in different way. Scenic sites in general may include not only a certain region and its geographical features, but also every single natural and artificial element on earth. This inevitably means that within the area of scenic sites, any unauthorised construction of roads or houses will not be allowed.³⁹

The principle of scenic site protection is based on preserving landscape and landscape elements through which usually limit public access. Although this restriction on public use is similar to other protection principles, this system must also allow for public usage such as tourism and leisure. The Guideline lists scenic site designations:

1) Well-known *Wonji* (gardens); 2) Well-known celebrated places with flowering trees, flowering grass, autumn colours, or inhabited by birds and wild animals, fish and insects; 3) Well-known gorges, steep streams, and abyss; 4) Well-known waterfalls; 5) Well-known lakes; 6) Well-known caves; 7) Well-known seashores, riversides, islands and other *Gyeongseungji* (picturesque places); 8) Special spots that provide views of well-known landscapes; and 9) Distinctive mountains, hills, plateaus, plains, rivers and hot springs⁴⁰

These were derived from the ‘Historical Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act (1919 Japanese Preservation Act)’. The ‘Guideline for 1919 Japanese Preservation Act’, was revised in 1920 and 1929, maintaining these criteria, which were also continued when the CCPA was enacted in 1962 and 1964, when the scenic sites designations were applied.

³⁹ Japanese Government-General of Korea (GGK), Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Cultural Heritage Administration (2008), p. 9.

⁴⁰ Japanese Government-General of Korea (GGK), Guideline to the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Dae-Yeol Kim (2008), pp. 92-93.

The Guidelines' designation standards are not independent but each overlaps with others. For example there can be crossover between scenic and ancient sites, or tangible cultural properties like treasure can be present within scenic sites. To illustrate this, Mount Geumgangsan was used as a representative example in the Guideline. It has been regarded as scenic site from the past, and has a number of natural monuments. There are also many traditional buildings in the mountain, including Buddhist temples with statues of the Buddha and ritual paintings designated as treasures. Likewise, designated ancient sites have not only natural heritage like huge and distinctive trees, which have been religious subjects in Shamanism, but also cultural properties such as temples and altars.⁴¹ Heritage policy at that time tried to take a more holistic approach by considering complex aspects of cultural properties and their surrounding environment together.

SCENIC SITE POLICY BY THE 1933 PRESERVATION DECREE

The declaration of the 1933 Preservation Decree was a milestone in administrative policy for scenic sites. The 1933 Preservation Decree of 27 August 1934, the Japanese designated cultural properties all over the Korean peninsula for the first time.⁴² It says:

The Governor-Government of the Japanese Government-General of Korea may designate as an Ancient Site, Scenic Site, or Natural Monument, which is acknowledged to be necessary of preservation as a site such as shell mounds, ancient Buddhist temple sites, kiln sites, places of scenic sites, animals, plants, geological resources, minerals etc.⁴³

This article gave 169 designations, including 153 treasures, 13 ancient sites and 3 natural monuments (see Fig. 5-4). Until the end of 1943, 12 designations were made and each was reported in the GGK's official gazette, while stone posts were built around the designated properties. Over about a decade, 419 treasures, 145 ancient sites, 146 natural monuments, 5 ancient site-level scenic sites (古蹟級名勝) and 2 scenic site-level natural monuments

⁴¹Japanese Government-General of Korea (GGK), Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Dae-Yeol Kim (2008), pp. 92-93.

⁴² Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 430 of the GGK. Japanese Governor-General Gazette no. 2290. (27 August 1934). pp. 1-4; System for Using the Official Gazette of the Japanese Governor-General of Korea (<http://gb.nl.go.kr/>).

⁴³ The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 1-2 [August 1933, the Joseon Governor-General Regulation]; Korean Law Information Centre (<http://www.law.go.kr/>)

(名勝級天然記念物), 717 designations in all, were reported.⁴⁴ However, there was not a single case of a scenic site being designated on its own: the very first was ‘Sogumgang Mountain in Cheonghakdong, Myeongju’ in 1970, after independence and 8 years after the 1962 CPPA.

The 1933 Decree clearly shows the notions and related regulations regarding scenic sites, but the actual designation was not implemented. There were some designations for ‘treasure’ for historical artefacts, ‘ancient site’ for memorable places with historic remains, and ‘natural monument’ to protect animals, plants, and geological and geomorphological resources, all of which are tangible cultural and natural resources. But scenic sites, scenic beauty itself, was regarded as having ambiguous characteristics and standards compared to other types of cultural properties. The categories of ancient sites and natural monuments were also designed to protect surrounding landscapes which complimented their unique value, confusing the purpose of the designation ‘scenic sites’.⁴⁵ When the Japanese government prepared the draft of ‘Historic Sites, Places of Scenic Beauty and Natural Monuments Protection Act’ in 1915, the basis of the 1933 Preservation Decree in Korea, they had the same difficulty in differentiating scenic sites from other cultural properties. The 1950 Japanese ‘Act for the Protection of Cultural Properties’ in 1950, set ‘monuments’ as an overarching concept to encompass ancient sites, natural monuments and scenic sites together, giving each protective measures according to their characteristics.⁴⁶

⁴⁴ Cultural Heritage Administration, *50 Year History of the Cultural Heritage Administration: The Volum of History* (Daejeon: Cultural Heritage Administration, 2011), p. 30.

⁴⁵ Chang-Kyu Kim, 'Discussion of Re-Conception of the Scenic Sites in Korea's Cultural Properties Protection Law', *Journal of Law and Politics Research*, 13/3 (2013), pp. 1211-1246 (p. 1215).

⁴⁶ Tsuyoshi Hirasawa (2009), pp. 212-220.

朝鮮總督府官報

第二千二百九十九號

昭和九年八月二十七日

月曜日

訓令

朝鮮總督府令第三十六號
朝鮮總督府令第三十七號
朝鮮總督府令第三十八號
朝鮮總督府令第三十九號
朝鮮總督府令第四十號

告示

朝鮮總督府告示第四百三十號
朝鮮總督府告示第四百三十一號
朝鮮總督府告示第四百三十二號
朝鮮總督府告示第四百三十三號
朝鮮總督府告示第四百三十四號

Table with multiple columns listing designated cultural properties, including items like 'No. 1', 'No. 2', etc., with their respective locations and descriptions.

Table with multiple columns listing designated cultural properties, including items like 'No. 1', 'No. 2', etc., with their respective locations and descriptions.

Table with multiple columns listing designated cultural properties, including items like 'No. 1', 'No. 2', etc., with their respective locations and descriptions.

Table with multiple columns listing designated cultural properties, including items like 'No. 1', 'No. 2', etc., with their respective locations and descriptions.

Figure 5-4 The first GGK's Official Gazette on 27 August 1934 announced the designation of cultural properties based on the Article 1-2 of the 1933 Preservation Decree. At the first designation, 153 Treasures, 13 Ancient Sites, and 3 Natural Monuments were designated (red squares). However, there was no designation on Scenic Sites. (Source: System for Using the Official Gazette of the Japanese Government-General of Korea (http://gb.nl.go.kr/)) (highlighted by the author)

Although they were not exactly scenic sites, there had been designations of ancient site-level scenic sites (古蹟級名勝), and scenic site-level natural monuments (名勝級天然記念物) during the Japanese occupation.⁴⁷ The GGK proclaimed the 1st and 2nd designations of ancient site-level scenic sites on 21 February 1936.⁴⁸ The first was ‘Morandae Terrace in Pyongyang’,⁴⁹ now located in North Korea, re-named and re-designated by the North Korean government as ‘Mokdanbong Peak’, the first North Korean scenic site.⁵⁰ The second was ‘The area of Bulguksa Temple’⁵¹. On 15 June 1942 the GGK designated the third and fourth, ‘The Royal Tomb of King Naemul and Gyerim Forest in Wolseong Fortress Area’ and ‘Historic Remains related to Gwon

⁴⁷ Amongst types of cultural properties according to the 1933 Preservation Decree, neither Ancient Site-level Scenic Sites (古蹟級名勝), nor Scenic Site-level Natural Monuments (名勝級天然記念物) are one of the types. These two types seem to be set for the convenience of representing cultural properties that have more than two characteristics. After the enactment of 1962 CPPA in Korea, Ancient Site-level Scenic Sites were sustained as ‘Historic and Scenic Sites’, but Ancient Site-level Scenic Sites were abolished. In 2009, Historic and Scenic Sites were also scrapped and some of designated sites were re-designated to Scenic Sites, or Historic Sites.

⁴⁸ Japanese Government-General of Korea (GGK), ‘The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree’, Notification no. 69 of the GGK. Japanese Governor-General Gazette no. 2730 (21 February 1936), pp. 7-8; System for Using the Official Gazette of the Japanese Governor-General of Korea (<http://gb.nl.go.kr/>).

⁴⁹ ‘The Brochure of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments’, published by the GGK in 1937, explained reasons for designation of two Ancient Site-level Scenic Sites; Japanese Government-General of Korea, *The Brochure of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments* (Seoul: GGK, 1937) in Cultural Heritage Administration (2008), p. 11:

Morandae Terrace (Peony Terrace) is a high ground in the north of Pyongyang, which adjoins a clear flow of Daedonggang River, so dark pines, a cliff, a gate tower, and other features of the terrace are reflected on the river. This scenery is strikingly beautiful, so the literary compose poems based on this magnificent scenery.

This site deserve conservation because historic remains such as Gijareung Tomb, Eulmildae Terrace, Bubyek Belvedere and Hyeonmumun gate are spotted all over the site. Around this site, there is a relic of a city wall in the Goguryeo Dynasty, and a city wall of Pyongyang, which had been constructed throughout the Goryeo Dynasty and the Joseon Dynasty. Thus, this site could be famous for battlefields, which can be traced back to as far away as Japanese Invasion of Korea in 1592, and as close as the Sino-Japanese War of 1894, and the Russo-Japanese War of 1904.

⁵⁰ Bureau of Cultural Property Organisation, *The Catalog of North Korean Cultural Properties*, Cultural Property Protection Society, 1995); Woo-Young, ‘The Character of North Korean Scenic Spot Policy’, *The Journal of the Humanities for Unification*, 53 (2012), pp. 131-170; Kang-Min Lee, ‘A Study on North Korea’s Scenic Sites Status and Designation System’ (unpublished master thesis, Sangmyung University, 2013).

⁵¹ Japanese Government-General of Korea, the *Brochure of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments* (Seoul: GGK, 1937) in Cultural Heritage Administration (2008). p. 11:

Bulguksa Temple, which lies for 4 *ri* (c. 1.6km) from south to north of Gyeonju-eup (now Gyeonju-si), is located at the foot of Tohamsan Mountain in Gyeongu-si, North Gyeongsang Province. The temple was founded by the 23rd King of the Silla Dynasty, King Beopheung, in his 22nd year of reign (528), and extensively rebuilt by King Gyeongdeok in his 10th year of reign (751). In front of the temple, a stone platform was built on a cliff, and two exquisitely decorated stone stairways were built on the east and west, so that one could access to the front garden by ascending these stairways. Cheongungyo Bridge (Blue Cloud Bridge) and Baegungyo Bridge (White Cloud Bridge) in the east, and Yeonhwagyo (Lotus Bridge) and Chilbogyo Bridge (the Seven Treasure Bridge) in the west were installed. In the area of the temple, shapes of Buddhist temples, pagodas, buildings, and particularly Dabotap Pagoda (Many Treasure Pagoda) and Seokgatap Pagoda (Sakyamuni Pagoda) are ingenious and show the ultimate in beauty. Amongst cultural properties of the Silla Dynasty, it can be said that they are far greater, so these properties are enough to remind of brilliantly advanced arts and crafts of the time. Pine groves behind the site are very thick. From here, mountain peaks and suburb areas in the distance can be viewed. Because of these outstanding views, this area has been well-known as a historic site or a place of scenic beauty from the past.

Chung-Jae in Yugok-myeon'.⁵² Judging from the characteristic of these sites, the designation of ancient site-level scenic sites places greater value on the sites' important historic buildings or remains than its landscape context.⁵³

In the same year as it designated the first ancient sites, the GGK designated the first 'scenic site-level natural monuments', on 27 August 1936,⁵⁴ 'Deungryonggul Cave' in Gujang-gun, North Pyongan Province, North Korea. The North Korean government later re-designated this as their fourth scenic site, but this designation is currently lifted. It is unusual to designate a natural cave as a scenic site but the possibility is listed in the 'Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation', published by the GGK in 1935, where one of the designations, 'well-known cave', corresponds with Deungryonggul Cave, which was famous for not only its distinctive geomorphological feature, but also its legend, handed down from generation to generation.⁵⁵

⁵² Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 893 of the GGK. Japanese Governor-General Gazette no. 4612 (15 June 1942), pp. 13-14; System for Using the Official Gazette of the Japanese Governor-General of Korea (<http://gb.nl.go.kr/>).

⁵³ As the CPPA was enacted in 1962, Ancient Site-level Scenic Sites, which was not specified in the 1933 Preservation Decree, legislatively became one type of cultural properties, 'Historic and Scenic Site'. Historic and Scenic Site, with Historic Sites, Scenic Sites, and Natural Monuments, were categorised to 'Monuments', which was similar administrative action to the Japanese according to 1950 Act for the Protection of Cultural Properties. Amongst Ancient Site-level Scenic Sites, No. 2, No. 3 and No. 4 that are situated in South Korea became No.1, No. 2 and No. 3 Historic and Scenic Sites on 28 March 1963. In 2009, Historic and Scenic Sites as a subcategory of Monuments became abolished. Instead, No. 1 Historic and Scenic Site, 'The area of Bulguksa Temple', was re-designated to No. 502 Historic Sites, and No. 2 Historic and Scenic Site, 'The Royal Tomb of King Naemul and Gyerim Forest in Wolseong Fortress Area', was lifted, and No.3, 'Historic Remains related to Gwon Chung-Jae in Yugok-myeon', was re-designated to No. 60 Scenic Sites under the name of 'Cheongamjeong Pavilion and Seokcheongyegok Valley in Bonghwa'.

⁵⁴ Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 467 of the GGK. Japanese Governor-General Gazette no. 2888 (27 August 1936), p. 3; System for Using the Official Gazette of the Japanese Governor-General of Korea (<http://gb.nl.go.kr/>).

⁵⁵ Deungryonggul Cave is located at the foot of Julgibong Peak in the southern area of Deungripnodongja-gu, Gujang-gun, North Pyongan Province, North Korea. Legend about this natural cave is passed down in this area. When Goguryeo Dynasty was in trouble because of constant battles against Silla Dynasty, King Bojang (?-682) ordered a Buddhist monk to keep a statue of the Buddha, which was a national treasure, and to return it when the nation restores peace. The monk, who received a royal order, looked for a secure place. When the monk wandered about from place to place, suddenly a seven-colour rainbow appeared. He followed to the end of the rainbow in a hurry, and found a huge cave there. The monk thought that the cave was the right place to enshrine the statue, so he hid it deep in the cave. As he thought the rainbow hangs frequently was the sign of dragons ascending to the heaven, he named the cave Deungryonggul, which means the cave of ascending dragons; North Korean Human Geography (<http://www.cybernk.net/>)

On 3 May 1938, the second scenic site-level natural monument was designated,⁵⁶ ‘Gukdo Island’ in Cheolwon-gun, Gangwon Province, North Korea.⁵⁷ Gukdo Island was re-designated in January 1980 by North Korea government and renamed ‘Gukseom Island’ as No. 213 Natural Monument in North Korea. The island was also designated due to its distinctive geomorphological feature, composed of interlocking basalt columns, the result of an ancient volcanic eruption. This volcanic island is situated in an outstanding seascape. Given its historical significance, Gukdo Island could also be designated as a scenic site-level natural monument. These designations suggest that scenic site-level natural monuments favoured sites whose natural landscapes, flora and fauna, geological and geomorphological features are unique and outstanding, with rich cultural and historical backgrounds.

During the Japanese occupation there was no designation for scenic sites alone in Korean. Compared with Japan, where there were 149 scenic sites named between 1920s and 30s, this is noteworthy.⁵⁸ It has not be possible to explain precisely why there was no designation in Korea in this period, despite there being a system in place. However, it may be inferred that the perception that Japanese policy was to take control over Korean hindered the success of the site scheme.⁵⁹

After independence in 1945, Korean heritage policy relied on the 1933 Preservation Act, and the Cultural Affairs Bureau provisionally declared the first scenic sites on 7 June 1955:⁶⁰ ‘the Area of Yeondeam Gangcheonsa Temple Site’, 258 Cheonggye-ri, Paldeok-myeon, Sunchang-gun,

⁵⁶ Japanese Government-General of Korea (GGK), ‘The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree’, Notification no. 393 of the GGK. Japanese Governor-General Gazette. Extra edition (3 May 1938), p. 12; System for Using the Official Gazette of the Japanese Governor-General of Korea (<http://gb.nl.go.kr/>).

⁵⁷ Gukdo Island is located in the northern sea of Gunsan-ri, Cheolwon-gun, Gangwon Province, North Korea. This island was first called as Jukdo (the island of bamboo) because the island was colonised by the grove of thick-stemmed bamboos. As these bamboos made a significant contribution in the national defences for their usage to make arrows in the battle against Japan, the name of the island changed to Gukdo, which means ‘the island of the nation’. Towering rocks all over the island, together with blue waves of the East Sea, show outstanding scenery. This island is also called Gukseom; North Korean Human Geography (<http://www.cybernk.net/>)

⁵⁸ Japan designated 53 Scenic Sites (translated in Japan as Places of Scenic Beauty) in 1920s, and 96 in 1930. These early stage designations account for 41% of the total designation number (360 cases) in 2011.

⁵⁹ Dae-Yeol Kim (2008), p. 35.

⁶⁰ Republic of Korea, ‘Tentative Designation of No. 1 Scenic Site’, Notification no. 16 of Ministry of Culture and Education. Official Gazettes of Republic of Korea no. 1339 (7 June 1955), p. 1; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>).

North Jeolla Province.⁶¹ It is not clear why this temporary designation was lifted on 13 December 1955, and the site was re-designated as No. 146 ancient site, also a temporary designation. Today, this area is not a state-designated cultural property neither as scenic site nor a historic one.

According to the Ministry of Culture and Education (MCE) in 1960, scenic sites only correlated to ancient sites and natural monuments; three ancient site-level scenic sites in South Korea and one in North Korea, and one scenic site-level natural monument in North Korea.⁶² At that time, scenic sites were not regarded as an independent type of state-designated cultural properties. Rather, they were merely landscapes or the area around designated ancient sites or natural monuments, even though they, with ancient sites and natural monuments, were categorised together as ‘monuments’.

Development of the cultural heritage policies after the 1962 CPPA

PERIOD OF FOUNDATION (1960s)

In the 1960s a political system for safeguarding cultural properties was formed, and active policies based on legislation started to be enforced. Under the new government, the ‘Cultural Affairs Bureau’ under the Ministry of Culture and Education, and the Administrative Office of Royal Household Property were combined. As a result, a united governmental agency, ‘the Bureau of Cultural Property Organization’, was established on 2 October 1961 to allow an efficient and holistic approach to cultural property protection. On 10 January 1962, the ‘Cultural Property Protection Act (CPPA)’ was enacted and announced as the first unified legal and systematic foundation for cultural property protection. The ‘Protection Committee for Treasure, Ancient Sites, Scenic Sites, and Natural Monument’, which had functioned during the Japanese occupation, was dismissed and on 27 March 1962, the ‘Cultural Property Committee (CPC)’ was founded as an advisory body to give professional and academic support for safeguarding cultural

⁶¹ This tentative designation seems to have been made based on the Article 2-2 of the 1933 Preservation Decree; The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree, Article 2-2 [August 1933, the Joseon Governor-General Regulation]; “When an urgent matter occurs before designation under Article 1 of the Preservation Decree and in the case that the Governor-General has no time to consult the Preservation Committee, he may grant temporarily designation to preserve the site or artefact.”; Korean Law Information Centre (<http://www.law.go.kr/>)

⁶² National Research Institute of Cultural Heritage, *Five Years since the Vitalization of Scenic Sites Policy (2006-2010)* (Daejeon: National Research Institute of Cultural Heritage, 2011), p. 25.

properties. All 728 cultural properties designated as national treasure after the liberation were re-classified and re-designated to several categories: national treasures, treasures, historic sites, scenic sites, natural monuments and others, a classification which has continued up to today.

However, this heritage policy set in the 1960s have few similarities with that of system derived from 1933 Preservation Act during the Japanese occupation. Rather, this was the result of imitating the ‘1950 Japanese Act for the Protection of Cultural Properties’. Just after the liberation, legislations enacted during the Japanese occupation (1910-1945) including 1933 Preservation Act were mingled with those of the US military rule (1945-1948). The new government planned to re-organise these ‘old acts’ in a ‘Special Act for the Arrangement of Old Acts’, passed on 15 July 1961. Any act not re-arranged by 20 January 1962 was abolished. The CPPA was enacted and proclaimed on 10 January 1962, just 10 days before the deadline. If the government had proclaimed the CPPA after the given date, the old act would have automatically been abolished. So its form appears to have been the result of insufficient preparation: the CPPA was heavily influenced by the Japanese Act implemented 12 years earlier.⁶³ Following table is a brief summary of CPPA in 1962, which has acted as the legal basis of Korean heritage policy.

Table 5-2 Main Provisions of the 1962 Cultural Properties Protection Act

Main Provisions	Summary
Establishment of the Cultural Property Committee (CPC)	The ‘Cultural Property Committee (CPC)’ is established in the Ministry of Culture and Education as a consultative body of the Minister for Cultural Property, for preservation, administration, and utilisation of cultural properties (Article 3-Article 6).
Types and Designation of Cultural Properties	Cultural properties are classified into ‘Tangible Cultural Property’, ‘Intangible Cultural Property’, ‘Monuments’, and ‘Folklore Research Material’. Among these, the Minister of Culture and Education designates the important ones through consultation with ‘the Cultural Property Committee’ (Article 2, and 7-10).
Pre-Designation of Cultural Property	When the importance of the cultural property is acknowledged, but there is no time to consult with the Cultural Property Committee for designation, the Minister of Culture and Education can pre-designate the property through a request to the head of the Bureau of Cultural Property Organization (Article 16).
Approval and Notification	Certain actions to designated or pre-designated cultural properties should be performed upon the approval of, or the notification to the Minister of Culture and Education (Article 20, 24 and 29).
Administrative Order	The Minister of Culture and Education can restrict or prohibit an owner or an occupant or administrator to take certain action if it is needed for the preservation of cultural property (Article 22).
Exhibition	The owner or administrator of the designated cultural property has a duty to exhibit the property to the public (Article 30-33).
Subsidy	The Government subsidizes a portion of maintenance and exhibition expenses for the cultural property (Article 25, 34 and 35).

⁶³ Yun-Jung Choi (2007), pp. 23-24.

Main Provisions	Summary
Report of discovery and Excavation approval for Buried Cultural Property	If buried property is discovered, the owner, occupant, or administrator must report to the Minister of Culture and Education. In addition, if one wants to excavate the buried property, the approval of the Minister is required (Article 42 and 43).
Administration of National cultural properties	Designated and pre-designated cultural properties which belong to the country are administered under the Minister of Culture and Education. For exceptional cases, the administrative authority may be transferred to another governmental institution (Article 50).
Restriction on disposal of National cultural property	Designated and pre-designated cultural properties which belong to the country cannot be traded or transferred (Article 54).
Commendation	A person who has accomplished a certain level of contribution regarding the preservation and exhibition of the cultural property may receive an official commendation (Article 57).
Penal Regulation	Certain actions to the cultural property may be charged a fine or punished (Article 59-73).

(Source: Cultural Heritage Administration (2012a), p. 38.

The enactment of CPPA set the grounds for the safeguarding of cultural properties. The ‘Bureau of Cultural Property Organization (BCPO)’ was affiliated to the ‘Ministry of Culture and Public Information’ as a separate division, and the local authority system for the protection of cultural properties was also reorganised. In addition, as the Korean government officially joined the ‘International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)’ in July 1968, Korea established a foundation for global cooperation in heritage policy. In general, the 1960s could be largely seen as a period in which the aftermath of the Japanese occupation and Korean War were overcome. The CPPA, and its safeguarding system paved the way for creative development and the onward transmission of Korean cultural properties.

PERIOD OF DEVELOPMENT (1970s)

The 1970s was a period of assertive and remarkable development in Korean heritage policy. With its ‘Korean Five-Year Plan’⁶⁴ the country accomplished rapid economic development that directly affected safeguarding policies for cultural properties. The budget increased 10 times over the annual budget of the 1960s, and the administrative system of the Bureau of Cultural Property Organisation (BCPO) was expanded and reorganised. These improvements allowed the heritage

⁶⁴ The Five-Year Plan of Korea is a national project to stimulate economic development. The first phase was implemented from 1962-1966 aiming at establishing the foundation of industrialisation, in order to seek economic independence from former colonial powers. This series of government-led projects lasted to 1996, which is assessed to contribute to Korea as one of the world's fastest growing economies from the early 1960s to the late 1990s.

field to promote and conduct large-scale projects. In addition, many laws and regulations including the CPPA were amended and improved, enabling more practical administration and protection for cultural properties in every field.⁶⁵

In particular, the 1970s' great challenge with cultural property protection was their care and maintenance. From 1972 to 1976, there was a mission called the 'Five-Year Plan for the protection and management of cultural properties'. Based on this mission, the BCPO promoted the 'Gyeongju Area Development Project', which included the maintenance and improvement of 13 historic areas and many single monuments in Gyeongju, one of the representative historic cities in Korea (see Figure 5-5). The Five-Year Plan also included the Tomb of King Muryeong in Gongju, Cheonmachong Tomb and Anapji Pond in Gyeongju, and the Palaeolithic site of Billemot Cave in Jeju, which were excavated and maintained in order to develop them as tourism resources. In addition, from 1972 to 1974, ecological surveys and the protection of bird sanctuaries were implemented as a way of improving the safeguarding and managing of natural monuments.⁶⁶ On 17 April 1975, in particular, a milestone in Korean heritage policy was reached as the 'National Research Institute of Cultural Heritage (NRICH)'⁶⁷ was founded as an affiliated institute of BCPO, aiming to serve as a leading light for all those engaged in research on cultural properties.

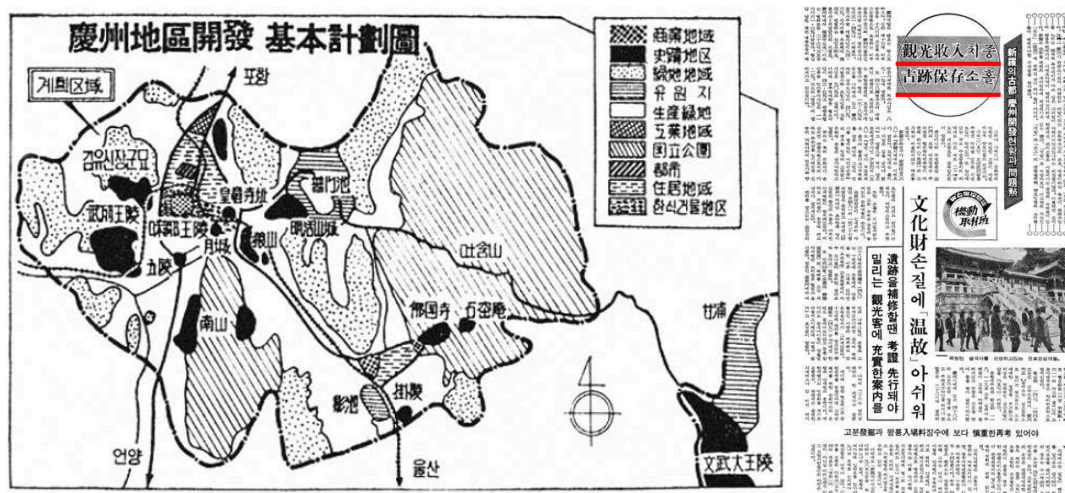


Figure 5-5 (left) Masterplan of Gyeongju Area in 1972. (Source: Cultural Heritage Administration (2011b), p. 256); (right) This news article criticised 'Gyeongju development project' because the project had been implemented without thorough historic investigations, and too concentrated on raising the tourism industry. (Source: Donga Ilbo, 'Emphasis on tourism revenues, but negligence on conserving ancient sites: problems in developing the historic city, Gyeongju', (22 September 1973); from Naver News Library (<http://newslibrary.naver.com/>)) (highlighted by the author)

⁶⁵ Cultural Heritage Administration (2012a), p. 25.

⁶⁶ ———, *The White Paper of Natural Monuments* (Daejeon: Cultural Heritage Administration, 2003), p. 26.

⁶⁷ The NRICH was established by the foundation of the Cultural Heritage Research Office founded in 1969.

PERIOD OF MATURITY (1980s)

From the 1980s to 1990s, the notion of cultural properties was widened as the government paid closer attention not only to individual cultural properties but also the areas surrounding them. The idea was that although some properties may be less significant historically or architecturally, comprehensive protection would be necessary for the conjunction of these properties and their surrounding landscape. This was a milestone in Korean heritage safeguarding policy, from ‘spot-based’ to ‘area-based’ (see Figure 5-6). The government took follow-up measures such as expansion of the protection areas around traditional Buddhist temples, and designation of folk villages and protection areas for traditional buildings. These measures were implemented to protect nature and the environment around traditional historic sites from industrialisation and urbanisation.⁶⁸ In particular, one of the most remarkable measures during this period is the enactment of the ‘Traditional Building Preservation Act’ in 1984, which saw 767 surveys carried out, with those sites of great value designated and protected as ‘important folklore cultural property’.⁶⁹



Figure 5-6 (left) Yangdong Village in Gyeongju, Important Folklore Cultural Property No. 189 (right) This news article analysed changing attitudes toward safeguarding cultural properties from spot-based protection to area-based protection, which embraces outstanding environment, landscapes, historic sites, and ecosystems (Source: Kyunghyang Sinmun, ‘Cultural Property Protection from the spot-based to area-based’, (11 November 1984); form: Naver News Library (<http://newslibrary.naver.com/>) (highlighed by the author)

⁶⁸ Jung-Pil Do, *The Introduction to Cultural Heritage Policy* (Seoul: Minsokwon, 2009), p. 408.

⁶⁹ Cultural Heritage Administration (2012a), p. 25.

The BCPO ran a 'Restoration Plan for Historic Remains in the Five Cultural Areas' from 1988 to 1997, which set up 'cultural areas' all over the country for the exploration of tourism resources. These five areas were categorised according to Korea's ancient history and regional characteristics, and included the areas of Baekje Dynasty, Silla Dynasty, Gaya Confederacy, Jungwon (Central Area) and Yeongsangang River.⁷⁰ The 1980s saw the hosting the 1986 Asian Games and the 1988 Olympics: South Korea was firmly on its way to the globalisation which also catalysed international relations for its heritage policies. As a result, South Korea joined UNESCO's 'Convention for the Protection of the World Cultural and Natural Heritage' on 14 September 1988, which later greatly affected the administration system and heritage policies of the Korean government.

PERIOD OF COMPLETION (1990s)

This period covered the development of an administrative system to safeguarding cultural properties inside and outside the Korean peninsula. Although economic development and urbanisation are still dominant drivers in Korean society, public recognition of cultural properties as an issue for government policy has been much greater in the past ten years than ever before.⁷¹

An important project in the 1990s was the Restoration of Royal Palaces from 1990 to 1998. This eight-year project included demolition of the Japanese Government-General Building standing in front of Gyeongbokgung Palace (see Figure 5-7), restoration of 93 units of royal building covering about 11,000m² of Gyeongbokgung Palace, and restoration of 26 units of royal buildings covering 1,300m² and gardens in Changdeokgung Palace. However, the most remarkable event in the 1990s was Korea's declaration of 1997 as a 'Year of Cultural Heritage' to raise public awareness of the significance of cultural properties, and to promote the advancement of heritage policy. A 'Cultural Heritage Charter' was promulgated by the government,⁷² which provides practical ideas and aims for Korean heritage policy. The BCPO

⁷⁰ ——— (2011a), pp. 315-316.

⁷¹ Sang-Jun Yoon, 'History and Conservation of Gardens in Korea' (unpublished doctoral thesis, The University of Sheffield, 2009), p. 197.

⁷² Cultural Heritage Administration, Cultural Heritage Charter, released on 8 December 1997; from : http://english.cha.go.kr/english/about_new/charter.jsp?mc=EN_02_04

A nation's cultural heritage embodies its intellectual and spiritual contributions to the civilisation of mankind. Cultural properties, whether tangible or intangible, represent both the essence and the basis of national culture. The cultural heritage of Korea, having survived vagaries of its long and tumultuous history, is particularly dear to us, Korean.

set up various campaigns for cultural property protection with the catch phrase ‘understand, find, and cultivate cultural heritage as the national spirit.’ 2,737 million KRW (1.9 million GBP) budget was invested in 84 of these campaigns, which in turn created a greater awareness of cultural heritage, and recognition of its policies.⁷³



Figure 5-7 (left) the spire of the Japanese Government-General Building was removed in the 50-year anniversary of the National Liberation in 1995 (Source: National Archives of Korea (<http://theme.archives.go.kr/next/photo/viewMain.do>)); (right) the news article about the event (Source: Donga Ilbo, ‘the 50-year Anniversary of the National Liberation, now for Reunification: demolished symbol of Japanese Imperialism’, (16 August 1995); from: Naver News Library (<http://newslibrary.naver.com/>)).

Our ongoing efforts to understand, explore and nurture this cultural heritage deepen the love of our country and of our fellow countrymen. All of us must work together to protect our historic relics and their surroundings from becoming damaged or destroyed, since once damaged, they can never be restored to their original condition. We thus proclaim this Cultural Heritage Charter, committing ourselves to the supreme task of handing on to future generations, our spiritual and physical assets as they were handed down to us by our ancestors.

- Cultural heritage must be preserved in their original condition.
- Cultural heritage, as well as their surroundings, must be protected from indiscriminate development.
- Cultural heritage must never be destroyed, stolen, or illegally traded under any circumstances, for they are beyond material value.
- The value of our cultural heritage must be taught and widely propagated through education at home, in school and in society.
- All of us must contribute to preserving, developing and transmitting the glorious of our nation.

⁷³ Cultural Heritage Administration (2011a), p. 423.

In terms of diplomatic efforts, Korean cultural properties started to be listed as UNESCO World Heritage Sites. Seokguram Grotto and Bulguksa Temple, the Tripitaka Koreana Woodblocks in Haeinsa Temple and Jongmyo Royal Shrine were first listed as World Heritage Sites in 1995, and in 1997, Changdeokgung Palace complex and Hwaseong Fortress were added to the list. This boosted perceptions of the importance of heritage in Korea and increased morale and pride in things Korean. In May 1999, the Bureau of Cultural Property Organization (BCPO) was reorganised as the Cultural Heritage Administration (CHA),⁷⁴ a separate office under the Ministry of Culture and Public Information. This enabled the CHA to establish fundamental plans for conservation, administration, use of cultural properties and to execute organized policies for cultural property protection.

This exalted atmosphere in the field of cultural heritage could not be sustained when Korea was caught by a financial meltdown which drove the state to the brink of bankruptcy. In the mid-1990s Korea received loans from the International Monetary Fund (IMF), which made the government prioritise financial and economic reform in their policies. Only limited funds were granted for policies relating to cultural properties. Fortunately, Korea recovered from this tough time within a relatively short period, but it had the effect of re-enforcing the dominance of economic factors in the formation of policy, rather than encouraging a more balanced approach to economic, social and cultural policies. The changing social attitudes which evolved during the economic crisis urged ‘culture’ to be ‘industry’, in the cultural heritage field too. In February 1999, the ‘Framework Act on the Promotion of Cultural Industries’ was enacted to provide intensive support to the excavation of cultural resources, the so-called ‘contents’ of cultural industries. This led the Korean government to allocate an exceptional government budget for cultural industries, accounting for more than 1% of the whole budget, a proportion is difficult to find in other developed countries’ budgetary plans.⁷⁵

⁷⁴ The literal translation of *Munhwajecheong* (문화재청) in English in the ‘Cultural Property Administration’. In 2004, when the agency was promoted to a vice-minister level agency, the English name was changed to ‘Cultural Heritage Administration (CHA)’.

⁷⁵ Chan-Hee Yom, ‘Korean Cultural Policy and Cultural Regulation Effect: Focus on the Changing ‘Culture’ Meaning since 1990s’, *Democratic Society and Policy Studies*, 16 (2009), pp. 212-242 (pp. 230-231).

THE PERIOD OF LEAP (2000-THE PRESENT)

Since 2000, the notions of ‘heritage values’ and ‘public participation’ have been the main subjects of heritage discourses in Korea. The value of cultural properties lies not only in their legacy content, but also in the psychological basis they provide for the identity and pride of people living in the present. So the importance of conservation and safe utilisation of cultural properties has become a significant issue in Korean heritage policy.⁷⁶ Before the economic struggle around 2000, the CHA’s policies focused on preserving the original fabric of cultural properties. However, after the CHA became a vice-minister level agency in 2004, the administration widened its coverage from its basic policy of safeguarding cultural properties to discovering and recreating heritage values in order to promote practical usage.

When the CHA declared a ‘General Plan for Conservation, Management and Utilisation of Cultural Heritage’⁷⁷ in 2002, it indicated the direction of policies and strategies for the use of cultural properties. An amended guideline was issued in 2007, setting long-term plans to employ various policies in order to discover the inbuilt value of cultural properties and re-evaluate them from a modern prospective.⁷⁸ In 2011, CHA declared a ‘Five-Year Plan for Conservation, Management and Utilisation of Cultural Heritage’ with substantial suggestions to maintain consistency and timeliness of the administration system for heritage policies. The five-year plan said that cultural properties should be bursting with vitality, sustainable, and more familiar to people, so that they could be the centrepiece of Korea’s cultural, state and tourism resources.⁷⁹ In fact, according to a national survey regarding the awareness of Korean cultural properties in 2010, 45.9% of Koreans (1,500 respondents) understood and used cultural properties for historical experience, and 20.0% saw it as awakening national identity.⁸⁰ In terms of heritage policies, 62.7% of Koreans agreed that cultural properties should be tourism resources; however, when the choice of either heritage conservation or development for regional economic

⁷⁶ Cultural Heritage Administration (2012a), p. 80.

⁷⁷ ———, *The General Plan for Conservation, Management and Utilisation of Cultural Heritage* (Daejeon: Cultural Heritage Administration, 2002).

⁷⁸ ———, *Cultural Heritage 2011: Medium- and Long-Term Vision for Heritage Policies* (Daejeon: Cultural Heritage Administration, 2007).

⁷⁹ ———, *The Five-Year Plan for Conservation, Management and Utilisation of Cultural Heritage* (Daejeon: Cultural Heritage Administration, 2012b).

⁸⁰ The CHA with Korea Gallup and Hannam University conducted national survey about public awareness and administrative systems of cultural heritage in Korea. Three groups of respondents joined this survey: public (1,500 respondents), local governments (232 respondents), and stakeholders of cultural properties (190 respondents); ———, *National Survey Results of the Enjoyment and Management of Cultural Heritage* (Daejeon: Cultural Heritage Administration, 2010). p. 11.

vitalisation was given, 64.8% of respondents considered conservation more important.⁸¹ Based on these public responses, the Five-year plan set five fundamental aims: enhancing the right to cultural property enjoyment; enforcing cultural property protection and promoting its utilisation; pursuing sustainable development based on balancing development and conservation; devising rational regulation and enforcing infrastructure to protect private property rights; and raising Korea's cultural property profile in the world.⁸²

Meanwhile, the government started to devise the way of public participation in heritage policies. From 1998 to 2011, the number of designated cultural properties were dramatically increased from 7,315 to 11,413 and CHA's budget for cultural properties also radically increased, about four times from 139 billion KRW (77 million GBP) to 522.8 KRW (290 million GBP). The workforce of the CHA increased from 541 to 857 in the same period.⁸³ However, these developments were not enough to meet the increasing public demand for enjoying cultural heritage, following improvements in economic standards. As a result, the government sought to initiate public-private cooperation to sustain the proper use of cultural heritage, and the successful transfer of cultural heritage to the next generation. In November 2004, the CHA embarked on a 'One Heritage, One Keeper' campaign to promote voluntary conservation, management and utilisation of cultural heritage to the public. In the campaign, individuals, families and organisations were given the duty of constantly monitoring their areas' their cultural heritage conservation status.⁸⁴

The 'Act on the National Trust of Cultural Heritages and National Environment Assets' was passed in 2006 to support public-led administrative works to safeguard natural and cultural heritage. The National Trust of Korea (NTK) had been established in 2000 to manage valuable cultural resources by the public funds on the model of the UK National Trust. The 'Act on the National Trust' was the result of the activity and endeavours of the NTK. However, Korean bureaucracy complicated their good intentions. The act's second article stipulated the establishment of a new organisation,⁸⁵ so there are now three organisations called 'National

⁸¹ *Ibid.* p. 17.

⁸² _____ (2012b), p. 4.

⁸³ *Ibid.* p. 17.

⁸⁴ _____ (2012), pp. 80-84.

⁸⁵ Act on the National Trust of Cultural Heritages and National Environment Assets, Article 3 (Establishment of National Trust Corporation) [enacted on 24 March 2006, Regulation]; (1) The National Trust of Cultural Heritage

Trust': the NTK that is a NGO; the National Trust for Cultural Heritage (NTCH); and the National Nature Trust (NNT), which are quasi-governmental organisations under legal protection.⁸⁶ The existence of three 'National Trusts' is the consequence of a bureaucratic approach to the management of cultural and natural heritage, as the responsibility of the Ministry of Environment (ME) and the Cultural Heritage Administration (CHA), rather than a concern for the authenticity of cultural and natural heritage in a Korean context.⁸⁷

To widen people's right to enjoy cultural heritage, the CHA lifted the ban on public access to some significant cultural properties, for example, the Fortress Wall of Seoul around Bukaksan Mountain, Sinmumun Gate of Gyeongbokgung Palace, Gyeonghowru Belvedere, Secret Garden of Changdeokgung Palace, the Royal Tomb of Yeonsangun, and opened the Royal Palaces in the evening. The CHA also consolidated the long-term basis of its heritage policies by the establishment of the Cultural Heritage Conservation Science Centre (CHCSC), the International Information & Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), and a Natural Heritage Centre.

International cooperation was also increased in the new millennium. Gochang, Hwasun and Ganghwa Dolmen sites and the Gyeongju historic areas were listed as World Heritage Cultural

and the National Nature Trust shall be established to acquire, conserve and manage cultural heritage and natural environment assets, respectively; Korean Law Information Centre (<http://www.law.go.kr/>)

⁸⁶ Both NTCH and NNT pursue to be operated by the public funds. In 2011, NTCH had about 2,400 members and raised 3 billion KRW (1.7 million GBP) funds from members and organisations.

⁸⁷ "In 2006, the Ministry of Environment initiated the act according to the draft of the National Trust Act, which was commissioned by the NTK. During the time of preparation of the act, there were serious controversies between conservationists with interests in environmental and cultural heritage, and conflicts between the ME and the CHA about the main role of the National Trust activities. Finally, the National Trust organization was divided into two bodies. Basically NGOs or NPOs are stipulated in articles 32 and 97 of the Civil Law and their establishment and operation are controlled under the Act on the Establishment and Operation of Public-Service Corporation. Any NGO or NPO should obtain permission to establish as a foundation or a corporation aggregate from the one of 28 government bodies according to regulation of each body; for example, the NTK and the NTT were established by the Regulation on the Establishment and Supervision of Non-Profit Corporation under the auspices of the Ministry of Environment while the NTCH was founded by the Regulation on the Establishment and Supervision of Non-Profit Corporation under the auspices of the Ministry of Culture and Tourism and the Cultural Heritage Administration. These two bodies already appeared contradictory, as these organizations deal with same field, despite being separated into cultural and natural field. For example, the National Nature Trust initiated seven trust programmes; the Great Baekdu Mountains; Coastline; De-militarized Zone; the Jeju Island Gotjawal; Riversides and wetlands; Family Mountains and Community Forest; Rural village. However, some programmes of the NTK may be duplicated by the NTCH. It is natural that it is hard to clearly divide these organisations by the concepts of natural and cultural. The last two programmes of the NNT are mainly related to cultural heritage, with surrounding natural environments, and the concept of family mainly related to cultural heritage, with surrounding natural environments, and the concept of family mountains and community forest is already included in the concept of the rural village as a setting for village or cultural landscapes. It would not be necessary or possible to consider these concepts separately."; Sang-Jun Yoon (2009), p. 205.

Sites in 2000. The Royal tombs of the Joseon Dynasty, Hahoe and Yangdong historic villages and Namhansanseong fortress wall were listed in 2009, 2010, and 2014 respectively. In 2007, Jeju Volcanic Island and Lava Tubes became the first World Heritage Natural Sites. Unfortunately, there are no World Heritage Sites listed as cultural landscapes in Korea because the Western concept of cultural landscape as heritage has not been properly adopted in the Korean heritage field. As Korea's intangible cultural heritage came into the spotlight in international heritage discourse, 16 traditional practices, including rituals, plays, dances, epic chants, music, martial arts, cooking and building, have been listed by UNESCO as Intangible Cultural Heritage.⁸⁸ In 2008, Korea hosted the 'Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation (ICPRCP)' and was a member of UNESCO Executive Board from 2011 to 2015. Korea also contributed a 2.26% share of expenses to UNESCO in 2011, the 11th highest amongst UNESCO's members.⁸⁹ These activities are designed and expected to raise Korean cultural heritage profile in the world.

However, one catastrophic event shook the foundations of Korean heritage policy. In 2008, the No. 1 national treasure, Sungnyemun Gate, was completely destroyed by arson, leading inevitably to harsh criticism of its management. It had great impact not only because Sungnyemun Gate was the No. 1 national treasure, but also because the public saw the destruction as causing serious damage to their national identity. The major criticism within the heritage field, however, was of CHA's heritage policies emphasising practical utilisation of cultural heritage. The Gate had been opened to the public in 2006, when a square around it and new access roads had been built to facilitate public access; the changes had been a flagship project of the administration's new policy to familiarise people with their cultural heritage. When the gate was completely burnt down by an old man who was discontented with a land compensation deal with the government, the whole country, including the mass media and scholars, voiced concerns about insufficient cooperation and administration after planning, an ossified bureaucratic system, and a lack of research and experience (see Figure 5-8). The public believed that Sungnyemun Gate is the best of more than 300 national treasures because it was designated as No. 1. However, the number does not mean the best, only that this was the first item in the management's

⁸⁸ Jung-Pil Do (2009), pp. 406-411.

⁸⁹ Korean National Commission for UNESCO (<http://www.unesco.or.kr/>)

numbering system. So there were two years of heated discussion, re-examining the classification system of cultural properties, which led to a consensus that the term ‘cultural property (k. *munhwaje*) could not cover all kinds of cultural resource. The term ‘heritage (k. *yusan*) should be used instead, to safeguard all the cultural and natural resources valued in Korean cultural backgrounds.⁹⁰ The 2008 arson and subsequent two-year discussion form another turning point, requiring a new cultural heritage paradigm in Korea. The arson provided an opportunity for heritage agencies to devise comprehensive measures, including ‘nation’s stance in the management of cultural heritage’, ‘disaster prevention’, ‘repair and restoration of cultural heritage’ and ‘administrative and legislative systems in heritage policy’, to achieve a better balance between conservation and utilisation.⁹¹



Figure 5-8 Burning Sungnyemun Gate on 10 February 2008 (Source: Cultural Heritage Administration (2011b), p. 199); This news article published the next day of the arson accused the government of being development-oriented and showy administration (Source: Kyunghyang Simmun, ‘Desperate to Development. Are we civilised people?’ (11 February 2008); from: Naver News Library (<http://newslibrary.naver.com/>))

Development of Scenic Site Policies after the CPPA

The enactment of CPPA in 1962 formed a basis upon which Korea could accept modernised concepts of cultural property and establish legislative and administrative systems for its conservation, management and utilisation. The perceptions of bureaucrats and the public of

⁹⁰ This is the result of the interview with Prof. In-Gyu Lee, conducted in October 2011. He understood that from the 2008 arson the notion of ‘natural heritage’ could be widened in Korean heritage filed, which was also a turning point for raising awareness of the importance of conserving scenic sites as representative ‘natural heritage’.

⁹¹ Ran-Ky Kim, ‘The Fire at Sungnyemun and the New Direction of Cultural Heritage Policy’, in *Spring Symposium of Seoul Association for Public Administration* (Seoul National University, 2008), pp. 273-289 (pp. 275-276).

scenic sites has also significantly changed since 1962. Based on the social, political and economic backgrounds analysed above, this research now analyses the shifting concepts of scenic sites and the institutional and legislative approaches to them.

REINTERPRETATION OF SCENIC SITES ACCORDING TO THE ENACTMENT OF THE CPPA (1962-1970)

The establishment of the Bureau of Cultural Property Organisation (BCPO) on 2 October 1961 was followed on 10 January 1962 by the passing of the CPPA, leading to the re-designation of cultural properties declared during the period of Japanese occupation. 98 natural monuments were re-designated, but not the 56 which were located in North Korea or lost.⁹² There was not a single case of a scenic site before the passing of the CPPA, so there were also no re-designations. In North Korea, one ancient site-level scenic site and on scenic site-level natural monuments were re-designated as scenic sites during this period.

The CPPA enactment in 1962 brought the classification of scenic sites with historic sites and natural monuments into the classification, ‘monuments’, the list of which included, ‘shell mounds, ancient tombs, fortress ruins, old palace ruins, kiln sites, relic-containing strata, other historic sites and places of scenic beauty, and animals, plants, mineral of outstanding historic, artistic, academic and viewable values’. There were, though, no definition or specific designation standards for scenic sites.⁹³ Two years later, on 5 February 1964, designation standards were published in Article 6 of the Enforcement Regulations of CPPA. Despite the advance in Korean heritage policy brought by the enactment of the CPPA, not a single case of a scenic site was designated, compared to 117 national treasures, 400 treasures, 125 historic sites and 154 natural monuments.

The BCPO noticed this situation and paid the Korean Alpine Club (大韓山岳會) to identify and survey the most suitable places to be scenic sites: 100 candidate sites were reported. The head of the Third Subcommittee of the CPC, the decision-making body for natural monument and scenic site policies, was Professor Lee Min-Jae (1917-1990). He was a pioneer of the nature

⁹² Cultural Heritage Administration (2003), p. 57.

⁹³ Cultural Property Protection Act, Article 2 (Definitions) [enforced on 10 January 1962] [enacted on 10 January 1962]; Korean Law Information Centre (<http://www.law.go.kr/>)

conservation movement in Korea, and played a leading role in preparing the Declaration of Nature Conservation. He was also a prominent plant physiologist and enthusiastic mountaineer. His background affected the selection of four famous mountains and islands, including ‘Sogeuimgang Mountain in Cheonghakdong, Myeongju’, ‘Odesan Mountain in Pyeongchang’, ‘Haegeumgang Islands in Geoje’ and ‘Naejangsan Mountain in Jeongeup and Baekyangsan Mountain in Jangseong’, for the final choice as scenic sites. Only two sites, Mount Sogeuimgang (on 23 November 1970⁹⁴) and the Haegeumgang Islands were finally designated as scenic sites (see Figure 5-9).⁹⁵ On 28 March 1963, 3 historic and scenic sites, with similar characteristics to scenic sites, were re-designated from five ancient site-level scenic sites designated during the Japanese occupation. There were only two of this type by 1970.



Figure 5-9 (top-left) *Myeongju Cheonghakdong Sogeuimgang*, Scenic Site No. 1, in Gangneung-si (Source: photographed by the author on 23 Aug 2010); (bottom-left) *Haegeumgang Islands in Geoje*, Scenic Sites No. 2, Geoje-si (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>)); (right) This new article delivers news about the final candidate of Scenic Sites and who contributed the selection of these candidates (Source: Kyunghyang Sinmun, ‘Sogeuimgang Mountain, Odesan Mountain, Haegeumgang Islands and Naejangsan Mountain’ will be designated as Scenic Sites’, (8 July 1970); from: Naver News Library (<http://newslibrary.naver.com/>) (highlighted by the author)

⁹⁴ Republic of Korea, ‘Designation of Scenic Site’, Notification No. 1266 of Ministry of Culture and Education. Official Gazettes of Republic of Korea No. 5706 (23 November 1970), pp. 8-9; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>).

⁹⁵ Kyunghyang Sinmun, ‘Sogeuimgang Mountain, Odesan Mountain, Haegeumgang Islands and Naejangsan Mountain’ will be designated as Scenic Sites’, (8 July 1970) (Naver News Library (<http://newslibrary.naver.com/>); Cultural Heritage Administration (2011a), pp. 130-131.

Figure 5-10 shows two pages from an official gazette dated November 23, 1970. The left page (No. 130i) is titled '문화관광부고시제126호' and lists the first designated scenic site, 'Sogeuimgang Mountain in Cheonghaktong, Myeongju'. It includes a table with columns for site name, location, area, and landowner. The right page (No. 130z) is titled '문화관광부고시제126호' and provides a detailed list of 34 designated sites, including their names, locations, areas, and landowners. The gazette also includes a public notice section with specific regulations for the designated sites.

Figure 5-10 This is the first official gazette reporting the first designation of Scenic Sites, *Myeongju Cheonghaktong Sogeuimgang* in Gangneung-si. Unlike current official gazette, it only reported the name of Scenic Sites, and the information of landowners of the designated area (Source: Designation of Scenic Site. Notification No. 1266 of Ministry of Culture and Education. Official Gazettes of Republic of Korea No. 5706. 23 November 1970, pp. 8-9; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>)).

THE CRISIS OF SCENIC SITE POLICIES (1970-1999)

Starting with the designation of Sogeuimgang Mountain in Cheonghaktong, Myeongju in 1970, seven scenic sites had been designated by 199. Amongst the heritage type ‘monuments’, 34 natural monuments and 81 historic sites had been designated during the same period, but not a single case was reported of historic and scenic sites. Amongst the seven scenic sites, four are valued for their pristine natural landscapes⁹⁶ while three had mixed characteristics of outstanding landscape in combination with a cultural background as Buddhist temple complexes⁹⁷. Although ‘mixed’ landscapes were designated and maintained, these sites were only committed to the preservation of natural features, and the government officials in charge had a lack of humanistic contemplation in regard to the sites; moreover, there was almost no governmental support for them.⁹⁸ Dumujin Coast of Baengnyeongdo Island, Ongji was designated in 1997, followed by

⁹⁶ Sogeuimgang Mountain in Cheonghaktong, Myeongju, Scenic Sites No. 1, designated in 1970; Haegeumgang Islets in Geoje, Scenic Site No.2 designated in 1971; Gugyedeung Pebble Beach in Jeongdo-ri, Wando, Scenic Sites No. 3 designated in 1972; Sangbaekdo and Habaekdo Islands in Yeosu, Scenic Sites No. 7, designated in 1979

⁹⁷ Daedunsan Mountain and Surroundings in Haenam, Scenic Site No. 4 designated in 1975, lifted in 1998; Songgwangsa and Seonamsa Temples and Surroundings in Seungju, Scenic Site No. 5, designated in 1975, lifted in 1998; Buryeongsagyegok Valley and Surroundings in Uljin, Scenic Sites No. 6 designated in 1979

⁹⁸ Wi-Su Lee, 'The Present and Future of Korea's Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 292-320 (p. 311).

Sea-split Path in 2000. There has been criticism of these designations, which only highlighted distinctive geographical features and nature phenomena rather than other cultural or historical matters.

Scenic sites No. 4 ‘Daedunsan Mountain and Surroundings in Haenam’, and No. 5, ‘Songgwangsa and Seonamsa Temples and Surroundings in Seungju’, were designated as scenic sites on 2 September 1975 as they were ‘famous scenic places covering famous Buddhist temples and historic remains.’ However their designations and names were changed on 23 December 1998, as historic and scenic site No. 8, ‘Songgwangsa and Seonamsa Temples in Jogyesan Mountain’, and historic and scenic site No. 9, ‘Daedunsan Mountain and Daeheungsa Temple’ (see Figure 5-11). According to the Designation Notice in South Korean’s official gazette, ‘[they are] mixed heritage combined with natural and cultural heritage, so they have similar characteristic to the type of Historic and Scenic Sites, such as Bulguksa Temple Area in Gyeongju (Historic and Scenic Sites No. 1 in 1963), Beopjusa Temple Area in Songnisan Mountain (Historic and Scenic Sites No. 4 in 1966) and Haeinsa Temple Area in Gayasan Mountain (Historic and Scenic Sites No. 5 in 1966). These re-designations, therefore, were intended to accommodate conservation and management of the sites.’⁹⁹ The notion of scenic sites has been developed to support the concept of ‘natural heritage’, in accordance with necessary approaches for preserving natural environments.

While eight sites were proclaimed and two removed from the list by 1999, other types of cultural properties under the same category of ‘monuments’ were actively designated: ‘Garden Site in Yonggang-dong, Gyeongju’ was designated as No. 419 historic site on 29 December 1999, and ‘Natural Habitat of Water Spiders in Eundae-ri, Yeoncheon’ was designated as No. 412 natural monuments on 18 September 1999. Scenic Sites were undervalued and neglected in Korean cultural heritage administration until the new millennium began.

⁹⁹ Republic of Korea, ‘Designation of Historic Sites’, Notification No. 1998-60 of Ministry of Culture and Education. Official Gazettes of Republic of Korea No. 14089 (23 December 1998), pp. 16-17; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>).

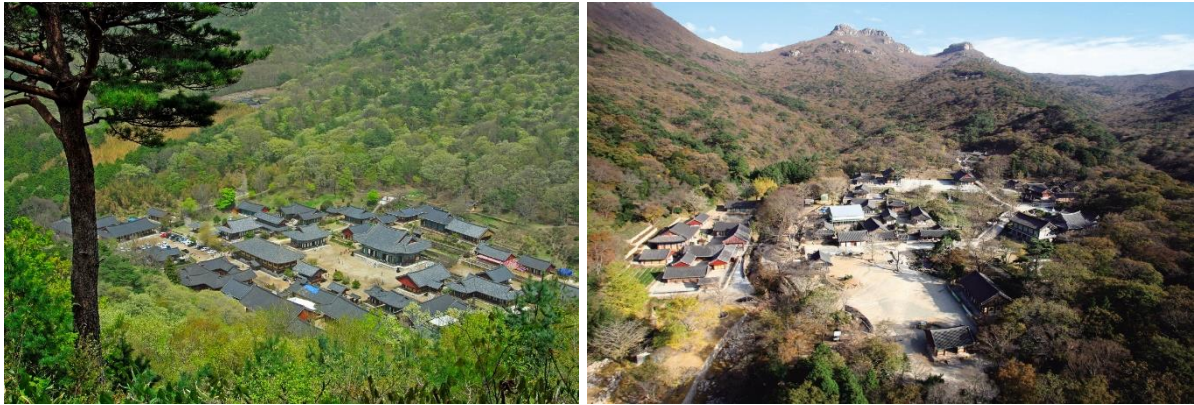


Figure 5-11 (left) Songgwangsa and Seonamsa Temples in Jogyesan Mountain, Historic and Scenic Site No. 8 (designated in 1998, re-designated to Scenic Site No. 65 in 2009), in Suncheon-si (right) Daedunsan Mountain and Daeheungsa Temple, Historic and Scenic Site No. 9 (designated in 1998, re-designated to Historic Site No. 508 in 2009) in Haenam-gun (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

SHIFTING IDEAS IN SCENIC SITES SYSTEM (2000-2006)

Noticeable efforts to designate scenic sites started from 2000 helped by the change, dating back to the 1980s, from ‘spot-based conservation’ to ‘area-based conservation’ In 1999 the BCPO was restructured as an independent office, the Cultural Heritage Administration (CHA), while the economic downturn which prompted the 1997 IMF relief loan brought an increased demand in domestic rather than overseas tourism. These changes drew attention to the potential of scenic sites as resources for tourism.

Since then there has been greater pressure on Korea’s beautiful attractions. Unfortunately, the CHA’s awareness of the potential value of scenic sites and their administrative system for conserving and utilising them were not sufficient to meet these burgeoning interests. The CHA has acknowledged that the number of designated scenic sites was much lower than in other countries with similar systems.¹⁰⁰ Compared to Japanese and Chinese sites, which protect various types of landscapes, all seven Korean sites designated by 2000 were limited to the areas of outstanding natural beauty, and in the case of large natural beauty areas, they were described as ‘natural reserves’, a kind of natural monument. Ultimately, these scenic sites were not so much scenic sites as natural monuments, and efforts to find candidate sites for scenic site status hardly proceeded.¹⁰¹

¹⁰⁰ By 2000, there were 7 items of Scenic Sites in South Korea, 304 items of Scenic Sites (or Places of Scenic Beauty) in Japan, and 119 items of Scenic Sites (or Scenic and Historic Interest Area) in China.

¹⁰¹ This is the result of the interview with Prof. Hak-Beom Kim, conducted in September 2010.

In order to deal with the criticism of the CHA's passive attitude, a 'Scenic Site Resource Survey' was initiated in 2001, to identify and list scenic sites resources around South Korea. Armed with this basic survey, the CHA tried to address the most effective ways of protecting these sites, and to increase the number of designations to the list.¹⁰² According to Professor Ahn Bong-Won,¹⁰³ who was the leader of the survey and a member of the Natural Monument Subcommittee of the CPC, it found 2,563 scenic site resources across South Korea, and classified them into grades, including 824 cases at A level, 979 cases at B level and 760 cases at C or a lower level.¹⁰⁴ In March 2002, the CHA established the 'Natural Monument Division' as a single subordinate body in charge of the overall management of natural monuments and scenic sites. Although this department was focused on natural heritage, the investigation and designation of scenic site resources could be managed systematically from this point. Since 2002, five to six sites first recognised in the survey have been selected for investigation by the 'Academic Investigation for the Designation of Scenic Sites.' These investigations have been conducted by the academic researchers who won the bid for the right to conduct the investigation. Scenic sites resources regarded as having enough heritage value to be designated have been recommended as candidate sites to the CHA. The CHA also embarked on 'Heritage Resource Investigations of Village Groves', through which those of outstanding academic and landscape value were designated as scenic sites.¹⁰⁵ In a further development dating from 2003, the CHA listed 'Samgaksan Mountain' and three other sites as scenic sites on 31 October 2003, two more in 2004, another three in 2005 and four more in 2006 (see Figure 5-12). This is not only a sign of increasing national interest in scenic sites, but shows that the CHA has participated in promoting their professional administration more actively since 2003.

¹⁰² Cultural Heritage Administration, *Survey Report for Scenic Site Resources* (Daejeon: Cultural Heritage Administration, 2001), p. 3.

¹⁰³ Emeritus Professor Ahn Bongwon was a Professor of Department of Landscape at Kyunghee University in South Korea. In 1983, he started to serve for the CHA as a consultant on landscaping in the heritage restoration and conservation, and was appointed as a member of the Natural Monument Subcommittee in the CPC in 1987, and served to 2003. In 2008, he won the 'Silver Crown of the Order of Culture Merit' from the President of Korea for his contributions to the heritage field.

¹⁰⁴ Cultural Heritage Administration, *50 Year History of the Cultural Heritage Administration: The Volume of Appendix* (Daejeon: Cultural Heritage Administration, 2011b), pp. 830-832.

¹⁰⁵ Amongst surveyed village groves around South Korea, Seonmongdae Pavilion and Surroundings in Yecheon (Scenic Sites No. 19, designated in 2006) and Beopseongjin Wooded Fort in Yeonggwang (Scenic Sites No. 22, designated in 2007) were designated in this period; Cultural Heritage Administration, *Report of Resources Investigation Research of Maulsup Heritage in Gangwon-Do, Gyeongsanbook-Do and Gyeongsangnam-Do*, (Daejeon: Cultural Heritage Administration, 2003).



Figure 5-12 (left) Eorayeon River Valley and Surroundings in Yeongwol, Scenic Site No. 14 (designated in 2004); (right) Seonmongdae Pavilion and Surroundings in Yecheon, Scenic Site No. 19 (designated in 2006) (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

Since 2003, the greater number of sites and better understanding demands to revise the ideas governing scenic sites. The CHA began work on the conceptual and designation standards of scenic sites, which had defined in the CPPA, including the revision of the relevant laws. This helped to widen the classification of scenic sites from places of natural beauty to include those with great landscape value in which people live and carry out cultural activities.

Japan had already diversified their list of designated scenic sites by this time, including various landscape features in their designation standards, including old gardens, parks and even man-made bridges. That 200 of 360 Japanese scenic sites were old gardens had pivotal implications for South Korea, leading change in its scenic site designations.¹⁰⁶ The Natural Monument Division of the CHA outsourced academic research from private research institutes, most led by landscape architects. There were 14 research projects between 2006 and 2010 (see Table 5-3) which were conducted on the basis of the 2001 ‘Scenic Site Resource Survey’, which had found 2,563 scenic sites resources across South Korea. 12 out of the 14 focused on preparing grounds to support an increase in the number of listings by gathering documents and field surveys, rather than dealing with theoretical issues relating to conservation or use of the sites after designation.

¹⁰⁶ Hak-Beom Kim, 'Expansion Schemes of Designating Scenic Sites', in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 100-129. (p. 101) (added and revised by the author).

Table 5-3 Academic investigations for designating Scenic Sites (2006-2010)

Year	Name of Projects	Contents	Period of Research	Research Organisation	Application of Research Results	Value-based
2006	A Study for Re-Classifying <i>Wonji</i> as Designation Type of Cultural Properties	Analysis of 12 Historic Sites according to natural and cultural environments, and landscape features. Results were used for Re-classification.	23.10.2006-22.12.2006	University-Industry Cooperation of Sangmyung University	Improvement measures for the Designation Standards of Historic Sites, and Scenic Sites, which would be used for the Re-classification	Survey for Re-Classification and Designation
	1 st Academic Investigation of Traditional Scenic sites: <i>Dongcheon</i> and <i>Gugok</i>	Field and document surveys for traditional Scenic Sites, focused on <i>Dongcheon</i> (Grotto-Heaven) and <i>Gugok</i> (Nine bends), to present supportive reasons for designation.	24.04.2006-22.12.2006	Institute of Gyeongnam Culture	Field survey for 13 sites including Seonyu Gugok (Nine Bends of Seonyu Valley in Mungyeong), to designate Scenic Sites	○
	5 th Academic Investigation for the Designation of Scenic Sites	Field survey and evaluation of scenic site resources for designation- <i>Gwandong Palgyeong</i> (Eight Scenes in Gangwon Province) and <i>Binggae Palgyeong</i> (Eight Scenes of the Cold Stream in Uiseong)	02.05.2006-01.12.2006	Research Institute of Cultural Heritage and Environment	Field survey on 5 sites including <i>Cheongganjeong</i> Pavilion to promote Scenic Site designation	○
2007	A Detailed Survey for Designating Outstanding Scenic Site Resources	Field survey and evaluation of Scenic Site Designation	29.01.2007-28.10.2007	Korea Institute of Traditional Landscape Architecture	Promoting designation of Scenic Sites	○
	2007 Academic Investigation of Traditional Scenic sites: <i>Dongcheon</i> and <i>Gugok</i>	Field and document surveys for traditional Scenic Sites, focused on <i>Dongcheon</i> and <i>Gugok</i> , to present supportive reasons for designation	16.02.2007-15.12.2007	Institute of Gyeongnam Culture	Promoting designation of Scenic Sites	○
	A Detailed Survey for Designating Outstanding Scenic Site Resources in Gangwon Province	Investigations and evaluations of 61 items of A and B rank scenic site resources in Gangwon Province	27.09.2007-26.12.2007	Korea Institute of Traditional Landscape Architecture	Promoting designation of Scenic Sites	○
	2 nd Academic Investigation of Traditional Scenic sites: <i>Dongcheon</i> and <i>Gugok</i>	Field and document surveys for traditional Scenic Sites, focused on <i>Dongcheon</i> and <i>Gugok</i> , to present supportive reasons for designation.	15.01.2007-14.02.2007	Institute of Gyeongnam Culture	Promoting designation of Scenic Sites	○
2008	2008 Detailed Survey for Designating Outstanding Scenic Site Resources	Investigations of 94 items of A and B rank scenic site resources in Gwangju Metropolitan City, North Jeolla and South Jeolla Provinces	10.03.2008-10.12.2008	Association for Protection of Natural Heritage	Significant sites defined by the investigation were designated as Scenic Sites.	○
	2008 Academic Investigation of Traditional Scenic sites: <i>Dongcheon</i> and <i>Gugok</i>	Resource investigation of <i>Dongcheon</i> and <i>Gugok</i> in Gyeonggi, Gangwon and Chungcheong Provinces	10.03.2008-10.12.2008	University-Industry Cooperation of Gyeongsang National University	Significant sites defined by the investigation of 32 items of <i>Dongcheon</i> <i>Gugok</i> were designated as Scenic Sites.	○

Year	Name of Projects	Contents	Period of Research	Research Organisation	Application of Research Results	Value-based
	A Study for Re-Classifying Historic and Scenic Sites as Designation Type of Cultural Properties	Research for re-classifying 10 items of Historic and Scenic Sites	18.09.2008-22.12.2008	Korea National University of Cultural Heritage	Reclassification of 10 items of Historic and Scenic Sites to Historic Sites and Scenic Sites	Survey for Re-Classification and Designation
2009	2009 Detailed Survey for Designating Outstanding Scenic Site Resources	Investigation of 104 Grade A and B Scenic Site resources in North and South Gyeongsang Provinces	25.02.2009-22.11.2009	Association for Protection of Natural Heritage	Significant sites defined by the investigation were designated as Scenic Sites.	○
	2009 Survey for Designating Byeolseo Resources in Korea	Investigation of 175 <i>Byeolseo</i> (retreat villas) gardens in North Gyeongsang Province	25.02.2009-23.10.2009	University-Industry Cooperation of Sangmyung University	Significant <i>Byeolseo</i> gardens defined by the investigation were designated as Scenic Sites.	○
2010	2010 Detailed Survey for Designating Outstanding Scenic Site Resources	Detailed Survey of Scenic Site resources in Seoul, Gyeonggi Province, Incheon-si, Jeju Province	22.03.2010-14.08.2010	Association for Protection of Natural Heritage	Significant resources by the detailed survey were designated as Scenic Sites.	○
	2010 Survey for Designating <i>Byeolseo</i> Resources in Korea	Investigations of 118 pavilions in South Gyeongsang, North Jeolla and South Jeolla Provinces	08.03.2010-02.11.2010	University-Industry Cooperation of Yonsei University	Significant <i>Byeolseo</i> resources defined by the investigation were designated as Scenic Sites.	○

(Source: Seung-Hong Ahn (2012), pp. 89-90) (adapted by the author)

REVITALISATION OF DESIGNATION BY REVISION OF THE DESIGNATION STANDARD (2007-PRESENT)

On 29 August 2007, the CHA laid out a complete revision of the designation standards for state-designated scenic sites in an amendment to the Enforcement Regulation of the CPPA. By this revised standard, scenic sites gained a legal basis for the inclusion not only of sites with outstanding natural landscape, but also historic and cultural sites, those of scenic value in which people live and carry out cultural activities. Under this revised standard, traditional gardens, legendary places, *Nu* (pavilions), *Jeong* (belvederes) and *Dae* (terraces) which had previously been designated as historic sites could now be reclassified as scenic sites. Traditional places of scenic beauty or attractions, for example *Dongcheon* (Grotto-Heaven, *c. dongtian*), *Palgyeong* (Eight Scenes) and *Gugok* (Nine Bends), could be listed on the basis of this standard, as could landscapes associated with traditional livelihoods, like old well-trodden paths, reservoirs, farmlands and embankment, which could be listed as ‘conventional agriculture’ scenic sites.¹⁰⁷

¹⁰⁷ The ‘conventional agriculture’ could be defined that “among the patterns of awareness, behaviour, and techniques in agriculture, the native and typical thoughts, crafts, and sense of values improved for the innate environmental and agricultural conditions to be timely succeeded to future generations.”; Ja-Ock Guh, ‘Up-to-Date Significance of Korean Conventional Agriculture’, *Study of Agricultural History*, 8/3 (2009), pp. 157-207 (p. 157).

This broadening the listing focus from natural heritage to mixed heritage, adding traditional attractions from which Korean *Shan-shui* culture had been born, and traditional industrial landscapes that had been a part of Korean ancestors' lives and which captured elements of their traditional agricultural and fishing activities.¹⁰⁸

In particular, the revision of the standard recognised gardens as heritage. This was the result of a particular research project, 'A Study for Re-Classifying *Wonji* (garden-pond: 園池) as Designation Type of Cultural Properties',¹⁰⁹ which reappraised 17 traditional gardens previously designated as historic sites, of which five were now re-designated as scenic sites¹¹⁰ (see Table 5-4 and Figure 5-13). The CHA's report announcing the re-designation said that 'amongst garden heritage, seven *Wonji* (gardens) heritage, having been evaluated as *Wonji* meeting the concept of a 'site' possessing high academic and historic values will be maintained as historic sites. The remaining seven gardens, *Wonrim* (woodland gardens) and *Dongcheon* (Grotto-Heaven), which maximise landscape values characterised by the surrounding natural landscape, are re-classified as scenic sites.¹¹¹ This re-classification gave momentum to the recognition of traditional gardens as scenic sites, and took traditional gardens one step further from a preservation-oriented approach towards the utilisation of their landscape value. In addition, the re-classification became the turning point of the diversification of scenic site resources. Since 2007, well-known mountains, *Nu* (pavilions), *Jeong* (belvederes) and *Dae* (terraces), Buddhist temple sites, legendary places, and places formed by Korean traditional livelihoods such as old paths and terraced rice fields, fishing spots, reservoirs, and salt fields have been designated as scenic sites (see Figure 5-14).¹¹²

¹⁰⁸ Wi-Su Lee (2009), p. 311; Young-Yi Lee, Jin-Hee Lee, Hyoung-Dae Kim, and Jae-Keun Lee, 'A Study on the Traditional Industrial Landscape Valued as Scenic Site: With the Focus on Daranginon, Dok-Sal, Saltern', *Journal of Korean Institute of Traditional Landscape Architecture*, 30/2 (2012), pp. 14-27.

¹⁰⁹ Cultural Heritage Administration, *A Study for Re-Classifying Wonji as Designation Type of Cultural Properties* (Daejeon: Cultural Heritage Administration, 2006).

¹¹⁰ Republic of Korea, 'Designation and Name Change of the State-designated Scenic Sites', Notification No. 2007-287 of the CHA. Official Gazettes of Republic of Korea No. 16628 (14 November 2011), pp. 282-301; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

¹¹¹ Cultural Heritage Administration, '5 Items of Garden Heritage are Re-classified from Historic Sites to Scenic Sites', (Daejeon: Cultural Heritage Administration, 2007); http://www.cha.go.kr/newsBbz/selectNewsBbzView.do;jsessionid=o5ckfxeRjiTZ1Wy0Uik1fPxFTZiJLJqKuaAOpim6fefknoqaSozWeyzzv4O88yLk?newsItemId=155255075§ionId=b_sec_1&pageIndex=298&pageUnit=10&strWhere=&strValue=&sdate=&edate=&category=&mn=NS_01_10

¹¹² ——— (2011b), pp. 831-832.

Table 5-4 Re-classification of traditional gardens from Historic Sites to Scenic Sites

Historic Site No.	Name of Cultural Property	Designated Date	Re-designated Date	Re-designation
303	Gwanghalluwon Garden	20.07.1983	08.01.2008	Scenic Site No. 33
304	Soswaewon Garden in Damyang	20.07.1983	02.05.2008	Scenic Site No. 40
368	Historic Site of Yun Seon-do on Bogildo Island	11.01.1992	08.01.2008	Scenic Site No. 34 [Yun Seon-do's Garden on Bogildo Island]
378	Seongnagwon Garden	23.12.1992	08.01.2008	Scenic Site No. 35
462	Historic Site of Baekseokdongcheon Fairyland in Buam-dong, Seoul	25.03.2005	08.01.2008	Scenic Site No. 36 [Baekseokdongcheon Fairyland in Buam-dong, Seoul]

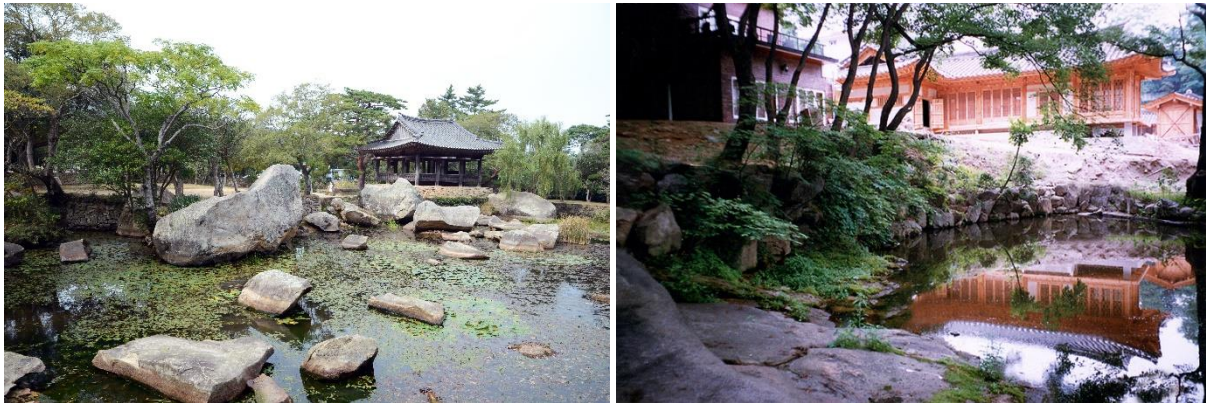


Figure 5-13 (left) Yun Seon-do's Garden on Bogildo Island, Scenic Sites No. 34 (Source: photographed by the author in October 2011); (right) Soswaewon Garden in Damyang, Scenic Site No. 40 (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

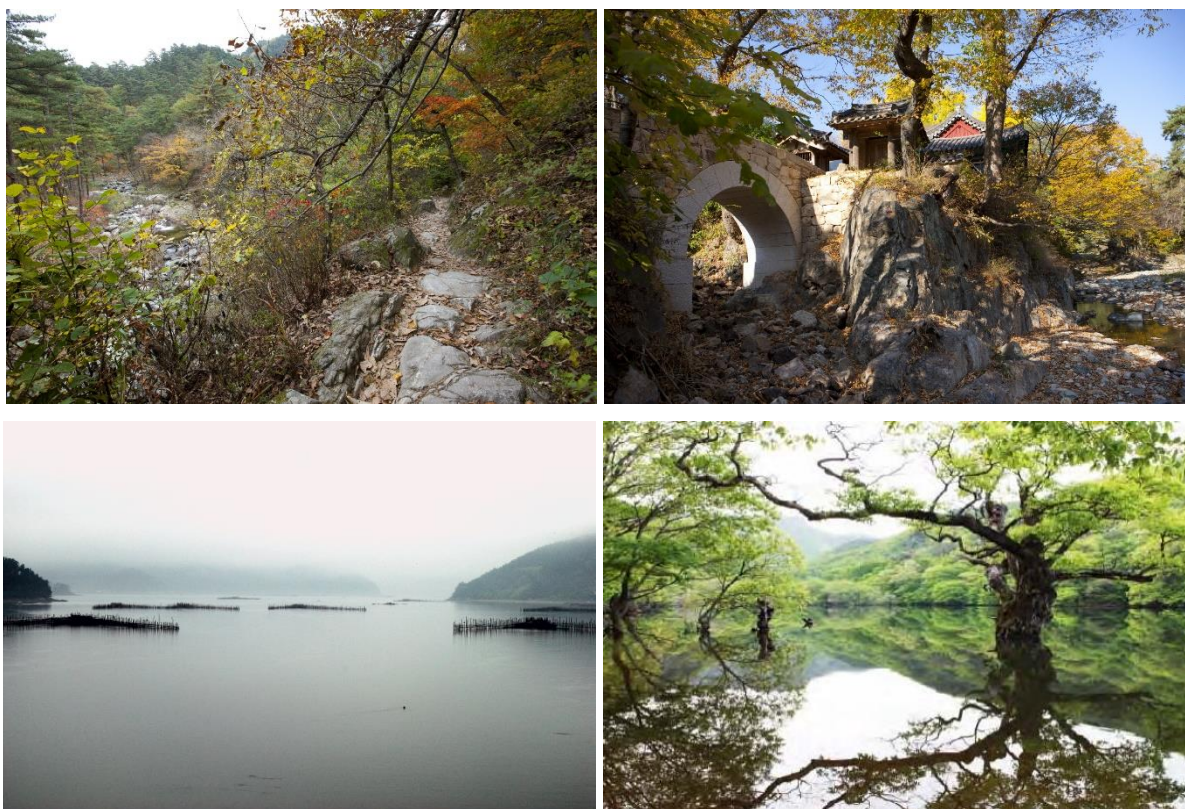


Figure 5-14 (top-left) Old Road of Daegwallyeong Pass, Scenic Sites No. 74; (top-right) Yonggyejeong Pavilion and Deokdongsup Forest in Pohang, Scenic Sites No. 81; (bottom-left) Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait, Namhae, Scenic Site No. 71; (bottom-right) Jusanji Reservoir in Cheongsong, Scenic Site No. 105 (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

The rate at which scenic sites were listed, previously three or four items each year after 2003, increased significantly after the revision of the Designation Standard in 2007. There were 11 designations in 2007, 21 in 2008 and 16 in 2009 (see Figure 5-16). A ‘Study on the Reclassification of Designated Cultural Properties’¹¹³ gave momentum to the process of change: the CHA made a decision to remove the category of ‘historic and scenic site’, which had existed since 1963. Ten sites were de-listed in December 2009, of which seven were re-designated as scenic sites for the value of their landscape’s harmony with cultural factors (see Table 5-5 and Figure 5-15).¹¹⁴ Through these two kinds of re-designation, scenic sites became an independent type of cultural property in their concept, and objects for conservation, management and utilisation.

¹¹³ _____ (2008).

¹¹⁴ Republic of Korea, ‘Designation of the State-designated Scenic Sites and the Cancellation of Historic and Scenic Sites’, Notification No. 2009-107 of the CHA. Official Gazettes of Republic of Korea No. 17149 (9 December 2009), p. 320; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

Table 5-5 Re-designation from Historic and Scenic Sites to Historic Sites and Scenic Sites in 2009

No.	Name of Cultural Property	Designated Date	De-designated Date	Re-designation
1	Bulguksa Temple in Gyeongju	28.03.1963	21.12.2009	Historic Site No. 502 [Bulguksa Temple in Gyeongju]
2	Royal Tomb of king Naemul, Gyerim Forest and Wolseong Fortress Site	28.03.1963	21.12.2009	Designation lifted
3	Residence with Pavilion of Gwonchungjae	28.03.1963	09.12.2009	Scenic Site No. 60 [Cheongamjeong Pavilion and Seokcheongyegok Valley in Bonghwa]
4	Beopjusa Temple in Songnisan Mountain	24.06.1966	21.12.2009	Historic Site No. 503 [Beopjusa Temple in Boeun]; Scenic Site No. 61 [Beopjusa Temple and Surroundings in Songnisan Mountain]
5	Haeinsa Temple in Gayasan Mountain	24.06.1966	21.12.2009	Historic Site No. 504 [Haeinsa Temple in Hapcheon]; Scenic Site No. 62 [Haeinsa Temple and Surroundings in Gayasan Mountain]
6	Gudeulla Village in Buyeo	06.12.1984	09.12.2009	Scenic Site No. 63 [Gudeurae Ferry and Surroundings in Buyeo]
7	Hwaeomsa Temple in Jirisan Mountain	23.12.1998	21.12.2009	Historic Site No. 505 [Hwaeomsa Temple in Gurye]; Scenic Site No. 64 [Hwaeomsa Temple and Surroundings in Jirisan Mountain]
8	Songgwangsa and Seonamsa Temples in Jogyesan Mountain	23.12.1998	21.12.2009	Historic Site No. 506 [Songgwangsa Temple in Suncheon] & 507 [Seonamsa Temple in Suncheon]; Scenic Site No. 65 [Songgwangsa and Seonamsa Temples in Jogyesan Mountain]
9	Daedunsan Mountain and Daeheungsa Temple	23.12.1998	21.12.2009	Historic Site No. 508 [Daeheungsa Temple in Haenam]; Scenic Site No. 66 [Daeheungsa Temple and Surroundings in Duryunsan Mountain]
10	Baegaksan Mountain of Seoul	02.04.2007	09.12.2009	Scenic Site No. 67 [Baegaksan Mountain in Seoul]



Figure 5-15 (left) Hwaeomsa Temple and Surroundings in Jirisan Mountain, Scenic Site No. 64 (right) Baegaksan Mountain in Seoul, Scenic Site No. 67 (Source: Cultural Heritage Administration of Korea (<http://www.cha.go.kr/>))

CURRENT STATE OF SCENIC SITES

Distribution

The level of designation activity established in 2007 continues (see Figure 5-16). By April 2014, there were 107 designated sites in South Korea. In terms of regional distribution, Gangwon Province has 25 designated sites, followed by 17 in South Jeolla province. There are 15 and 12 sites in North and South Gyeongsang provinces respectively. North Chungcheong province and Jeju province have nine designated sites each, and four are located in Gyeonggi province. Seoul and South Chungcheong province both have three sites. The second largest city, Busan Metropolitan city, has two, and Incheon and Gwangju Metropolitan cities have just one site each. There has not yet been a listing in Daegu, Daejeon or Ulsan Metropolitan cities (see Figure 5-17). The area of all the designated sites is 217,207,786m², which amounts to about 0.22 % of South Korean territory. Analysing the regional distribution, the majority are located in the mountains, coastlines and islands, where superb natural and traditional landscapes are well maintained, compared to those of the large cities.

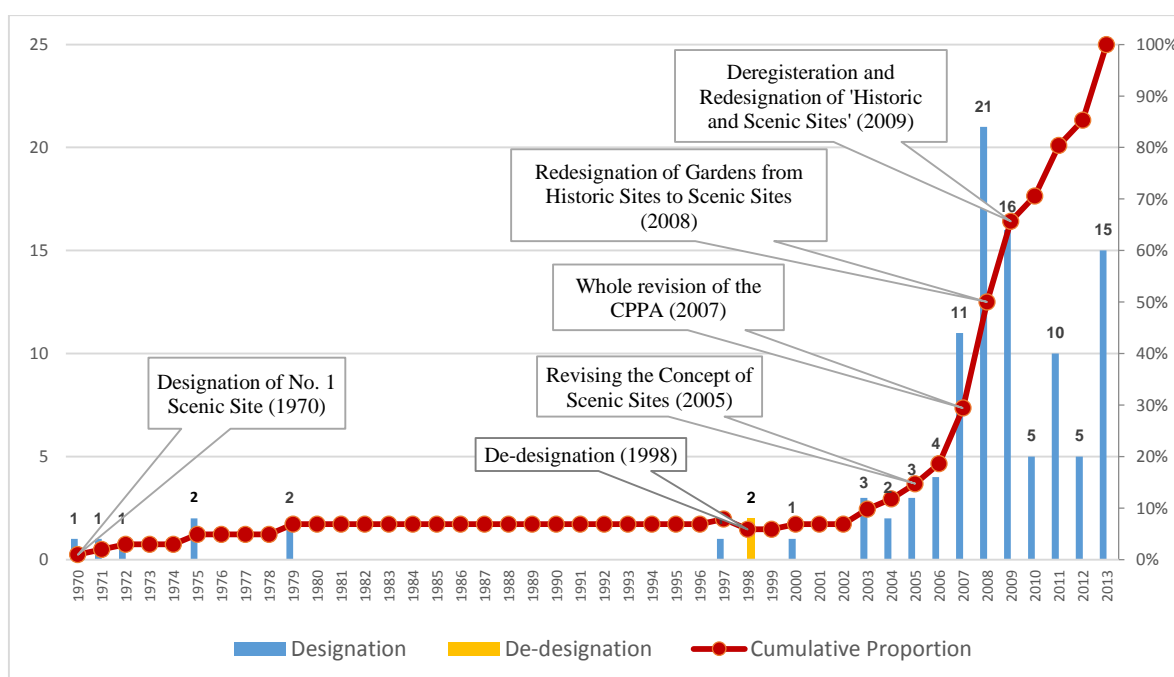


Figure 5-16 Designating Trend and Main Events of Scenic Sites from 1970 to 2013

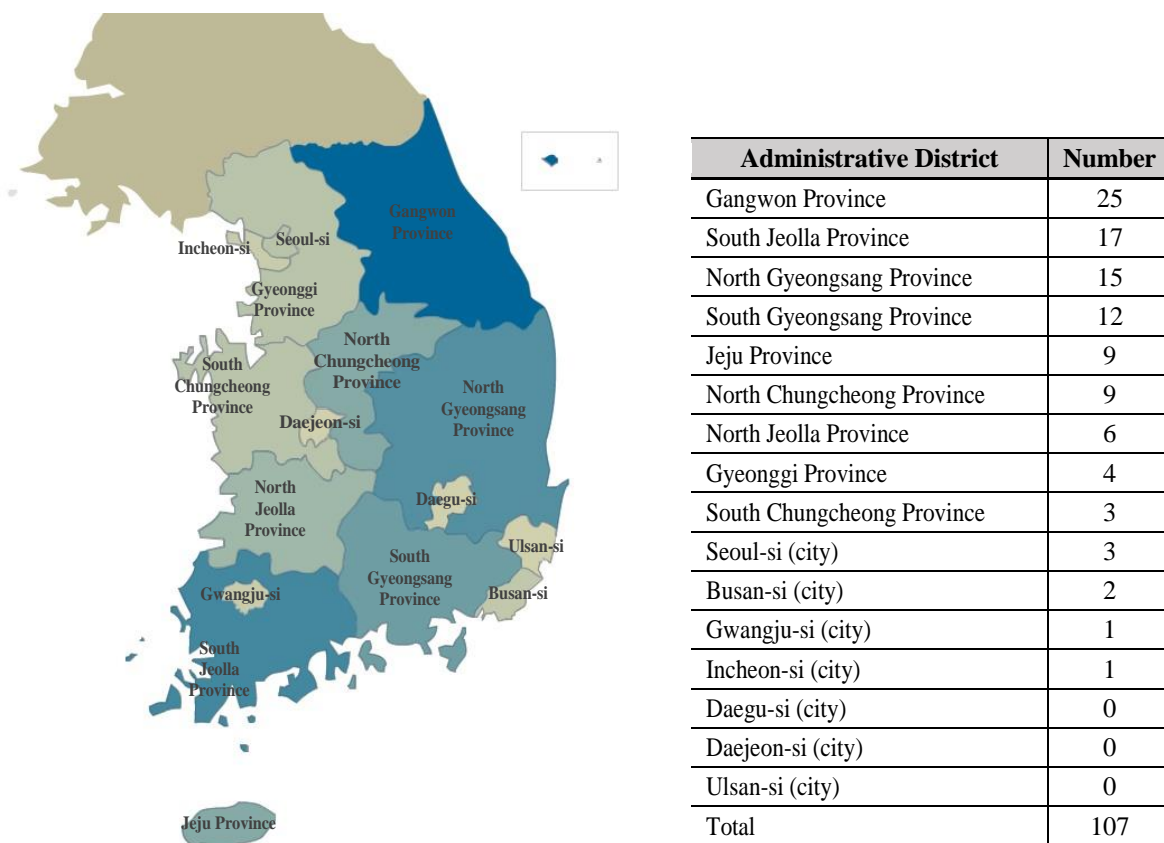


Figure 5-17 Distribution of Scenic Sites in Korea (Source: Cultural Heritage Administration, Cultural Heritage GIS Service: <http://gis-heritage.go.kr/>) (revised by the author)

Public awareness

Public awareness of the state-designated scenic sites has not been thoroughly studied. However, considering the low resistance of stakeholders to the listing of sites, unlike the situation with other types of cultural property, it is probably very positive: presumably the label of ‘scenic site’ gives good brand value to tourist attractions. The public image of scenic sites is that they are primarily tourist resources, which appears to mitigate the anxiety caused by regulations limiting the private property rights of local residents.¹¹⁵

Public awareness of scenic sites is quite low compared to their awareness of other types of cultural properties. According to the survey by the CHA in 2010, 38.7% of Koreans acknowledge scenic sites as state-designated cultural properties,¹¹⁶ quite a high figure. However, judging from

¹¹⁵ Wi-Su Lee (2009), p. 313.

¹¹⁶ The CHA with Korea Gallup and Hannam University conducted national survey about public awareness and administrative systems of cultural heritage in Korea. Three groups of respondents joined this survey: public (1,500

the fact that 31.1% of 1,500 respondents say they are interested in cultural properties, and Koreans generally visit heritage sites at least 3.71 times in a year for relaxation and tourism (44.8%), historical experience (23.9%), and educational purposes (23.9%),¹¹⁷ the sites cannot fully fulfil their potential as heritage resources. These figures stand in contrast to those for public awareness of other cultural properties: 94.9% for national treasures, 73.5% for treasures and 59.4% for natural monuments.¹¹⁸ After the economic crisis in 1997, more and more families changed to a nuclear (as opposed to the old extended) model, and individualistic tendencies have accelerated. This social atmosphere, together with improved living standards since the five-day week system was introduced in July 2004, has brought an increase in the level of domestic tourism. The tourism industry which used to focus on pleasure-seeking group travels, has had to improve the quality of their offer by changing their tactics, to more and more eco- and family-friendly tourism for the purpose of exploration of history, culture and nature.¹¹⁹ Scenic sites which embody Korea's distinctive landscapes and cultural discourses, have great value in respect of this heightened demand.

Administrative Structure and Human Resources for Scenic Sites

National government level

The Korean administrative system and human resources for scenic sites have structural weaknesses. The CHA, which is an affiliate of the Ministry of Culture, Sports and Tourism (MCST), consists of four Bureaus, 19 Divisions and 25 affiliate organisations with 833 employees (266 in CHA and 572 in affiliate organisation) as of 2010.¹²⁰ Under the 'Heritage

respondents), local governments (232 respondents), and stakeholders of cultural properties (190 respondents); Cultural Heritage Administration (2010), p. 11.

¹¹⁷ Ibid. p. 13.

¹¹⁸ Ibid. p. 11.

¹¹⁹ Wi-Su Lee (2009), p. 316.

¹²⁰ There are 4 Bureaus and 18 Divisions in CHA, which are classified by their objects for conservation, and administrative works regarding heritage policy.

- the Director General for Planning & Coordination: the Planning & Budget Officer, the Administrative Management Officer, the Regulatory and Legal Affairs Team, the Archive and IT Team
- the Heritage Policy Bureau: the General Policy Division, the Intangible Cultural Heritage Division, the Archeological Policy Division, the Cultural Heritage Risk Management Division
- the Heritage Conservation Bureau: the Conservation Policy Division, the Tangible Cultural Heritage Division, **the Natural Monument Division**, the Preservation Technology Division
- the Heritage Promotion Bureau: the Promotion Policy Division, the Royal Palaces & Tombs Division, the International Affairs Division, and the Modern Cultural Heritage Division
- the General Services Division

; Cultural Heritage Administration, *Cultural Heritage Administration* (Daejeon: Cultural Heritage Administration, 2011), p. 7.

Conservation Bureau', the 'Natural Monument Division' handles natural monuments and scenic sites. In the natural monument division there are four teams, animal, plant, topography and geology, as well as scenic site teams. Apart from the scenic sites, all these are dealt with under the CPPA as natural monuments, so the scenic site team, which has only a deputy director and one officer, is in charge of all administrative work for conserving, managing and utilising scenic sites. Although the sites are a significant and independent kind of cultural property, the administrative structure and resources to support them are insufficient. Before 2000, when works regarding scenic sites were rarely dealt with by the CHA, this inadequate structure for their administration caused few problems. However, at present (April 2014), as the number of designations exceeds 100, the scenic site team has difficulty in coping with the workload of civil complaints caused by the designation and conservation of sites. As the number of listings and an increase in the level of conflict related to scenic sites is expected, the improvement of the administrative structure for managing scenic sites an urgent issue.

Local government level

Close cooperation between national and local government is essential because cultural properties' maintenance is delegated to local authorities.¹²¹ Since South Korea adopted a local self-governing system in 1995, all administrative organisations are divided between the national and local government-level. Cultural property administration in local government is divided between upper tier local authorities (Seoul Special City, six Metropolitan Cities, eight Provinces, and Jeju Special Self-Governing Province) and lower tier local authorities (77 *si* [city], 88 *gun* [county], and 69 *gu* [autonomous districts]).¹²² Each local authority is responsible for the designated

¹²¹ Cultural Property Protection Act, Article 34 (Management by Management Organizations) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

(1) Where the identity of an owner of state-designated cultural property is unknown or it is deemed difficult or in appropriate for the owner or custodian to manage the state-designated cultural property, the Administrator of the Cultural Heritage Administration may designate a local government, corporation or organisation competent to manage the cultural property as a management organization for the management of the state-designated cultural property. In such cases, the management organization of cultural property not directly managed by the State among state-designated cultural property shall be the competent Special Self-Governing Province, or the competent *si/gun/gu* (referring to an autonomous *gu*): Provided, That where cultural property extends over two or more *Sis/Guns/Gus*, the competent Special City, Metropolitan City or Province (excluding a Special Self-Governing Province) shall be the management organisation of such cultural property.

¹²² "The local governments in Korea are divided into two tiers, The upper-level local governments comprise Seoul Special City, six Metropolitan Cities, and nine Provinces. The lower-level local governments comprise 234 *si* (city), *gun* (county), and *gu* (autonomous district). Upper-level local governments not only have their own functions to some extent, but they also serve as an intermediary between the central and lower-level local governments. Their administrative units match one-to-one with ministries of the central governments; thus, policies and programmes

cultural property management actions in its district. Their tasks are to manage city- and province-designated cultural properties and to consider it when planning processes at local and municipal levels. These local governments, especially the upper tier local authorities, have a 'City or Province Cultural Property Committee' established under the CPPA, to investigate, consult and review matters related to the conservation, management and utilisation of cultural properties within the jurisdiction of a mayor of a metropolitan city, or a governor of a province (see Figure 5-18).

The national government body dealing with state-designated scenic sites, is the Natural Monument Division of the Heritage Conservation Bureau in the CHA. At the local authorities' level, each is responsible for site management activity in their district. Local authorities establish departments to administer the properties, but most deal not only with cultural properties, but also sports, tourism, arts, and local festivals in the name of the Department of Cultural Improvement, the Department of Cultural Property, the Department of Culture and Tourism or the Department of Culture and Art, and so on.

Since the economic crisis in 1997, local government has been closely associated with the scenic sites, and have a better understanding of the role of conservation in the development of local culture because of concern to develop tourist attractions and a local identity for the local economy. There are no local authorities that have an independent administrative organisation for scenic site management alone.¹²³

implemented by a certain ministry can be handled by a corresponding unit in the provincial and metropolitan city governments. This administrative system is similar to that of lower-level local governments. Lower-level local governments deliver services to the residents through an administrative district system such as *eup*, *myeon*, *dong* and *gu*. District offices are engaged mainly in routine and simple administrative and social service functions. In relation to intergovernmental relations, local governments depend on the central government for decisions and funding for their roles and functions, organization and personnel, and budgets. Even though their main functions are to implement their own policies and to provide services for their citizen, many of their functions are to implement centrally determined policies and programmes as directed by central government ministries"; Jae-Geol Nam, 'The Rold of Universities in Regional Innovation System Development: An Analysis of Government Policy and University-Industry Cooperative Relationships in South Korea' (unpublished PhD thesis, University of Sheffield, 2007), pp. 290-291.

¹²³ National and local governments' roles in Scenic Site system for the conservation, management and utilisation are divided according to the CPPA. This is investigated further in Chapter 6.

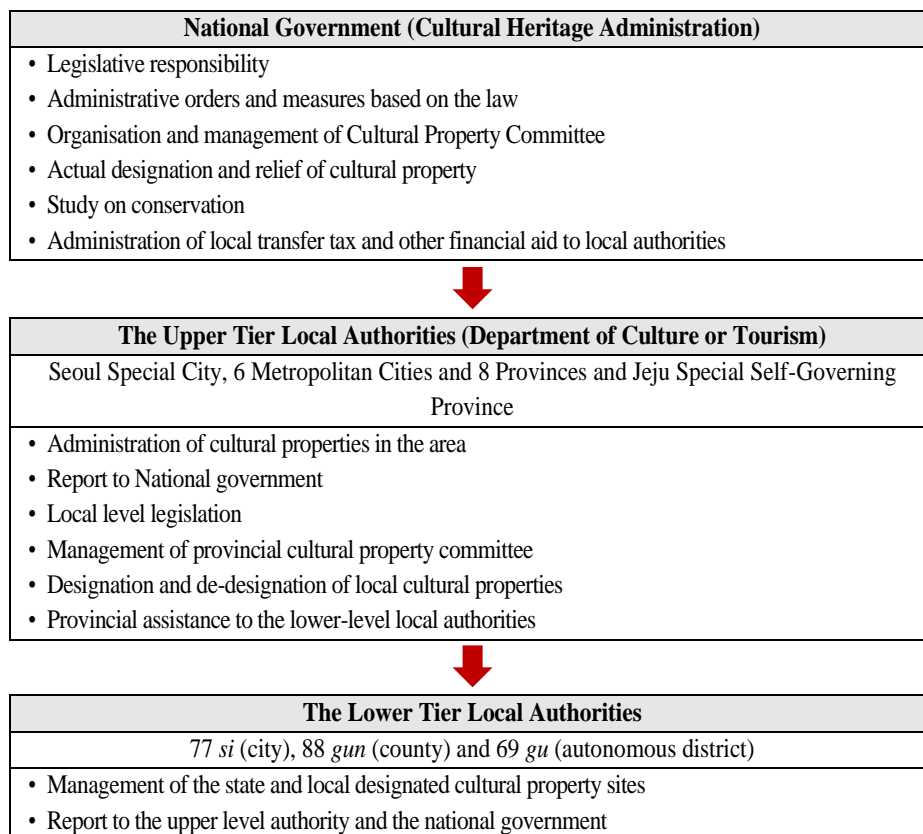


Figure 5-18 The heritage management network system (Source: Sang-Jun Yoon (2009), p. 240).

Financial Resources for Scenic Sites

Before 2000, the national budget for scenic sites was almost nothing. Even if there was investment, it was limited to the fields of biological, geological and ecological research on the sites. Instead of establishing and encouraging a national policy that would directly benefit residents living in or around scenic sites, the government focused on their forced preservation through strong regulation.¹²⁴ However, since 2005, as the number of designated scenic sites increased due to the widened concept embracing cultural and historic landscapes, heritage policies highlighting their utilisation and greater public interest in the sites have required considerable spending from the government budget for their maintenance.

Documents published from 2005 to 2013, show that national spending on the maintenance budget of 216 million KRW (120,000 GBP) for four sites in 2005 has increased to 8.3 billion KRW (4.6 million GBP) for 48 sites, an increase of 3,750% over 9 years. Compared to the 71% increase in

¹²⁴ Wi-Su Lee (2009), p. 313.

the CHA's annual budget in the same period, this dramatic increase in the national subsidy for scenic sites remarkable. However, the spending on scenic sites is considerably lower than that other cultural properties. The annual budget of the CHA in 2013 was 584.8 billion KRW (324.9 million GBP), of which subsidies for all 1,333 maintenance projects on cultural properties cost 373 billion KRW (207.5 million GBP). 23 billion KRW (1.3 million GBP) out of 373.5 billion KRW (20.8 million GBP), which is just 4% of the CHA's annual budget, was allocated to the Natural Monument Division of the CHA for the maintenance of designated natural monuments and scenic sites, while only 8.3 billion (0.7 million GBP) was invested in the 48 scenic site maintenance projects. Spending on the sites was a huge leap compared to the previous year's subsidy, an increase of 121.5%; however, it was only 1.42 % of CHA's annual budget in 2013. Of course, CHA's annual budget in 2013 was comparatively small, only 0.17% of the country's 2013 budget (342 trillion KRW, 190 billion GBP).¹²⁵ Nevertheless, it is no exaggeration to say that the government does not give enough attention to state-designated scenic sites in spite of increasing demand for them and their significance to the public.

Table 5-6 2006-2013 CHA's Budget and National Subsidy for the Maintenance of the Cultural Properties (1,000 KRW)

Year	Budget for the CHA	All National Subsidy Programmes by the CHA		National Subsidy to Natural Monuments		National Subsidy to Scenic Sites	
		cases	budget	cases	budget	cases	budget
2005	341,500,000	561	210,927,000	89	15,603,000	4	216,000
2006	369,500,000	609	224,315,000	117	16,969,500	3	758,000
2007	398,9000,000	687	28,458,000	130	15,819,000	2	330,000
2008	427,800,000	683	253,357,000	123	18,591,800	9	1,474,520
2009	492,526,000	1,032	294,752,000	125	21,468,650	22	4,239,200
2010	521,205,000	-	302,178,500	95	21,385,300	18	3,162,600
2011	522,843,684	1,047	290,918,786	101	14,351,270	21	3,779,000
2012	557,672,000	1,165	327,409,786	114	15,501,964	38	3,753,995
2013	584,816,000	1,333	373,521,162	126	15,113,371	48	8,312,996

Source: Cultural Heritage Administration, Budget; from: http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1027&mn=NS_05_02_06

This atmosphere around cultural properties seems one of the major reasons causing widespread resistance or passive participation of the local authorities and local residents living in or around the sites to the designation of cultural properties. Even though scenic sites have comparatively

¹²⁵ Cultural Heritage Administration, 'Budget', (Daejeon: Cultural Heritage Administration, 2014); from http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1027&mn=NS_05_02_06

positive images than the other types of cultural properties, this image would be easily deteriorated without aggressive and far-reaching researches and investments.

Research Institute for Scenic Sites

Research functions relating to cultural properties commenced when the ‘Cultural Property Research Office’ was established on 5 November 1969 by Presidential Decree No. 4203. Since then, the office has been promoted to be an independent research institute affiliated with the BCPO, and it changed its name to the ‘National Research Institute of Cultural Heritage (NRICH)’ in 1975. Now this research institute has developed to serve as a central institute for all those engaged in heritage-related research in South Korea, with two administrative departments and six research divisions and five subordinated local research centres.¹²⁶

Scenic site-related research by the NRICH started in April 2006 with the establishment of the ‘Natural Heritage Division’ as one of the six research divisions. The Natural Heritage Division comprises about 10 researchers who have studied in the field of natural monuments, such as botany, zoology, or geology, and scenic site-related studies. Amongst them, only one researcher is solely responsible for scenic sites. Not a single research organisation or even a researcher in umbrella organisations under the NRICH, such as the Cultural Heritage Conservation Science Centre, and five regional branches in Gyeongju, Buyeo, Changwon, Naju and Chungju, is allocated for the Scenic Site research.¹²⁷

This weak research environment in the public sector directly reflects the status of scenic sites in the heritage field and in heritage studies. The demand for research is increasing to exploit scenic site resources, and to help the public recognise the significance and value of scenic sites by providing them with useful information. A central research institution for scenic sites research, human resources and stable research environment would improve complementary cooperation

¹²⁶ The National Research Institute of Cultural Heritage (NRICH) has two administrative departments (Administration Department, and Research and Planning Department), six research divisions (Archaeology Division, Artistic Heritage Division, Architectural Heritage Division, Conservation Science Division, Restoration Technology Division, and Natural Heritage Division). NRICH also manages the Cultural Heritage Conservation Science Centre (CHCSC) and has regional branches in Gyeongju, Buyeo, Changwon, Naju and Chungju ; National Research Institute of Cultural Heritage (NRICH), Organisation, http://www.nrich.go.kr/english_new/nrich/organization.jsp

¹²⁷ This is the result of the interview with Dr. Won-Ho Lee, researcher of the Natural Heritage Division in The National Research Institute of Cultural Heritage. The interview was conducted in October 2011.

between research and administration by establishing a virtuous cycle of formulating policies based on research, reviewing problems in these policies, and developing scenic sites policy.

Summary

Chapter 5 analyses the shifting paradigm of political and administrative approaches to scenic sites and their social backgrounds, from the birth of the policy until contemporary times. Key findings are as follows:

- In the early 20th century, the era of nationalism, the term ‘landscape’ was introduced to East Asian countries, not only as an academic term to describe the visible condition and ecological position of land from an objective point of view, but also as legal term for national land planning, nature conservation and cultural property protection;
- Affected by the homeland conservation movement in Germany, the scenic site system was first proclaimed in Japan in 1919, originally for the purpose of nature conservation;
- The service related to safeguarding scenic sites in South Korea was first introduced by the Japanese, and most of these systems directly imitated those of Japan without thorough consideration of the environmental and cultural characteristics of Korea;
- After Korean independence in 1945, scenic sites were merely accepted as surrounding landscapes or the area surrounding other types of cultural property;
- The enactment of the CPPA in 1962 brought clear classification of scenic sites as different in kind from other types of state-designated cultural property;
- Because of heritage practitioners’ lack of humanistic consideration of scenic sites, and with almost no governmental support for their conservation, the system was subordinated to the preservation of pristine natural landscapes and existed only as a legal concept until 2000;
- The government shifted their heritage conservation tactics from ‘spot-based’ to ‘area-based’ in the 1980s with the establishment of the CHA. Increasing public demand to ‘rights to enjoy culture’ was generated by economic and political forces from the late 1990s, and led to the implementation of a local self-governing system in 1995. The aftermath of the economic crisis in 1997 brought notable demands to revise the notion of scenic sites as living cultural

heritage, strongly emphasising their utility, and shed new light on scenic sites as prominent 'symbol of a local identity' and 'tourism resources' for local economies;

- The burgeoning number of designations from 2003 allowed the concept of scenic sites to cover not only outstanding 'natural scenic sites', but also 'historic and cultural scenic sites', those with greater scenic value in which people live and carry out cultural activities;
- By April 2014 there were 107 designated scenic sites in South Korea, but there are hardly any human resources to meet the increasing need for resources and research.

Chapter 6

Legal Framework for the Conservation of Scenic Sites

Chapter 6

Legal Framework for the Conservation of Scenic Sites

In order to be able to examine more ‘value’-centred discourses in relation to the scenic site system, this chapter presents the Korean legislation on cultural heritage protection. It reviews the decision-making process in the conservation and management of scenic sites, how the application of value-based approaches has changed, and the limitations of this system for the conservation of scenic sites.

The legislative framework is an important indicator for understanding the conservation of scenic sites and heritage landscape. In a state-led national society, particularly, it is significant if the law states that something is to be protected. Responding to the risks inherent in the on-going process of modernisation, the government of South Korea enacted the Cultural Property Protection Act (CPPA) in 1962 for the protection of cultural property. This reflected a national aspiration for the future as well as showing how greatly the preceding century of modernisation had affected Korean society, drastically changing its way of life. The CPPA has been amended more than forty times since 1962 (until the first quarter of 2014) to tackle practical problems and to respond to new issues. These include a rapid increase in the number of cultural properties in need of rescue and care, soaring conflicts between stakeholders in designated or tentatively identified cultural properties, an insufficiency of international attention, cultural heritage management and usage, and so on.

Cultural property systems show differences according to each nation’s historical, political and social backgrounds. This has generated two different main approaches to heritage policy: the ‘Protective Principle in Priority’ and the ‘Listening Principle in Priority’.¹ The Korean heritage

¹ The ‘Protective Principle in Priority’ aims at efficient conservation of cultural properties to overcome limited human and financial resources. This system accompanies the designation system or registration system, which gives priority to intensive protection by selecting an object of which the significance is recognised. The system is expected not only to protect cultural properties efficiently, but also to facilitate authorities to devise proper protection measurements for each kind of heritage by focusing their capacity to recognise the significance of particular cultural properties. However, in the selection of tangible and intangible objects to be protected, subjective judgements by decision makers can easily intervene in the process, which may exclude important cultural properties that also need protection. Now Korea, Japan, Taiwan, Italy, Germany and the USA use this system. ‘Listing Principle in Priority’ registers all cultural properties that need protection in a list, and amongst them in particular, those of cultural properties in danger of destruction, damage and loss, which will receive powerful protective measures. This system

system is founded on the Protective Principle in Priority, and runs its designation system and registration system together. Certain legal restrictions are normally applied to the owners of designated cultural properties in order to protect and manage these ‘public’ properties. The fundamental purpose of the Protective Principle in Priority and its designation system is to select valuable cultural properties and then to implement national regulation with subsidy in order to conserve them permanently.

Sustaining and handing down ‘values’ inherent in heritage to the next generation is an important motivation for various social behaviours underlying the understanding, conservation and use of cultural heritage. Over the last 20 years, the most actively discussed theme in the heritage field has been ‘how values of cultural properties can be defined and assessed’. Research to establish value-based conservation principles has increased, and many national authorities and public research organisations with responsibility for cultural property protection have reflected these research results in their policies, adopting value-based conservation and management systems.²

South Korean heritage policy has changed since the enactment of the CPPA in 1962, signalling the modernisation of Korea’s heritage system. The CPPA refers to four types of protectable value (historic, artistic, academic, or landscape) which are reflected in assessing, designating and managing cultural properties. Scenic sites, one type of state-designated cultural properties has been following this system, but its application is not evident.

Values of Scenic Sites shown in the laws

HERITAGE VALUES SHOWN IN THE CPPA

The Cultural Property Protection Act (CPPA) did not contain any legal definition of ‘cultural property’ until it was amended in 1999. It only mentioned the types of state-designated cultural properties, tangible, intangible, monument and folklore resources, along with examples of

focuses on endangered cultural heritage and differs from the system of Protective Principle in Priority. The UK, and Scandinavian countries follow the Listing Principle in Priority system; Chang-Kyu Kim, *The Introduction of Cultural Property Protection Act* (Seoul: Dongbang Press, 2004) (pp. 84-85).

² Su-Jeong Lee, ‘Preliminary Study on Defining and Assessing Heritage Values for Establishing Conservation Principles’, *Munhwajae Korean Journal of Cultural Heritage Studies*, 44/4 (2011), pp. 154-171 (p. 155).

cultural resources that are eligible for heritage designation and the value of each. However a ‘definition of cultural property’ was established in the Article 2 of the CPPA in 1999.

The term ‘Cultural Property’ in the Act means artificially or naturally formed national, ethnic or world heritage of outstanding historic, artistic, academic, or landscape value.³

This legal definition of ‘cultural property’ is still active, and comprises a definition of the concept of cultural property (artificially or naturally formed national ethnic, or world heritage) and the mention of the protectable value of cultural heritage as a composition requirement (outstanding historic, artistic, academic, or landscape value). A more detailed analysis follows.

Including ‘artificially or naturally’ formed heritage within the legal concept of cultural property differentiates the Korean practice from that of Western Europe, which says that ‘cultural properties [are] formed by human beings’. This comes from the Act for the Protection of Cultural Properties of Japan, which served as the basis of the Korean CPPA, and included the idea of nature conservation from the first.⁴ The terms, ‘national, ethnic, or world heritage’ were included to explain ‘historical value’. The expressions ‘national’ or ‘ethnic’ aim to limit cultural properties to those of Korea or Koreans, while ‘world’ pulls in the opposite direction, to overcome such limits. The protectable value of cultural property is defined by it having ‘heritage of outstanding historic, artistic, academic, or landscape value,’ also generally acknowledged heritage values in Europe. There is a problem, though, with ‘landscape value’, categorised at first as nature conservation law.⁵

The characteristics of ‘historic, artistic, academic, or landscape values’ can be found in the German ‘Monument Protection Law’, which served as a basis for the 1950 Act for the Protection of Cultural Properties of Japan. The German law defines ‘historicity, artistry or academic value’ as the basis for the monuments requiring protection. ‘Historicity’ relates to a ‘historical incident’ or ‘something that can show the life of a certain period’, and more broadly as ‘cases that express traces of the past that not only connect to time and space, but also life’. ‘Artistry’ is defined as

³ Cultural Property Protection Act, Article 2-1 (Definition) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

⁴ Su-Gap Kim, ‘The Present Condition and Improvement Method of Preservation Policy for Cultural Properties’, *The Law Review*, 7/1 (1995), pp. 133-183 (p. 167).

⁵ Jun-Gyu Gil, ‘The Concept of Cultural Property and Its Requisites’, *Public Law Review*, 30/1 (2001), pp. 287-303 (pp. 289-291).

‘technical significations’, focused on symbolic rather than daily content. It is difficult to find instances of monuments being protected solely on an artistic basis, as most of them also rely on other conservation values. ‘Academic value’ is where there is a record of the development of academic study, or where the monument itself serves as a subject of academic study: when an object provides ‘evidence of certain knowledge of a period’, it can be protected as a monument with academic value.⁶

The value of ‘landscape’ as cultural property, found in the laws of Korea and Japan, must be studied from its origins. The word ‘*Gyeongwan* (경관, 景觀, j. *Keikan*)’, meaning ‘landscape’, is commonly used in countries with a Chinese literary cultural heritage, including Korea, Japan and China. However, this vocabulary was not created in China, the source of the characters, but in Japan during the 1930s.⁷ ‘Landscape’ was first put into common use when Manabu Miyoshi, a Japanese botanist, translated the German word ‘*Landschaft*’ with a Japanese word ‘*Keikan*’. As mentioned above, in 1919 Manabu Miyoshi led the establishment of the Japanese Protection Act, the predecessor of the 1950 Act for the Protection of Cultural Properties of Japan. Having studied in Germany, he introduced the word ‘landscape’ in writing about botany in Japan.

Humboldt, a German naturalist, explorer and one of the founders of modern geography, emphasised that the earth’s vegetation had formed itself into discrete plant associations whose distribution was determined by environmental factors such as temperature, rainfall, sunlight, and soil conditions.⁸ For Humboldt, the earth consisted of distinctive natural regions each with its own particular life forms, so the physiognomy of landscape revealed ideal vegetational distributions in a wide range of environments.⁹ He formulated a simple definition of landscape that ‘Landscape is the total character of a region of the Earth (*Landschaft ist der Totalcharakter einer Erdgegend*).’ In addition to his rational observation and measurement of physical variables forming landscapes, he also highlighted the inter-connectedness between human and cultural aspects in the landscape, and considered the aesthetic qualities of landscape as a means of mental

⁶ Ibid., pp. 295-298.

⁷ Kee-Won Hwang, *Interpreting Landscape* (Seoul: Seoul National University Press, 2011) p. 30.

⁸ Thomas M. Lekan, *Imagining the Nation in Nature: Landscape and Preservation and German Identity, 1885-1945* (Cambridge: Harvard University Press, 2004), p. 54.

⁹ Ken Taylor, ‘Landscape and Meaning: Context for a Global Discourse on Cultural Landscapes Values’, in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 21-44 (p. 25).

and spiritual healing.¹⁰ Humboldt's viewpoint on natural monuments and landscapes bolstered the protection movement to keep their traditional landscapes against reckless destruction of nature for the industrialisation, and this movement became widespread because it was affiliated with local patriotism in an era of nationalism.¹¹ The first nature conservation law of Germany, in Article 150 of the Weimar Constitution (*Weimarer Verfassung*) of 1919, says:

The monuments of art, history and nature, and landscapes will receive the protection and management of the state (*Die Denkmäler der Kunst, der Geschichte und der Natur sowie die Landschaft genießen den Schutz und die Pflege des Staates*).

Under the influence of Humboldt, the term landscape was adopted by Manabu to describe some environments with scientific observation and aesthetic admiration. The German legal movement to protect landscapes led him to take action to protect natural monuments in Japan.¹² In the countries with a Chinese literary culture words like 'punggyeong (風景 c. *fengjing*, j. *fukei*)', 'gyeongchi (景致, c. *jingzhi*, j. *keiji*)' or 'gwanggyeong (光景, c. *guangjing*, j. *kokei*)' have been used more, and are still used today, but 'landscape' is used more often now in Korea, Japan and China. The term 'landscape' was introduced as a scientific term to describe the visible condition and ecological position of land, its vegetation and geography, for the purpose of dealing with state-owned land in an objective way. The word's use in this 'objective' context has been established during the 20th century, not only in academic vocabulary for ecology, geography and sociology, but also as legal term for national land planning, nature conservation and cultural property protection.¹³

The historic, artistic, academic, or landscape values, the protectable values of cultural property, formed as Korea accepted the concepts of cultural property protection and nature conservation during the process of modernisation, and they are still the basis for evaluation in the designation and conservation of national heritage. These categories are not defined in the CPPA or the CHA.

¹⁰ Alexander von Humboldt, *Personal Narrative of Travels to the Equinoctial Regions of the New Continent*. trans. Helen Maria Williams. Vol. 4 (London: Longman, Hurst, Rees, Orme, and Brown, 1814); Marc Antrop, 'From Landscape Research to Landscape Planning: Aspects of Integration, Education and Application', in *From Holistic Landscape Synthesis to Transdisciplinary Landscape Management*, ed. by Bärbel Tress, et al. (the Netherlands: Springer, 2005), pp. 27-50. (p. 29).

¹¹ Cultural Heritage Administration, *The White Paper of Natural Monuments* (Daejeon: Cultural Heritage Administration, 2003), pp. 10-11; Thomas M. Lekan (2004), p. 13.

¹² Ryohei Ono, 'The Meanings and the Intention of Adoption of the Term "Keikan" by Manabu Miyoshi', *Journal of The Japanese Institute of Landscape Architecture*, 71 (2008), pp. 433-438 (p. 433).

¹³ Young-Jo Kang, *Approach to Scenery* (Seoul: Hyohyeong Press, 2003), pp. 130-131.

Amongst protectable values, the concept of ‘landscape value’ has been drawing attention quite recently as urbanisation and construction of skyscrapers are damaging the landscape (see Figure 6-1). It serves as the concept to evaluate not only the heritage itself, but also to evaluate the heritage along with the surroundings. And suggested as a basis to claim why the heritage must be preserved in its original location.¹⁴

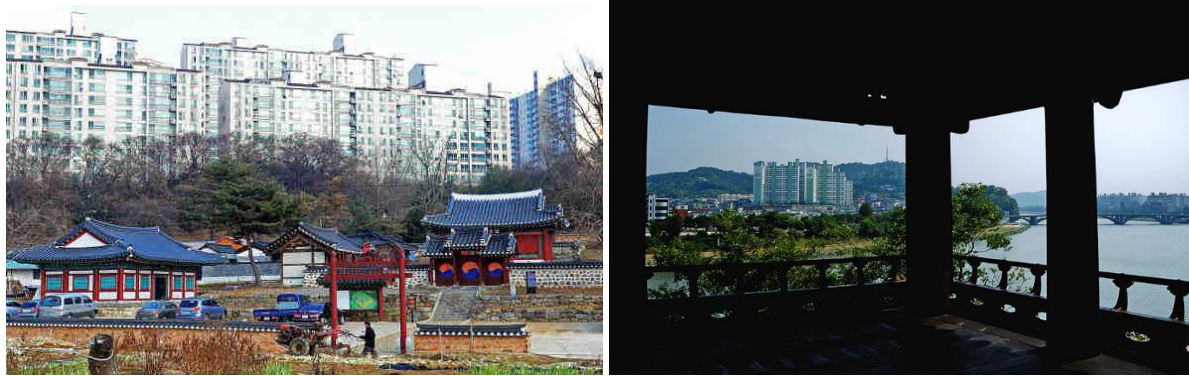


Figure 6-1 (left) Simgok Seowon (Simgok Confucian school, Gyeonggi Province Tangible Cultural Property No. 7) surrounded by apartments in Suji-gu, Yongin-si (Source: Kyeonggi Ilbo, Cultural Property? Cultural Property! <http://www.kyeonggi.com/news/photoPan.html?idxno=723565>); (right) View from Chokseokru Belvedere in Jinju (South Gyeongsang Province Cultural Property No. 8). The view from the belvedere over the Namgang River was renowned as the best scenery in Gyeongsang Province in the Joseon Dynasty. However the landscape is severely damaged by high-rise apartments built in 1997.

VALUES OF SCENIC SITES SHOWN IN THE CPPA

The definition of scenic sites in the CPPA and the standard for the evaluation of their value has been rewritten several times. The CPPA does not define scenic sites separately from the 1933 Preservation Decree to the current CPPA, but the definition of monuments, the heritage type that includes them as well as historic sites and natural monuments, is as shown in Table 6-1.

The following is an analysis of the changes of concept and definition of ‘monument’ listed above, divided into scenic sites, historic sites and natural monuments. The 1933 Preservation Decree defining scenic sites in general as ‘acknowledgeable to be necessary of preservation as valued scenic places’. The definition has changed since 1962: ‘valued scenic places with outstanding artistic and viewable values (1983)’, ‘valued scenic places with outstanding artistic and landscape values (1999)’, and ‘sites with beautiful scenery of outstanding artistic and landscape values (2007)’, tightening the definition from ‘valued scenic places’ to ‘sites with beautiful scenery’, and from ‘acknowledgeable to be necessary of preservation’ to having ‘outstanding artistic and

¹⁴ Chang-Kyu Kim (2004), p. 58; Jung-Pil Do, *The Introduction to Cultural Heritage Policy* (Seoul: Minsokwon, 2009), p. 25.

landscape values'. At the same time historic sites have expanded from 'historic sites' to 'historic sites and particular facilities worthy of commemoration', with the more specific evaluation factor, 'acknowledgeable to be necessary of preservation' to 'outstanding historic and academic value'. Natural monuments have expanded their range from 'animals, plants and minerals' to 'animals, plants, topography, geology, minerals, caves, biological produce, and extraordinary natural phenomena', and specified evaluation factors from 'acknowledgeable to be necessary of preservation' and 'academic data' to 'outstanding historic, landscape, and academic values'.

The current CPPA limits the concept of scenic sites from *Gyeongseunji* or 'valued scenic places' to 'sites with beautiful scenery', which drastically changed the old concept of scenic sites. As seen in Chapter 4, *Gyeongseung* (景勝) mean 'a place with beautiful or interesting phenomena of nature or a natural characteristic seen in a continuous context', which can be well-known and valued to the public in association with 'cultural factors, such as historic events, legends, or figures related to a scenic place'.¹⁵ Amongst *Gyeongseung*, only those places, renowned for values from natural environment, which mingled with cultural vestige of manifesting human lives in harmony, can be called *Myeongseung* (名勝) today.¹⁶ The definition of scenic sites as those 'with beautiful scenery' is causing a narrowing of their range by limiting them to the physical environment, disregarding their important history and cultural value.

As mentioned above, their 'landscape value' distinguishes scenic sites from other types of cultural property. Landscape value can feel different depending on the viewer, so there can be differences in judgements of value depending on who evaluates the sites, so a special approach is required in this process. The clarification of 'historic, artistic, academic and landscape values' has not progressed that much, and the guidelines about evaluation, designation and conservation of cultural heritage resources are still absent from the CPPA and regulations, making it impossible to apply these values in heritage practice.

¹⁵ About the meaning of *Gyeongseung* (places of scenic beauty: 景勝), refer to the analysis under the subtitle 'Myeong-seung (名勝) as a valued scenic place (Gyeong-seung 景勝)' in the Chapter 4.

¹⁶ Key-Soo Choi, 'Discussion on Overlapping Designation of Scenic Sites and Other Cultural Properties', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 402-427 (p. 403).

Table 6-1 History of Definition and evaluation criteria of Scenic Sites

The Name of Act	Provisions	Remarks
1933 Preservation Act	<p>Article 1 (1) The Governor General of the GGK may designate the following as a Treasure that is important to the evidence of history or representative of art such as buildings, epigraphic evidence, books, drawings, sculptures, crafts, and so on.</p> <p>(2) The Governor General of the GGK may designate as an Ancient Site, Scenic Site, or Natural Monument, which is <u>acknowledgeable to be necessary of preservation</u> as a site of relics, <u>valued scenic places</u>, or animals, plants, geological resources, minerals etc. as academic data.</p>	
	<p>Article 2 (Definitions) The term "cultural property" in this Act means as follows.</p> <p>(3) historic sites, such as shell mounds, old tombs, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc. and <u>valued scenic places</u>, animals, plants and minerals that have outstanding <u>historic, artistic, academic and viewable values</u></p>	
	<p>Article 2 (Definition)</p> <p>(1) The term "cultural property" in this Act as follows</p> <p>3. Monuments: historic sites with outstanding historic and academic values, such as shell mounds, old tombs, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc. and <u>valued scenic places of outstanding artistic and viewable values</u>, and animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), minerals and caves of outstanding academic values.</p>	
CPPA	<p>Article 2 (Definition)</p> <p>(1) The term "cultural property" in this Act means artificially or naturally formed national, ethnic, or world heritage of outstanding historic, artistic, academic, or landscape value, as follows</p> <p>3. Monuments: Those classified into the following categories</p> <p>(a) historic sites, shell mounds, old tombs, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc. with outstanding historic and academic values;</p> <p>(b) <u>valued scenic places of outstanding artistic and landscape values;</u></p> <p>(c) animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), minerals and caves, geological and biological products and extraordinary natural phenomena of outstanding historic, landscape and academic values</p>	<p>Viewable value changed to landscape value in the evaluation standard of Scenic Sites.</p> <p>Historic and landscape values are added to the evaluation standard of Natural</p>
	<p>Article 2 (Definition)</p> <p>(1) The term "cultural property" in this Act means artificially or naturally formed national, ethnic, or world heritage of outstanding historic, artistic, academic, or landscape value, which is classified into the following categories.</p> <p>3. Monuments: Those classified into the following categories</p> <p>(a) historic sites, such as temple sites, ancient tombs, shell mounds, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc., and particular facilities worthy of commemoration, of outstanding historic or academic value;</p> <p>(b) <u>sites with beautiful scenery of outstanding artistic and landscape values;</u></p> <p>(c) animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), minerals, caves, geological and biological products and extraordinary natural phenomena of outstanding historic, landscape and academic values</p>	<p>In the definition of Scenic Sites, 'Gyeongseungji (valued scenic places)' was revised to 'sites with beautiful scenery'.</p>
Current	<p>Article 2 (Definition)</p> <p>(1) The term "cultural property" in this Act means artificially or naturally formed national, ethnic, or world heritage of outstanding historic, artistic, academic, or landscape value, which is classified into the following categories.</p> <p>3. Monuments: Those classified into the following categories:</p> <p>(a) historic sites, such as temple sites, ancient tombs, shell mounds, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc., and particular facilities worthy of commemoration, of outstanding historic or academic value;</p>	<p>'Topography' is added to Art. 2-1-3-c</p>

The Name of Act	Provisions	Remarks
	(b) <u>sites with beautiful scenery of outstanding artistic and landscape values;</u> (c) animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), topography, geology, minerals, caves, biological produce, and extraordinary natural phenomena of outstanding historic, landscape, or academic value	

Source: Chang-Kyu Kim (2012), p. 14. (highlighted by the author)

VALUES OF SCENIC SITES DISTINGUISHED FROM NATURE CONSERVATION

As mentioned above, it is clear that the concept of scenic sites was formed on the basis of the concept of nature conservation and transferred to cultural property protection. The CPPA and Natural Conservation Act of the current legal system have protection of the physical elements of 'landscape' in common, but show great differences in their treatment of 'landscape'. The main agents for putting the laws into practice of landscape protection are the Cultural Heritage Administration of Korea (CHA) and Ministry of Environment (ME).

The environment, controlled by the ME and other related organizations, is categorised as divided between natural and living environments. The 'natural environment' defined in Natural Conservation Act means an object that needs to be protected through governmental laws and systems to maintain its values and conditions, therefore allowing the people to enjoy various benefits through natural environment. 'Living environment', on the other hand, refers to the environment as it is present in people's daily lives, for example in the atmosphere, water, waste, noise, vibration, odour and sunlight. The living environment is either formed or changed by people, and becomes a legal subject in order to reduce damage to people, mainly through prevention of pollution.¹⁷

Different legal environments generate great differences in maintenance methods in different countries. In case of Korea, the environment-related system focused on preventing pollution and helping with damage caused by it, so it is weak in dealing with the conservation of the natural environment. The Korean government's response to the living environment was primarily concerned with pollution control and providing relief for those damaged, which in turn established specified legal system. The maintenance of 'natural environment', however, has been

¹⁷ Jong-Yeon Kim, 'A Study on the Natural Environment Survey by Korean Government Agencies', *Legislation and Policies*, 1/1 (2009) pp. 209-236 (p. 210).

administered in terms of cultural heritage policies. The importance of maintaining the natural environment has been emphasised as a part of the environmental system since the 1980s and remains today.¹⁸

The natural environment is the background against which people settle down and share their lives with others. Legal definitions of the natural environment on land and at sea are defined differently by law. The natural environment on land is defined in Article 2-1 of the ‘Natural Environment Conservation Act’ of the ME, which says, ‘the state of nature which includes all living things under the ground, on the surface of the earth, excluding the ocean, and on the ground, and the inanimate things surrounding these’. The ‘state of nature’ here includes the ecosystem and natural landscape. ‘Ecosystem’ refers to ‘the material world or functional world in which the community of living things in a particular region is intertwined with the inorganic environment by which the community is maintained (Article 2-5)’. ‘Natural landscape’ means ‘an area, topography and elements of nature affiliated with these that have visual or aesthetic value in terms of the natural environment, or scenery of nature where things are harmonious in a complex way (Article 2-10).¹⁹ In terms of the natural environment of the ocean, it is defined as a ‘marine environment’ in the ‘Marine Environment Management Act’ by the Ministry of Oceans and Fisheries, which speaks of ‘the natural and living conditions at sea, including living things inhabiting the sea, inorganic environments surrounding such living things, such as seawater, land at sea and marine atmosphere, and human behavioural patterns at sea. (Article 2-1)’.²⁰ The natural environment can be defined as natural conditions that are not created by human intervention, including all living things in the ocean, underground and land and the inorganic components around them.

Scenic sites, as mentioned above, are also subject to the nature, natural phenomena, but more importantly, they are the result of the combination of nature and humanities. Even though they are focused on landscape value, they also consider other values as important, such as artistic, unique, historic, cultural and academic values, as the sites often show other values combined

¹⁸ Chang-Kyu Kim, 'Reestablishment of the Concept for Scenic Sites', in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 8-35 (p. 9).

¹⁹ Natural Environment Conservation Act, Article 2 (Definitions) [first enacted on 31 December 1991] [enforced on 23 September 2013] [Act No. 11671, amended on 22 March 2013]; Korean Law Information Centre (<http://www.law.go.kr/>)

²⁰ Marine Environment Management Act, Article 2 (Definitions) [first enacted on 19 January 2007] [enforced on 22 July 2014] [Act No. 12300, amended on 21 January 2014]; Korean Law Information Centre (<http://www.law.go.kr/>)

with many values in humanities, including history, culture, religion, ideas, literature, aesthetics and science.²¹ In other words, Scenic sites hold not only aesthetic values as they contain thoughts and backgrounds of the period, but also values as natural heritage that includes human lives and cultural activities and heritage values that reassure the group identity of the people.

THE RISE OF CONCERN ABOUT LANDSCAPE

Since the new millennium, many professionals have seen landscape as their research agenda, perhaps because of the disastrous environments created since the 1950s, when governments and scholars started to appreciate the true value and complexity of the landscape. Cities across the world have set strategies for long-term ecological balance, creativity and cultural identity in the context of their distinctive landscapes. The importance of landscapes and the necessity of landscape management and planning have become prominent issues for urban and national planning. In particular, the concept of cultural landscape was recognised by UNESCO in 1992, and many developed countries revised their legislation system to adopt the concept of cultural landscape. This brought the establishment of landscape conventions beyond national boundaries in Europe and South America. More recently the establishment of the International Landscape Convention has been promoted by the International Federation of Landscape Architects (IFLA). In some countries, a specialised law for the conservation and management of landscape has been enacted.

In Japan, for example, the 1950 Act for the Protection of Cultural Properties was revised in 2004 to introduce a new category of '*bunkateki-keikan* (文化景観)', meaning 'cultural landscape'. This new category aimed to cover living landscapes, such as agricultural, forestry, and fishery landscapes, which the old category of 'places of scenic beauty (called scenic sites in Korea) in the same act hardly dealt with. In the same year, Japan also enacted the Landscape Act.²² This was a part of the trend to pursue a more efficient strategy enabling smaller cultural zones to

²¹ Gye-Shik Kim, 'The Status of Designation of Scenic Sites and Its Policy Direction', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 429-457 (p. 446).

²² For English translation of Japanese 'Landscape Act', access to the following web site: <http://www.mlit.go.jp/crd/townscape/keikan/pdf/landscapeact.pdf>

develop their own local identities, falling into the more generic policy strategies in Japan relating to decentralisation and the economic revitalisation of local areas.²³

In Korea, interest in the quality of landscape were ignited by a symbolic event on 20 November 1994, the demolition of the Foreigner's Apartments in Namsan Mountain. Namsan Mountain has been regarded as a sacred mountain for Koreans, also plays a significant role as a symbolic landmark for Seoul. In 1972, an apartment complex just for foreigners was built at the foot of the mountain, so the view from the main approach road to the city centre, Hannam Bridge, was blocked. As a part of the 'Restoration Project of Original Namsan Mountain's Image', the apartments were demolished to recover the 'original' landscape, with the aim of enhancing Seoul's identity. The demolition project cost 150 billion KRW (84 million GBP) and helped the public to understand the considerable cost of recovering damaged landscape.²⁴ Later on, landscape improvement projects, such as 'Cheonggyecheon Stream Restoration Project' in Seoul from 2003 to 2005 and the national 'Making Pedestrian-friendly Street Projects' in the 2000s, which were closely connected with everyday life, contributed to raising the overall level of public awareness about the significance of landscape (see Figure 6-2).²⁵



Figure 6-2 (left) The series of images of demolition of the Foreigner's Apartments in Namsan Mountain in 1994. The demolition was live streamed across the country (Source: <http://blog.naver.com/photok1/150080462861>); **(right)** After and before the Cheonggyecheon Stream Restoration Project, which remove 5.8km of the elevated highway and restore the stream. This restored stream now attracts an average of 64,000 visitors daily, of those about 1,400 are foreign tourists (Source: Seoul Metropolitan Government: <http://www.seoul.go.kr/>).

²³ Nobuko Inaba, 'Cultural Landscapes in Japan: A Century of Concept Development and Management Challenges', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 109-129 (p. 125).

²⁴ MBC News, 'Demolition of the Foreigner's Apartments in Namsan Mountain: Wrong policies come at a high price', (21 November 1994); form http://imnews.imbc.com/20dbnews/history/1994/1942890_13446.html

²⁵ Korea Landscape Council, *Landscape Act and Landscape Plan* (Seoul: Bomundang, 2008), pp. 25-26.

In the 2000s, policies related to landscape management were incorporated in several acts addressing urban planning, and at the local authorities' level, a number of municipal ordinances for the regulation of landscape in management and conservation were enacted nationally. For example, the 'Urban Planning Act' was amended in 2000, so that landscape planning would be implemented in the district-unit plan; and after abolition of the 'Urban Planning Act' and the 'National Land Planning and Utilisation Act' in 2002, provisions for the basic urban plan, special-purpose areas and district-unit plan, included the concept of landscape in their regulation. As mentioned above, the 'Natural Environment Conservation Act' also includes regulations for conserving natural landscapes, and the 'Special Act on Improving Quality of Life in Agriculture, Forestry and Fishery and for Accelerating Development of Agricultural, Mountain and Fishing Villages' provides provisions for landscape conservation in the countryside.²⁶ The 'Special Act on the Preservation of Ancient Cities' enacted in March 2003 to conserve and cultivate historic environment of old cities, such as Gyeongju, Buyeo, Goguryeo and Iksan, also includes landscape conservation.²⁷

In 2007, Korea also enacted the 'Landscape Act'. Since it defined the term 'landscape' as 'things composed of natural and artificial elements, lifestyles of residents, etc. and featuring regional environmental characteristic', the act has functioned as a basic law with the purpose of contributing to 'making national and regional environments beautiful, pleasant and feature regional characteristics.' The Landscape Act aims to provide a guideline for the systematic landscape management by providing for the preservation, management and creation of various kinds of landscape resources.²⁸ The act highlights grassroots' participation and bottom-up

²⁶ Special Act on Improving Quality of Life in Agriculture, Forestry and Fishery and for Accelerating Development of Agricultural, Mountain and Fishing Villages, [first enacted on 5 May 2004] [enforced on 18 March 2014] [Act No. 12427, amended on 18 March 2014]; Article 5, 30 and 38 include the regulations for the landscape conservation of agricultural, mountain and fishing villages); Korean Law Information Centre (<http://www.law.go.kr/>)

²⁷ Special Act on the Preservation of Ancient Cities, Article 10-1 (Designation of Districts) [first enacted on 5 March 2004] [enforced 17 July 2014] [Act No. 12248, amended on 14 January 2014];

1. A Historical and Cultural Environment Preservation and Promotion District: An area where an additional survey is necessary to preserve the original form of an ancient city or an area where the preservation and promotion of the historical and cultural environments of an ancient city is necessary, such as an area adjoining a special preservation district;

2. A Historical and Cultural Environment Special Preservation District: A core area for the preservation of the historical and cultural environments of an ancient city, where it is necessary to preserve or reinstate such environment; Korean Law Information Centre (<http://www.law.go.kr/>)

²⁸ Landscape Act, Article 1 (Purpose) and Article 2 (Definitions) [first enacted on 17 May 2007] [enacted 7 February 2014] [Act No. 12013, amended on 6 August 2013]; Korean Law Information Centre (<http://www.law.go.kr/>); The

policies in landscape planning and management with thorough consideration of local environment, economy, history and culture to keep and cultivate local identity.²⁹ The act was intended to complement the gap in policies for protected landscape, such as scenic sites and the National Park system, which give more priority to conserving ‘outstanding’ and ‘monumental’ landscapes, but not ordinary ones.

However, the act does not fully advocate the concept of cultural landscape as promoted by World Heritage, which has recently shifted its focus from ‘the best of best’ to ‘representative of the best’ with an emphasis on intangible values in landscape.³⁰ The concept of scenic sites in the CPPA has not been understood in this act either, and it has taken a retrograde step by giving more weight to the visual and physical aspects of landscapes to the exclusion of local residents living in the landscape. The legal controls by the Landscape Act are effected by connection with other related acts, such as the ‘National Land Planning and Utilisation Act’, ‘Outdoor Advertisements Control Act’, the ‘Building Act’ and the CPPA, rather than directly imposed in the Act itself.³¹ This means that the legal authority of the Landscape Act is quite ambiguous, an inherent limitation from the first. When it comes to its cultural aspects, the act has a tendency to disregard conservation of nature or historic environments, especially in the countryside, and highlights urban development by only using culture as a tool for improving urban competitiveness. Yet, the concept cultural landscape in the context of cultural heritage have been considered as an unconnected issue from this act, because only a short time has passed since the concept became a matter of national importance.³² Even though the regulations for landscape are not established

Landscape Act consists of six chapters including general provisions, landscape plans, landscape projects, landscape agreements, landscape deliberation and landscape committee.

²⁹ Landscape Act, Article 3 (Principles of Landscape Management)] [enacted 7 February 2014] [Act No. 12013, amended on 6 August 2013];

1. Landscapes are to be managed to feature nature, history and culture unique to regions and to be maintained in good condition in close relationships with the lives and economic activities of residents and under the agreement of residents;
2. Development-related acts are to be harmonised and balanced with landscapes;
3. Favourable landscapes are to be preserved and deteriorated landscapes to be improved and restored and at the same time, landscapes to be newly created are to be cultivated to have unique elements;
4. A method of autonomous landscape administration is to be recommended, to make the landscape of each region unique and diversified and to attract residents to participate therein voluntarily;
5. Efforts are to be made to enable people to enjoy aesthetic and pleasant landscapes; Korean Law Information Centre (<http://www.law.go.kr/>)

³⁰ Jukka Jokilehto, Christina Cameron, Michel Parent, and Michael Petzet, *The World Heritage List: What Is OUV?* ed. by ICOMOS, *Monuments and Sites* (Berlin: ICOMOS, 2008), p. 71.

³¹ Ran-Ky Kim, 'Improvement of Landscape Act Focused on the Concept of Conservation', in *2010 Symposium of the Korean Association of Architectural History*, 2010, pp. 179-190 (p. 189).

³² This is the result of the interview with Prof. Ryu Je-Hun, conducted in October 2011.

obligatorily like those for urban planning, the act stands as a good guideline for local authorities with scenic sites to establish their own ordinances for their management.

Value of Scenic Sites shown in the process of designation

VALUE OF SCENIC SITES IN THE DESIGNATION STANDARD

Changes in the Designation Standard of Scenic Sites

‘Designation Standard’, which serves as legal measure for the designation of reserved scenic site resources, was established in Article 6 of the Enforcement Regulations of the CPPA on 15 February 1964. The designation standard for scenic sites seemed to borrow the standard established in the ‘Guideline for the 1933 Preservation Decree’, published in 1935 during the Japanese Colonial Occupation. That, in turn, had been based on the ‘Draft Guideline for the Historic Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act (1919 Japanese Preservation Act)’ and ‘Preservation Guideline for the 1919 Japanese Preservation Act’, which is the refined version of the 1919 Japanese Preservation Act in 1920 and 1929.³³ The ‘Designation Standard of Scenic Sites’ has been maintained without any specific reviews, except for excluding caves from the standard in 1983. That this ‘standard’, full of Japanese scenic values, has been maintained for 40 years without any form of filtering means that there has been few

³³ The Draft Guideline for the Historic Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act [announced on 13 February in 1919]

1) spot from which scenery can be seen; 2) famous park and garden; 3) famous ancient castle and its remains; 4) famous shrine, Buddhist temple and other structures and precincts; 5) famous bridge and river banks; 6) famous place for plants and maple trees; 7) famous forest and field; 8) famous tree and roadside tree; 9) famous place for bird, animal, fish, insect (crane, cuckoo, whistle bird, plover, deer, pine caterpillar, *Kajika* frog and firefly); 10) famous hot spring, geyser and pond; 11) naturally created bridge; 12) stone pillar; 13) cave; 14) cave holes; 15) famous rocks of fantastic shape (basalt, etc.); 16) famous volcano and crater; 17) famous hill excluding those for No. 16 of Criteria; 18) famous lava; 19) famous canyon, rapids and deep pond; 20) famous waterfall; 21) famous lake; 22) *Ukishima*; 23) sand dune and pine forest; 24) sandbank and pine forest; 25) sandy beach and lagoon; 26) famous strait; and 27) famous seashore and island;

Preservation Guideline for the 1919 Japanese Preservation Act [decided on 31 January, 1920, revised on 12 December, 1929]

1) famous park and garden; 2) famous bridge and river bank; 3) famous place for famous plants, flowers, fallen leaves, tides or fish; 4) famous rocks of fantastic shape (basalt, etc.); 5) famous canyon, rapids and deep pond; 6) famous waterfall; 7) famous lake; 8) *Ukishima*; 9) sand dune and sanbank with pine forest; 10) famous seashore, island and scenic place; 11) a special spot from which famous scenery can be seen; and 12) unique mountain, plateau, field, river and hot spring.

; Tsuyoshi Hirasawa, 'Protection and Conservation of Scenic Sites and Landscapes as Cultural Heritage in Japan, Especially It's History and Protection of "Places of Scenic Sites (Meisyoh)"', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 72-268 (pp. 153-154).

discussions about ‘Korean Scenic Sites’ reflecting the culture and history of Korea until then. The standard of 1964 has been used until 2000, when the ninth scenic site was designated. These nine designated sites were listed because of the value of unusual natural objects or phenomena, and were thus all natural heritage alone.

This ‘Designation Standard of Scenic Sites’ met a turning point in 8 September 2001, as three more categories were added, expanding the concept. The newly added seventh category was, ‘topography or area with especially outstanding natural beauty, or artefacts in it’; and the eighth was ‘the place where the nature and cultural components are combined to form outstanding landscape’. These two new categories highlighted the interaction of cultural components by human beings and nature, making scenic sites a type of ‘landscape heritage’.³⁴ A new ninth category of ‘places that fulfil the condition of natural heritage written in the Article 2 of the Convention Concerning the Protection of the World Cultural and Natural Heritage by UNESCO’ was also added, probably because of increased national attention to heritage as Korea joined the World Heritage Convention in 1988 and successfully designated its first World Heritage site in 1995. While categories seven and eight were added to deal with nature and culture together in scenic site designation, but ninth category rather limited the boundary of scenic sites to ‘natural heritage’, which means that the establishment of the concept of Scenic Sites still has not been completed yet.

On 29 August 2007 a new version of the standard was introduced. Its most notable characteristic was that scenic sites were now categorised into ‘Natural Scenic Sites’ and ‘Historic-cultural Scenic Sites’. Natural Scenic Sites divided the existing natural components of landscape in the standard into ‘outstanding landscape with unique topography (Category 1)’ and ‘ecological landscape formed by special organisms, such as group of plants or animals (Category 2)’. Historic-cultural scenic sites have a background in historic events or folklore culture, and are thus not only visually beautiful, but also meaningful in terms of history or traditional culture. The subjects provide a viewpoint from which to enjoy landscape and leisure (Category 3), places with outstanding natural beauty that served as background for cultural history of Korea (Category 4), and valued scenic places forming outstanding landscape where famous buildings, gardens or legendary sites are combined with surrounding nature (Category 5). The last standard here is

³⁴ Gye-Shik Kim (2009), p. 451.

equivalent to a scenic site that qualifies to be designated as UNESCO World Natural Heritage (Category 6). The 2007 standard attempted to readjust old standards, including legendary sites and gardens, as scenic sites which had been categorised as historic sites in the past, and to clarify various types of historic, cultural and landscape sites, such as farmland, banks and ports, into scenic sites. This suggests that the old concept of scenic sites, limited to ‘natural heritage’ in the CPPA, had been changed to ‘mixed heritage’ with nature and culture, and that the concept of cultural sites has become the main standard and background for the designation of scenic sites.³⁵

Table 6-2 Details and History of Designation Standards of Scenic Sites

Date	Designation Criteria	Provision	Remarks
1935	1. Well-known <i>Wonji</i> (gardens); 2. Well-known celebrated places with flowering trees, flowering grass, autumn colours, or inhabited by birds and wild animals, fish and insects; 3. Well-known gorges, steep streams, and abyss; 4. Well-known waterfalls; 5. Well-known lakes; 6. Well-known caves; 7. Well-known sea sides, riversides, islands and other <i>Gyeongseungji</i> (valued scenic places); 8. Special spots that provide views of well-known landscapes; 9. Distinctive mountains, hills, plateaus, plains, rivers and hot springs	Designation Standards for Scenic Sites	Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation
15/12/1964	1. <i>Gyeongseungji</i> (famous scenic places) or <i>Wonji</i> (gardens) with renowned building 2. <i>Hwasu</i> (flowering trees), <i>Hwacho</i> (flowering grass), <i>Danpung</i> (autumn colours) communities, or places inhabited by <i>Josu</i> (birds and wild animals), <i>Eochungryu</i> (fish and insects) 3. Famous ravines, straits and capes, torrents, abysses, waterfall, lakes and marshes and caves 4. Famous seashores, riversides, islands and other <i>Gyeongseungji</i> (valued scenic places) 5. Viewing points for famous scenery 6. Distinctive mountains, hills, plateaus, plains, rivers, volcanos, hot springs and cold mineral springs	Article 6, Enforcement Regulations of CPPA	Enactment of Enforcement Regulations
19/09/1983	1. <i>Gyeongseungji</i> (valued scenic places) or <i>Wonji</i> (gardens) with renowned building 2. <i>Hwasu</i> (flowering trees), <i>Hwacho</i> (flowering grass), <i>Danpung</i> (autumn colours) communities, or places inhabited by <i>Josu</i> (birds and wild animals), <i>Eochungryu</i> (fish and insects) 3. Famous ravines, straits and capes, torrents, abysses, waterfall, lakes and marshes and others 4. Famous seashores, riversides, islands and other <i>Gyeongseungji</i> (famous scenic places) 5. Viewing points for famous scenery 6. Distinctive mountains, hills, plateaus, plains, rivers, volcanos, hot springs and cold mineral springs	Annexed List 1 (Article 1, Enforcement Regulations of CPPA)	Modification of provisions by the whole revision of Enforcement Regulations, which excludes ‘cave’
08/09/2001	1. <i>Gyeongseungji</i> (famous scenic places) or <i>Wonji</i> (gardens) with renowned building	Annexed List 1	Addition of designation

³⁵ Jae-Hyun Rho, and Sang-Sup Shin, 'Types of Scenic Sites of State-Designated Cultural Property and Relationship between Pal-Kyung and Doncheon-Gugok', *Cultural Heritage Studies*, 43/1 (2010), pp. 128-159 (p. 133).

Date	Designation Criteria	Provision	Remarks
	2. <i>Hwasu</i> (flowering trees), <i>Hwacho</i> (flowering grass), <i>Danpung</i> (autumn colours) communities or <i>Josu</i> (wildlife). <i>Eochungryu</i> (fish and insects) habitats 3. Famous ravines, straits and capes, torrents, abysses, waterfall, lakes and marshes and others 4. Famous seashores, riversides, islands and other <i>Gyeongseungji</i> (valued scenic places) 5. Viewing points for famous scenery 6. Distinctive mountains, hills, plateaus, plains, rivers, volcanos, hot springs and cold mineral springs 7. Topography or area with especially outstanding natural beauty, or artefacts in it 8. Place where the nature and cultural components are combined to form outstanding land-scape 9. Places that fulfil the condition of natural heritage written in the Article 2 of ‘the Convention Concerning the Protection of the World Cultural and Natural Heritage’ by UNESCO	(Article 2, Enforcement Regulations of CPPA)	criteria, highlighting cultural aspects, and the acceptance the standard of World Heritage
29/08/2007	1. Mountains, hills, plateaus, plains, volcanos, rivers, seashores, riversides, islands and others, with outstanding natural landscape 2. Habitats of fauna and flora with outstanding landscape 1) Famous community of beautiful plant 2) Famous habitat of animal with high aesthetic value 3. Viewing points for famous scenery 1) Viewing points for sunrise, sunset, or seashores, mountains, rivers and others 2) Famous places with viewing points consisting of artefacts such as <i>Nu</i> (pavilion), <i>Jeong</i> (belvedere) and <i>Dae</i> (terrace), or natural elements, where villages, cities and heritages can be viewed. 4. Famous mountains, ravines, straits, capes, torrents, abysses, waterfalls, lakes and marshes, sandbars, riverhead, <i>Dongcheon</i> (Grotto-Heaven), <i>Dae</i> (terrace), rocks, caves and others, with outstanding values of historical-cultural landscape 5. <i>Gyeongseungji</i> (valued scenic places) related to religion, education, livelihood and recreation, etc. such as renowned building sites, gardens or legendary places 1) Gardens, <i>Wonrim</i> (woodland gardens), ponds, reservoirs, farmlands, embankment, ports, and old roads, etc. 2) Legendary places handed down through history, culture, and oral tradition, etc. 6. Amongst natural heritage that is relevant to Article 2 of ‘the Convention Concerning the Protection of the World Cultural and Natural Heritage’ by UNESCO, places with outstanding values in scenery or natural beauty	Annexed List 1 (Article 2, Enforcement Regulations of CPPA)	Total revision of designation criteria, highlighting historical and cultural values of Scenic Sites
29/12/2010	(law in force)	Annexed List 1 (Article 11-1, Enforcement Decree of CPPA)	Designation Criteria was elevated from Enforcement Regulations to Enforcement Decree of CPPA

Date	Designation Criteria	Provision	Remarks
Improve- ment Suggestion (2010)	<p>1. Natural Scenic Sites Nature or natural phenomena with outstanding landscape and academic values</p> <ul style="list-style-type: none"> a. Mountains, peaks, ridges, foot of a mountain b. Volcanos, volcanic cones, hills, plateaus, plains, wetlands c. Valleys, ravines, torrents d. Waterfalls, <i>Yeon</i> (pond), <i>Dam</i> (lake), <i>So</i> (marsh) e. Seasides, islands, tidelands, sandbars, straits, capes f. Rivers, riversides g. Lakes, wetlands, hot springs, springs h. Caves i. Rocks, group of rocks, rock faces j. Habitats of fauna and flora k. Viewing points for nature <p>2. Historic-cultural Scenic Sites Objects combined with nature and humanities, with outstanding artistic and academic values⁷</p> <ul style="list-style-type: none"> a. Gardens, <i>Wonrim</i> (woodland gardens), <i>Wonji</i> (pond-gardens), <i>Nu</i> (pavilion), <i>Jeong</i> (belvedere), <i>Dae</i> (terrace), b. Ponds, reservoirs, farmlands, village groves c. Embankment, ports, ferries, bridges, old roads d. Famous mountains, <i>Gugok</i> (Nine Bends), <i>Dongcheon</i> (Grotto-Heaven), <i>Palgyeong</i> (Eight Scenes) e. Legendary sites f. riverheads, the ends of the territory g. Ancient sites h. Viewing points in humanities <p>3. Amongst natural heritage that is relevant to Article 2 of ‘the Convention Concerning the Protection of the World Cultural and Natural Heritage’ by UNESCO, places with outstanding values in scenery or natural beauty</p>		Fail in legislation

Source: Japanese Government-General of Korea (GGK), Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目) (Seoul: GGK, 1935) (in Japanese) in Dae-Yeol Kim (2008), pp. 92-93; The Comprehensive Legal Information Service of Korea, Korea Legislation Research Institute (https://elaw.klri.re.kr/eng_service/main.do)

Types of Scenic Sites according to the Designation Standard

Since the first designation of Sogumgang Mountain in Cheonghakhong, Myeongju as a scenic site in 1970, total of 107 scenic sites have been listed up to April 2014. The sites designated after 2001 form 93% of the total number, a rapid increase in designations during the past 10 years (see Figure 5-16). Upon analysing the Designation Reports, the sites are categorised as natural and historic-cultural sites. Most of the designations were for natural sites at first, but since the addition of historic and cultural environment and related categories in the 2001 Designation Standard and the complete revision of the standard in 2007, listings of traditional gardens, viewpoints like *Nu* (pavilions), *Jeong* (belvederes) and *Dae* (terraces), and places with outstanding landscape

mentioned frequently in painting, poetry or legends, and life-related sites like farmlands, have increased. (see Figure 6-3).

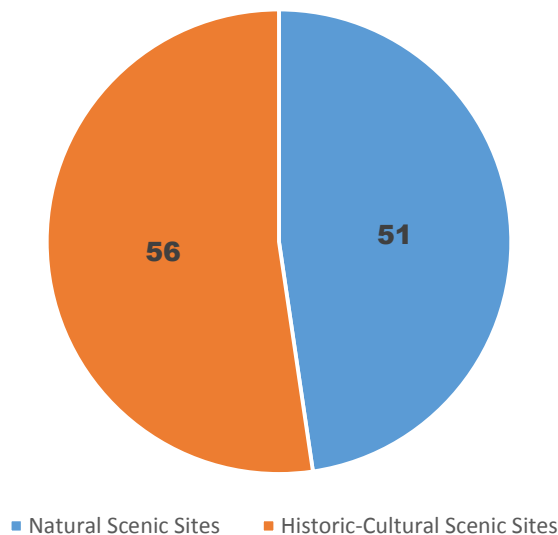


Figure 6-3 The Frequency of Natural Scenic Sites and Historic-cultural Scenic Sites (as of April 2014)

To investigate the values under which scenic sites have been approved, all 107 of the sites as of April 2014 has been analysed in relation to the Designation Standard (2007). The following table shows how each category of the standard has been applied to current sites. Data used for reference that has been created in the process of designation includes ‘designation data’, submitted upon application for designation, ‘site visit reports’, which are given by the Cultural Property Committee (CPC) during on-site investigations, and ‘reason for designation’, the official reasons why the site has been designated as published in the official gazette.

Each site is designated under several categories of the standard, so although there are 107 sites in all, there are 492 statements. For example the ‘reason for designation’ of site 19, ‘Seonmongdae pavilion and surroundings in Yecheon’ states, ‘it must be designated as a scenic site as categories 1, 4, 5, 6, 7 and 8 of the [standard] apply to it’.³⁶ The ‘reason for designation’ of site 92, ‘Bangseonmun Valley in Jeju’, says, ‘Banseonmun valley fits the categories of famous mountain, ravines, strait, cape, torrent, abyss, waterfall, lake, sandbar, source of stream, *Dongcheon* (Grotto-Heaven), *Dae* (terrace), rock and cave with outstanding historic. cultural and

³⁶ Cultural Heritage Administration, ‘2006-2007 Designation Report on Natural Monuments and Scenic Sites’, (Daejeon: Cultural Heritage Administration, 2007), pp. 172-173.

landscape values, and even recognised with famous building and valued scenic places related to legend, religion, education, living and leisure, and is therefore considered to be a natural scenic site and a historic-cultural scenic site at the same time.³⁷

Table 6-3 Types of Scenic Sites according to the Designation Standard

Division	Category	Subcategory	Examples from Designated Scenic Sites	*Ratio (%)	Sum (%)
Natural Scenic Sites (37.2%)	1. places of outstanding natural landscape	mountains	Samgaksan Mountain / Maisan Mountain in Jinan	6.9	22.1
		hills	Imdaejeong Woodland Garden in Hwasun / Yongyeongyegok Valley in Gangneung	1.0	
		plateaus	Saraoreum Volcanic Cone / Seonjakjiwat Plain of Hallasan Mountain	0.4	
		plains		0.0	
		volcanos	Sanbansan Mountain in Seogwipo, Jeju-do / Seonjakjiwat Plain of Hallasan Mountain	1.2	
		rivers	Eorayeon River Valley and Surroundings in Yeongwol / Hoeryongpo Winding Watercourse in Yecheon	4.6	
		seasides	Gugyedeung Pebble Beach in Jeongdo-ri, Wando / Chaeseokgang and Jeokbyeokgang Clifed Coast in Buan	3.2	
		riversides	Seonmongdae Pavilion and Surroundings in Yecheon / Gudeurae Ferry and Surroundings in Buyeo	2.6	
	islands	Haegumgang Islets in Geoje / Sangbaekdo and Habaekdo Islets in Yeosu	2.2		
	2. Habitats of fauna and flora with outstanding landscape	famous communities of beautiful plant	Beopseongjin Wooded Fort in Yeonggwang / Yonggyejeong Pavilion and Deokdongsup Forest in Pohang	12.9	15.1
famous habitats of animal with high aesthetic value		Buryeongsagyegok Valley and Surroundings in Uljin / Suncheonman Bay	2.2		
Historic-Cultural Scenic Sites (62.4%)	3. Viewing points for famous scenery	viewing points for sunrise	Uisangdae Pavilion and Hongnyeonam Hermitage of Naksansa Temple, Yangyang / Hajodae Rock Beach in Yangyang,	0.6	9.8
		viewing points for sunset	Geumsan Mountain in Namhae / Halmi and Harabi Rocks at Kkotji Beach in Anmyeondo Island	0.4	
		viewing points for the seaside	Taejongdae Clifed Coast in Yeongdo, Busan / Daeheungsa Temple and Surroundings in Duryunsan Mountain	1.4	
		viewing points for mountains	Gongnyong Ridge in Seoraksan Mountain / Mangyeongdae Peak in Seoraksan Mountain	2.0	
		viewing points for rivers	Miniature Shape of the Korean Peninsula in Yeongwol, Woryeondae Pavilion and vicinity in Miryang	1.4	
		viewing points of <i>Nu, Jeong and Dae</i>	Jukseoru Pavilion and Osipcheon Stream in Samcheok / Cheongamjeong Pavilion and Seokcheongyegok Valley in Bonghwa	4.0	
	4. Places with outstanding historic, cultural and landscape values	famous mountains	Cheongnyangsan Mountain in Bonghwa / Haeinsa Temple and Surroundings in Gayasan Mountain	5.6	30.9
ravines		Meonguri Gorge of Hantangang River, Pocheon / Biseondae Rock and Cheonbuldonggyegok Valley in Seoraksan Mountain	7.3		
straits		Sea-split Path in Jindo / Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait, Namhae	0.8		

³⁷ Cultural Property Committee, 'the Meeting Record of the 12th Natural Monument Subcommittee in 2012', (Daejeon: Cultural Heritage Administration, 2012), p. 13; http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

Division	Category	Subcategory	Examples from Designated Scenic Sites	*Ratio (%)	Sum (%)
		capes	Chaeseokgang and Jeokbyeokgang Cliffed Coast in Buan / Hajodae Rock Beach in Yangyang	0.4	
		torrents	Biryong Falls and Valley in Seoraksan Mountain / Towangseong Falls in Seoraksan Mountain	0.6	
		abysses	Yongarmjeong in Geochang / Sibiseonnyeotang Valley in Seoraksan Mountain	3.2	
		waterfalls	Jeongbang Falls in Seogwipo, Jeju / Yongchu Falls in Simjin-dong, Hamyang	3.6	
		lakes and marshes	Saraoreum Volcanic Cone / Baengnokdam Crater Lake of Hallasan Mountain	0.6	
		sandbars		0.0	
		riverhead	Geomnyongso Spring in Taebaek	0.2	
		<i>Dongcheon</i> (Grotto-Heaven)	Backseokdongcheon Fairyland in Buam-dong, Seoul / Geoyeonjeong Pavilion and vicinity in Hwarim-dong, Hamyang	1.2	
		<i>Dae</i> (terrace)	Tangeumdae Terrace in Chungju / Suseungdae Boulder in Geochang	3.0	
		rocks	Stone Gate in Danyang / Seondol Cliff in Yeongwol	4.0	
		caves	Cheongnyangsan Mountain in Bonghwa / Meonguri Gorge of Hantangang River, Pocheon	0.4	
5. Gyeongseungji (valued scenic places) related to religion, education, life and entertainment	garden	Yun Seon-do's Garden on Bogildo Island / Soswaewon Garden in Damyang	1.6	21.7	
	<i>Wonrim</i> (woodland garden)	Choyeonjeong Pavilion and Woodland Garden in Suncheon / Manhyujeong Pavilion and Woodland Garden in Andong	1.4		
	ponds	Myeongokheon House and Garden in Damyang / Yongarmjeong in Geochang	1.4		
	reservoirs	Uirimji Reservoir and Jerim Woods in Jecheon / Jusanji Reservoir in Cheongsong	0.4		
	farmlands	Terraced Rice Fields of Gacheon Village in Namhae / Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait in Namhae	0.4		
	embankment	Uirimji Reservoir and Jerim Woods in Jecheon	0.2		
	ports	Gomanaru Ferry in Gongju / Cheongnyeongpo Winding Water-course in Yeongwol	1.0		
	old roads	Old Road of Guryongnyeong Pass / Old Road of Daegwallyeong Pass	1.2		
	legendary places	Mureunggyegok Valley in Donghae	14.1		
6. Amongst natural heritage that is relevant to Article 2 of 'the Convention Concerning the Protection of the World Cultural and Natural Heritage' by UNESCO, places with outstanding values in scenery or natural beauty		Seonjakjiwat Plain of Hallasan Mountain / Bangseonmun Valley in Jeju	0.4	0.4	

Source: *The ratio of each sub-categories of the Designation Standards to the 492 cases applied to 107 items of State-designated Scenic Sites.

The standard is written with six categories as shown in Table 6-3. Categories 1 and 2 are for designating natural scenic sites, and categories 3, 4, and 5 are for historic-cultural sites. Category 6 is 'amongst natural heritage that is relevant to Article 2 of 'the Convention Concerning the Protection of the World Cultural and Natural Heritage' by UNESCO, places with outstanding values in scenery or natural beauty', a classification which can be preparatory for listing as a

World Heritage Site. In the 492 cases examined, categories 3, 4 and 5 (historic-cultural sites) represent 62.4% of the total compared to categories 1 and 2, natural sites, which represent 37.2%.

The category with the highest frequency is that of historic-cultural sites, the fourth, which are ‘places with outstanding historic, cultural and landscape values’, with a total of 155 cases (30.9%), followed by the Category 1, natural scenic sites, which are ‘places of outstanding natural landscape’, with a percentage of 22.1%. Both of these categories are related to the topographic characteristics of landscape: subcategories related to mountainous terrains take 21.2% of the ratio (Category 4: ‘famous mountains (5.6%)’, ‘ravines (7.3%)’; Category 1: ‘mountains (6.9%)’, hills (1.0%), plateaus (0.4%)). The subcategories of Category 4, including torrents (0.6%), abysses (3.2%), waterfalls (3.6%), *Dongcheon* (Grotto-Heaven) (1.2%), *Dae* (terrace) (3.0%), rocks (4.0%) are mostly located in mountains and valleys, also related to mountain areas; 70% of Korea is mountainous. The landscape cultures of *Shan-shui* culture, hermit culture and *Pung-ryu* culture were based on traditional ideas of worshipping mountains, with scenic mountains as backgrounds that have become attractions. This can be seen in the subcategory of Category 5, ‘famous legendary sites as told by stories’, in which 71 of the 107 state-designated Scenic Sites are included. 39 of these 71 sites, including Mureunggyegok Valley in Donghae (No. 37), Baegaksan Mountain in Seoul (No. 67), and Baengnokdam Crater Lake of Hallasan Mountain (No. 90), which have backgrounds in history or legends, are doubled with subcategories in mountain areas, such as famous mountains, ravines or *Dongcheon* (Grotto-Heaven).

The third most frequently applied category in the Designation Standard is Category 5, which covers ‘*Gyeongseungji* (valued scenic places) related to religion, education, livelihood and recreation, etc. such as renowned building sites, gardens or legendary places’, with a 21.7% ratio. These are places created or recognised in the lives of ancestors, related to traditional cultural activities, certain persons or historic events, whose value was recognised later and which have often been turned into tourist attractions. Category 3 covers viewing points for famous scenery, takes up 10% of the total ratio, which are designated for similar reasons, with a stronger emphasis on appreciating outstanding landscapes. Categories 5 and 3 have been in use since 2007, including the historic and cultural environment after revisions to the law in 2001 and 2007. Their increased number is due to re-categorisation of traditional gardens into as scenic rather than historic sites since 2007 and the abolition of historic and scenic sites in 2009 to classify traditionally valued places as scenic sites.

Category 3, ‘viewing points for famous scenery’ are places to enjoy outstanding landscape from a certain point, where a *Nu* (pavilion), *Jeong* (belvedere) or *Dae* (terrace) has been installed. These viewpoints haven been loved as traditional attractions, mostly through the culture of *Palgyeong* (Eight Scenes) or *Gugok* (Nine Bends). These *Palgyeong* and *Gugok* scenic sites are still renowned as tourist attractions, and for this reason, ‘Uisangdae Pavilion and Hongnyeonam Hermitage of Naksansa Temple, Yangyang (No. 27)’, ‘Jukseoru Pavilion and Osipcheon Stream in Samcheok (No. 28)’ were designated as scenic sites in 2007. ‘Gyeongpodae Pavilion and Gyeongpoho Lake, Gangneung (No. 108)’ was designated in 2013 in terms of Gwandong *Palgyeong*, while five out of eight sites of Danyang *Palgyeong* were designated in 2008: ‘Dodamsambong Peaks in Danyang (No. 44), ‘Stone Gate in Danyang (No. 45), ‘Gudambong Peak in Danyang (No. 46)’, ‘Sainam Rock in Danyang (No. 47)’, and ‘Oksunbong Peaks in Jecheon (No. 48).

Wonrim (woodland gardens), gardens, ponds and *Dongcheon* (Grotto-Heaven) are closely related forms of Korean traditional gardens. Even though they include facilities such as pavilions, the gardens are mostly composed of natural components such as groves and ponds. *Dongcheon* (Grotto-Heaven) were set in natural valued scenic places and maintained by the literati, which have an even stronger emphasis on natural landscape. These sites, originally designated as historic, were re-designated as scenic sites in 2007. Reservoirs, farmlands, embankments, ports and old roads, which are included in Category 5 were also added when the standard was revised in 2007. This adds the concept of ‘traditional industrial landscape’, coordinating the activities of people and nature in agriculture and fisheries, into the concept of scenic sites. This can be seen as an attempt to reflect a greater variety of cultural or multiple heritage values in scenic sites. Some examples include ‘Terraced Rice Fields of Gacheon Village, Namhae (No. 15), ‘Gomanaru Ferry in Gongju (No. 21)’, ‘Old Road of Guryongnyeong Pass (No. 29)’, ‘Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait, Namhae (No. 71)’, ‘Jusanji Reservoir in Cheongsong (No. 105)’.

Category 2, ‘habitats of fauna and flora with outstanding landscape’ takes up 15%, of which the subcategory, ‘famous communities of beautiful plants’ takes up to 12.7% of the total. Most of the scenic sites are located in the countryside in outstanding landscapes away from urban areas, and are recognised as having distinctive vegetation. Many of the sites are the habitats of rare protected animals and plants, and some sites are designated as natural monuments, showing that

the designation of scenic sites is being used to provide conservation for ecological resources. In case of Baegunjeong Pavilion and Gaehosongsup Pine Grove in Andong (No. 26), although the trees forming the grove are not considered to be especially rare, representative or high in academic value, the site is designated and conserved with its historic and cultural values as a ‘village grove’.³⁸ Unlike other conservation systems applying to animals and plants, their habitats are being designated as scenic sites if they create outstanding landscape through interaction with the lives of Korean people. Seonmongdae Pavilion and Surroundings in Yecheon (No. 19), Beopseongjin Wooded Fort in Yeonggwang (No. 22) and Yonggyejeong Pavilion and Deokdongsup Forest in Pohang (No. 81), are all designated ‘village groves’ that were created on the basis of traditional views of nature like *Feng-shui* theory. Six village groves can be found in the list of scenic sites, designated not only for their plant groups and ecological value, but also for their historic and cultural value and interaction with people’s lives.

Limits of the Designation Standard of Scenic Sites

The current Designation Standard of Scenic Sites (2007 revision, see Table 6-3) has a number of problems. First, the current standard focuses more on landscape, a macro-view rather than historic and cultural values, which are micro-factors, in categorising landscapes with similar characteristics.³⁹ Until the mid-2000s, during the early stage of scenic site designation, most were natural scenic sites, based on the first category, ‘places of outstanding natural landscape’. Even though it added ‘places with outstanding historic, cultural and landscape values’ as the Category 4, to designate sites with human culture and history, most subcategories are focusing on topographical characteristics of landscape. This must be due to error caused by categorising the previous Standard before revision into Natural Scenic Sites and Historic-cultural Scenic Sites.⁴⁰

Secondly, there is a limit in Category 2’s ‘habitats of fauna and flora with outstanding landscape’, when it collides with the landscape value of natural monuments. This standard should primarily refer to the uniqueness as the habitat for animals and plants. Therefore, this category has been generally applied to natural monuments, rather than scenic sites. When scenic sites 41, Suncheonman Bay, was designated in 2008, however, the reasons for designation included its

³⁸ Cultural Heritage Administration (2007), pp. 222-231.

³⁹ Jae-Hyun Rho, and Sang-Sup Shin (2010), p. 140.

⁴⁰ Gye-Shik Kim (2009), p. 451.

reed field in muddy beachland, its winter habitat for natural monument birds such as hooded cranes, and the harmony of sunset and ecological habitat viewed from observatory. Category 2 expanded the range not be covered by natural monuments, but covered instead by scenic sites. No. 91, Seonjakjiwat Plain of Hallasan Mountain, was listed in 2013 because its mountain landscape had been designated as a World Natural Heritage Site and a natural monument as a protected area as a natural habitat, and the harmony formed by blooming azalea flowers from April to June, suggesting new possibilities for Category 2 of the Designation Standard.

Thirdly, there is an ambiguity in designating traditionally valued scenic places or *Gyeongseungji* as scenic sites. Especially in the case of *Dongcheon* (Grotto-Heaven), *Palgyeong* (Eight Scenes) or *Gugok* (Nine bends), such as *Gwandong Palgyeong* and *Danyang Palgyeong*, where there are clear viewpoints like pavilions or an obvious geographic feature which helps the site to be recognised, they can be designated according to Category 3, ‘viewing points for famous scenery’. However, most *Palgyeong* and *Gugok* are vague in form, definition and periods. Category 3 ‘viewing points for famous scenery’ and Category 4 ‘places with outstanding historic, cultural and landscape values’ which emphasise physical landscape factors, have no capacity to embody the characteristics of traditionally valued scenic places or *Gyeongseungji*.⁴¹

Finally, Category 6 ‘amongst natural heritage that is relevant to Article 2 of ‘the Convention Concerning the Protection of the World Cultural and Natural Heritage’ by UNESCO,⁴² places with outstanding values in scenery or natural beauty’ has a critical side effect of limiting scenic sites with complex characteristics into just ‘natural heritage’. Dividing the sites into natural and historic-cultural sites is not suitable for today’s heritage discourse. In 2003, the World Heritage Committee decided to combine the natural and cultural standards, used to determine Outstanding Universal Values (OUV) of World Heritage, to fulfil Article 1 of the World Heritage Convention.

⁴¹ Jae-Hyun Rho, and Sang-Sup Shin (2010), p. 140.

⁴² UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage* (Paris: UNESCO, 1972), Article 2; this article defines ‘natural heritage’ as follows:

For the purposes of this Convention, the following shall be considered as ‘natural heritage’:

- *natural features* consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- *geological and physiographical formations* and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- *natural sites* or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

This combined standard shows a more comprehensive approach to maintaining heritage, and attempts to discover underrated areas and heritage with complex natural and cultural values. Scenic sites also need such understanding and application, as they are evidence of the interaction of nature and culture represented as landscape.

Considering these problems, an overall revision of the classifications is needed to clarify the definition and concept of scenic site types to make them easier to understand. The Designation Standard of Scenic Sites, created based on ‘Guideline for the 1933 Preservation Decree’ has limited capacity in designating Scenic Sites, because the Standard just enumerating physical landscape features, cannot fully reflect diverse topographical, ecological features of landscapes and related landscape cultures. Especially in terms of discovering ‘values’ of scenic site resources, such Standard narrows down the range of Scenic Sites, the only landscape heritage, and threaten its diversity. In addition, these categories lacking in systematic designation based on heritage values, thus cause irregularity from the beginning in the all processes of heritage administration from excavating and evaluation of values, providing significance, and utilisation and maintenance based on such factors, not being helpful with Scenic Site policies.

The Natural Monument Subcommittee meeting held in February 2010 decided that it should help promote understanding of the widened concept of scenic sites and clarify and reflect these ideas in cultural heritage policy. This progressed in agreement between the members of the CPC that scenic sites were accepted by heritage system and the public as limited to natural landscape. The committee members criticised the definition of scenic sites as those ‘with beautiful scenery of outstanding artistic and landscape values’, and decided that ‘historicity, cultural value, nationality, uniqueness and academic values’ must be added.⁴³ Based on the expanded concept, the committee members suggested the new Designation Standard. It was proposed to divide the existing six standards into natural scenic sites, historical and cultural scenic sites’ and UNESCO World Natural Heritage sites. The definitions of natural scenic sites and historic-cultural scenic sites were refined into ‘nature or natural phenomena with outstanding landscape and academic values’ and ‘objects combined with nature and humanities, with outstanding artistic and academic values’ respectively, based on ‘protective values of cultural properties’, which are

⁴³ Cultural Property Committee, the *Meeting Record of the 2ⁿ Natural Monument Subcommittee in 2010*, (Daejeon: Cultural Heritage Administration, 2010), pp. 52-52; from: http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

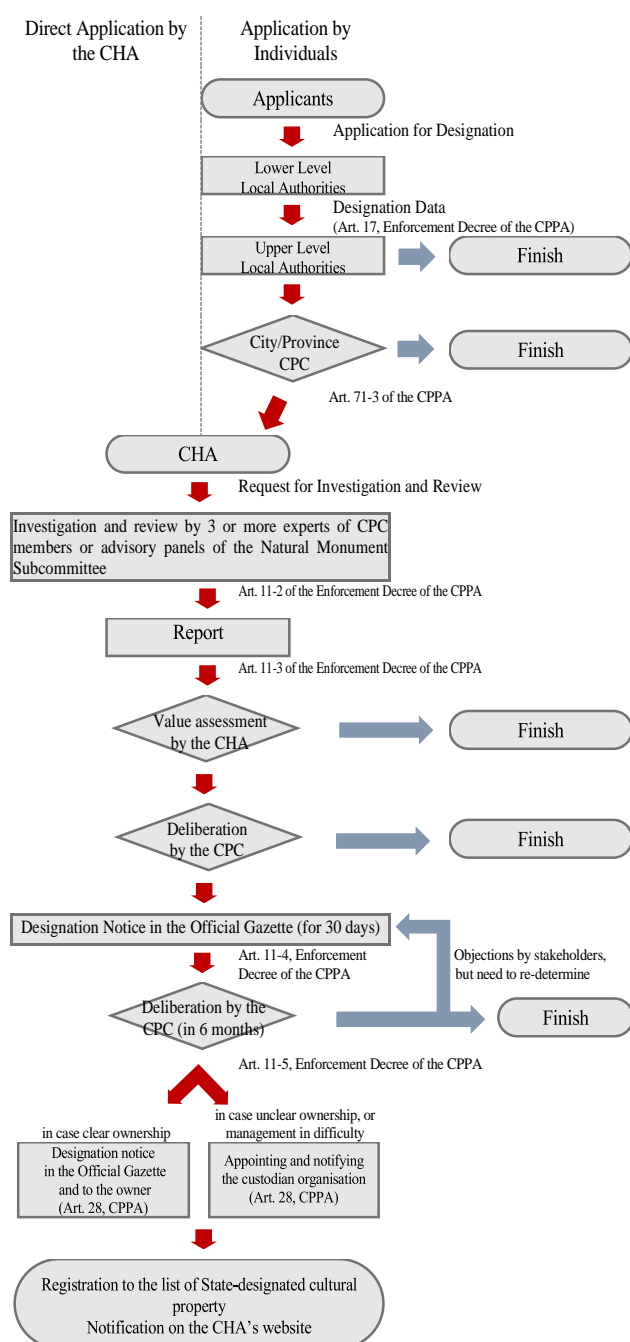
‘historic, artistic, academic and landscape values’, as written in Article 2-1 of the CPPA. Scenic site types were relocated as subcategories of natural scenic sites and historic-cultural scenic sites, based on the types written in the existing designation standard (see Table 6-3). The new standard does not limit the characteristics and value of sites to physical landscape, but expands its concept into a complex body of values, including academic areas like art, science and literature. However, the new standard still sticks to the dichotomous approach to heritage as ‘cultural’ and ‘natural’, and follows the limited capacities of the previous standards, and this new standard, revised in 2010, has not even been passed as law, so it is unusable.

VALUE-BASED ASSESSMENT THROUGH THE PROCESS OF DESIGNATION OF SCENIC SITES

Assessing Values in the Process of Designation of Scenic Sites

Assessing heritage values in the process of scenic site designation is carried out solely by experts, members of the CPC, which is composed of university professors in the related fields in accord with Article 8 of the CPPA, ‘Establishment of Cultural Property Committee’. These CPC members are actively involved in the process of designation to discuss the value of scenic sites as heritage (see Figure 6-4).

Before the discussion of the designation, an application has to be made, by individuals, academics, local governments and even directly by the authority of the CHA, without any limits on applicants. If an individual or a lower tier local authority such as *si* (city), *gun* (province), or *gu* (autonomous district), submits an application rather than the CHA itself, it is required to submit designation data related to the scenic site resource, according to Article 17 of the Enforcement Decree of the CPPA. The application is submitted to the upper tier local authorities (Seoul Special City, 6 Metropolitan Cities and 8 Provinces and Jeju Special Self-Governing Province) and goes through pre-deliberation by the City/Province Cultural Property Committee which is established in each upper tier local authority. If the resource is judged to have enough value to be designated as a scenic site, a report is formed by attaching the opinions of the City/Province Cultural Property Committee to the ‘designation data’ and submitted to the CHA (CPPA, Article 73) (see Figure 6-4). The interest of local governments and the public in discovering scenic site resources seems necessary in this application stage, but most of the applications are made directly by the CHA.



- Contents for the Designation Data (Art. 17, Enforcement Decree of the CPPA)
 - types of cultural property, name, quantity and location
 - name and address of owner, occupants or manager of a cultural property
 - creator, origin and related legend of a cultural property
 - description of a site
 - material, quality, structure, convention, size and shape
 - photographs, map and related documents of a cultural property
 - statement of regulations and prohibitions for the protection and management of a cultural property
- Contents for the Designation Notice in the official gazettes
 - types of cultural property, name, quantity and location
 - name of Cultural Property Area, quantity and regulations
 - name and address of owner, occupants in the Cultural Property Area
 - reasons for designation or de-designation
- Contents for the Custodian Appointment Letter (Annex 17, Enforcement Regulation of the CPPA)
 - name, location and representative's personal information of the organisation
 - name and quantity of a cultural property
 - management period
 - details of the management
 - conditions for the management

Figure 6-4 Designating Process of Scenic Sites (Source: Cultural Heritage Administration, *A Handbook for Managers of Natural Heritage* (Daejeon: Cultural Heritage Administration, 2012), pp. 24-25) (amended by the author).

For the next step, scenic site applications by the CHA or local governments, receive a validity review for designation by the CHA, which first CHA requests an investigation and review of the proposed scenic site resources by three experts, who may be drawn from the CPC membership or from the Natural Monument Subcommittee and its advisory panels, for a 'preliminary review' of designation validity (Enforcement Decree of the CPPA, Article. 11-2). The result is submitted

to the CHA in a ‘Designation Investigation Report’ (Enforcement Decree of CPPA Art. 11-3). From this point on, the CPC members are actively involved in assessing a site’s value.

If the CHA judges that the candidate site has sufficient value to be designated based on the report, it is reviewed again by the CPC. If the site is proven to have enough value at this step, it is given a designation notice in the official gazette for 30 days and again at 6 months prior to a final ‘deliberation’ for the designation by the CPC (Enforcement Decree of the CPPA, Art. 11-4&5). When the site is given a designation notice, the CPC holds a designation review, in which the committee members hold on-site investigations based on the report. Their ‘site visit reports’ are published in monthly Meeting Record of the Cultural Property Committee, or Designation Reports on Natural Monuments and Scenic Sites that are published annually or biennially after the listing. During the designation notice period, the opinions of local government officials, land owners and local residents are reflected. Although this is a time when local residents can participate in making a decision about the designation, the participation rate is low due to lack of interest and promotion. Considering that people have negative images of the existing cultural heritage policy due to restrictions in property rights and inconvenience, there should be a process to help them understand about positive aspects of designation, such as utilisation of the scenic site’s resources and guarantees for improving residents’ living standards after the designation, but these approaches do not really happen.

Based on the opinions expressed in the ‘Designation Reports’ and the designation notice in accordance to the Article 11-5 of the Enforcement Decree of the CPPA, the CPC carries out a final deliberation. If the applicant site is proven to have enough value to be designated, this is announced in the official gazette with the reasons for designation. The designation is also notified to the local government in charge and the land owner, and related information is posted on the web site of the CHA (Enforcement Decree of CPPA Art. 11-5). The reason for designation’ is also published in the Meeting Record of the Cultural Property Committee or the Designation Reports on Natural Monuments and Scenic Sites.

Changes in Discussion on Heritage Values of Scenic Sites

In the process of designation, the CPC generally intervenes in assessing values of the site. The CPC’s opinions in this process can be seen in ‘reasons for designation’ established during the

designation review. The common basic concept for assessing the value of scenic sites is unclear. Article 2-1 of CPPA says that cultural property is heritage of outstanding historic, artistic, academic or landscape value, and describes monuments, amongst which scenic sites are included, as having outstanding historic, academic or landscape value, suggesting standards for the assessment of heritage value. However, these are descriptive rather than a key to the systematic evaluation of the unique value of particular scenic sites. Such problems are evident in the designation reports published for various cultural properties. Here are some ‘reasons for designation’ given in these reports:

The original name for this mountain was Cheonghaksan Mountain, but Yulgok, one of Korea's greatest mentors, named it Sogeumgang Mountain because it looked like Geumgangsan Mountain. The Amisanseong Fortress where Mautaeja, Silla's last crown prince who never became a king, lived a thousand years ago, Guryong Pond, Bibong Falls, Mureung Valley, Baengmabong Peak, Ongnyudong Village, Sikdangam Rock, Manmulsang Rocks, and the Seonnyeotang Pond **create a picturesque scenery ... The natural long-time untouched scenery is the charm of this mountain**, which is included in the Odaesan National park [Sogeumgang Mountain in Cheonghaktong, Myeongju, Scenic Site No. 1, designated on 23 November 1970].⁴⁴

This island was named as Geoje Haegeumgang because every different shape of the island and its beauty remind of Haegeumgang Island of Geumgangsan Mountain. This ‘Second Haegeumgang’ or ‘Haegeumgang of Geoje’ has **the most beautiful scenic place in all of Geojedo Island**. Haegeumgang, which was originally called Galdo Island, is made of two big rock islands put together ... The area of sea from this island to Chungmu is all a part of the Hallyeohaesang National Park. East of this island is the famous Okpo of the Chungmugong Sea Battle, and the western part of this island is connected to Hansando Island, **which influences the taste of history flowing through this region** [Haegeumgang Islands in Geoje, Scenic Site No. 2, designated on 23 March 1971].⁴⁵

This is a valley that leads from Haenggok-ri, Geunnam-myeon, Uljin-gun to the Buryeongsa Temple in Hawon-ri, Seo-myeon. With the temple as the centre, the **picturesque scenery of**

⁴⁴ Cultural Heritage Administration, ‘Scenic Sites No. 1: Sogeumgang Mountain in Cheonghaktong, Myeongju’; http://jikimi.cha.go.kr/english/search_plaza_new/ECulresult_Db_View.jsp?VdkVgwKey=15,00010000,32&queryText=*%&requery=0&mc=EN_03_02 (highlighted by the author)

⁴⁵ Cultural Heritage Administration, ‘Scenic Sites No. 2: Haegeumgang Islets in Geoje’; http://jikimi.cha.go.kr/english/search_plaza_new/ECulresult_Db_View.jsp?VdkVgwKey=15,00020000,38&queryText=*%&requery=0&mc=EN_03_02 (highlighted by the author)

this famous place can be appreciated along this 15-kilometre long valley. There are many uniquely shaped rocks and cliffs here that have special names ... [Buryeongsagyegok Valley and Surroundings in Uljin, Scenic Site No. 6, designated on 11 December 1979]⁴⁶

Baekdo Islands is a group of 39 small uninhabited islands about 28 kilometres away from Geomundo Island. The islands to the north are called Sangbaekdo Islands and the islands to the south are called Habaekdo Islands. Most of the islands are made of big rocks jutting out of the water. **These rocks in harmony with the blue sea create a peculiar scenery** ... There are a lot of strangely shaped cliffs and splendid trees here **that hint at the mystical ancient times** ... The Baekdo islands, which are a part of the Dadohae National Marine Park, is also called the Haegeumgang of the Namhae Sea for its beautiful scenery [Sangbaekdo and Habaekdo Islets in Yeosu, Scenic Site No. 7, designated on 11 December 1979].⁴⁷

The Elephant Rock, General Rock, Sinseonda Cliff, Seondaem Rock, and the Brother Rock are only some of the various rocks with the shore cliffs make it look like a combination of Hongdo Island's strange rocks and Busan's Taejongdae Cliffs. Dumunjin Coast has **outstanding natural landscape** that that some people call it the Haegeumgang of the Seohae Sea, and rare wide animals and plants grow in this area; therefore, **conservation value is great as a precious coastal area of scenic beauty** [Dumunjin Coast of Baengnyeongdo Island, Ongjin, Scenic Site No. 8, designated on 30 December 1997].⁴⁸

This is a **renowned coastal area of scenic beauty** for 2.8 kilometre long and 10-40 metre wide road, which is a connecting bar between two islands exposed on the sea only when the tide falls to the lowest level. This natural phenomenon is created by various factors, such as unique coast and submarine topography, waves, ebb and flow of the tide, and sediments [Seasplit Path in Jindo, Scenic Site No. 9, on 14 March 2000].⁴⁹

⁴⁶ Cultural Heritage Administration, 'Scenic Sites No. 6: Buryeongsagyegok Valley and Surroundings in Uljin'; http://jikimi.cha.go.kr/english/search_plaza_new/ECulresult_Db_View.jsp?VdkVgwKey=15,00060000,37&queryText=*&requery=0&mc=EN_03_02 (highlighted by the author)

⁴⁷ Cultural Heritage Administration, 'Scenic Sites No. 7: Sangbaekdo and Habaekdo Islets in Yeosu'; http://jikimi.cha.go.kr/english/search_plaza_new/ECulresult_Db_View.jsp?VdkVgwKey=15,00070000,36&queryText=*&requery=0&mc=EN_03_02 (highlighted by the author)

⁴⁸ Cultural Heritage Administration, '1997 Designation Report on Natural Monuments and Scenic Sites', (Daejeon: Cultural Heritage Administration, 1997), p. 63.

⁴⁹ Republic of Korea, 'Designation of the State-designated Cultural Properties', Notification No. 2000 of the CHA. Official Gazettes of Republic of Korea No. 14454 (1 March 2000); Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>); Cultural Heritage Administration, 2000 *Designation Report on Natural Monuments and Scenic Sites* (Daejeon: Cultural Heritage Administration, 2001). p. 145.

Earlier ‘reasons for designation’ are subjective and sentimental depending on the finder and investigator, rather than showing the objective value of scenic sites. For example, the report on scenic site No. 1 ‘Sogeu-gang Mountain in Cheonghakdong, Myeongju, Gangneung’ says ‘[natural features] create picturesque scenery’. No. 2 Haegeu-gang Islands in Geoje’s report has, ‘the most beautiful scenery in all of Geoje-do Island. No. 3 ‘Gugyedeung Pebble Beach in Jeongdo-ri, Wando’ says ‘it creates beautiful sceneries’, and No. 6 ‘Buryeongsagyegok Valley and Surroundings in Uljin’ says ‘the picturesque scenery of this famous place can be appreciated’. Of course, this ‘beautiful scenery, most beautiful scenic place, unique scenery and picturesque scenery’ can be related to ‘landscape value’ suggested by the CPPA. As shown above, they do not mention the ‘landscape value’ given in earlier reasons for designation.

Until the early 2000s, the idea of ‘value’ did not exist in the process for designating scenic sites, however, ‘site visit reports’ by the CPC show value-based approaches. This began when the Committee members Kim Su-jin and Won Jong-gwan discussed the ‘academic value’ of ‘Dumijin Rocks of Baengnyeong-do Island’ for its unique geology and topographic landscape after a field-survey in 1996.⁵⁰ In 1998, Won also argued that ‘Sea-split Path in Jindo Island’ has ‘academic value’ as the trail manifests unique natural phenomenon.⁵¹ There have also been movements by committee members to evaluate candidates for scenic site listing on the basis of their need for protection. But in the ‘reasons for designation’ of scenic sites No. 8 and 9, these approaches on the basis of value were not applied at all.

‘Value’ was first mentioned in a report as a ‘reason for designation’ in the listing of Scenic Site No. 12 (Maisan Mountain in Jinan) on 31 October 2003. The report says, ‘it has outstanding academic value as it has numerous weathering pits’.⁵² Of course, the word ‘value’ had been used several times in previous reports, but it as a colloquial expression, for example in, ‘symbolic values in national and cultural history’ (Samgaksan Mountain, Site No. 10, designated on 31

⁵⁰ Cultural Heritage Administration (1997), pp. 61-62.

⁵¹ Republic of Korea, ‘Designation of the State-designated Cultural Properties’, Notification No. 2000 of the CHA. Official Gazettes of Republic of Korea No. 14454 (1 March 2000); Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>); Cultural Heritage Administration (2001), pp. 144-145.

⁵² Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2003-64 of the CHA. Official Gazettes of Republic of Korea No. 15534 (31 October 2003), pp. 38-42; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration, ‘2003-2004 Designation Report on Natural Monuments and Scenic Sites’, (Daejeon: Cultural Heritage Administration, 2004), p. 97.

October 2003)⁵³ and ‘values to be designated for its relation with legend (Juwanggyegok Valley and Surroundings in Juwangsan Mountain, Cheongsong, Scenic Site No. 11, designated 31 October 2003),⁵⁴ rather than in terms of protectable value of cultural properties (historic, artistic, academic or landscape values).

The first case of a scenic site being described as possessing ‘value’ from a professional, multilateral and systematic view was No. 13 ‘Chaeseokgang and Jeokbyeokgang Clifed Coast in Buan’, designated on 17 November 2004. Its ‘site visit reports’ by the CPC writes that it possesses ‘geological and topographical value’, ‘vegetation and landscape value’, ‘value as a habitat for birds, fish and insects’ and ‘cultural value’. However, the ‘reasons for designation’ only says, ‘[it] has outstanding landscape (artistic) value’ and ‘has outstanding academic values as topographic resource’,⁵⁵ which shows that the various values suggested by the investigator were not recognised as contributing to the final reasons for designation.

The application of objective values did not establish itself in the process of designation at this time. For example, the reasons given in the report for listing for site No. 17 (Taejongdae Clifed Coast in Yeongdo, Busan, designated on 1 November 2005) say, ‘a representative scenic coast of Busan...has outstanding vegetation landscape,⁵⁶ while the report on No. 29 (Old Road of Guryongnyeong Pass, designated on 17 December 2007) says, ‘an old historic trail with a legend...has outstanding natural landscape with well-preserved curvy trail’.⁵⁷ The report on No. 50 (Cheongnyeongpo Winding Water-course in Yeongwol, designated on 26 December 2008) says, ‘historic site with sad story...has outstanding natural landscape’,⁵⁸ and No. 70

⁵³ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2003-64 of the CHA. Official Gazettes of Republic of Korea No. 15534. (31 October 2003), pp. 38-42; *Ibid.*, p. 81.

⁵⁴ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2003-64 of the CHA. Official Gazettes of Republic of Korea No. 15534 (31 October 2003), pp. 38-42; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); *Ibid.*, p. 87.

⁵⁵ *Ibid.*, pp. 103-104.

⁵⁶ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2005-76 of the CHA. Official Gazettes of Republic of Korea No. 16117, (1 November 2005), pp. 205-206; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration, ‘2005 Designation Report on Natural Monuments and Scenic Sites’, (Daejeon: Cultural Heritage Administration, 2006), p. 170.

⁵⁷ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2007-118 of the CHA. Official Gazettes of Republic of Korea No. 16651, (17 December 2007), pp. 419-456; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration (2007), p. 252.

⁵⁸ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2008-177 of the CHA. Official Gazettes of Republic of Korea No. 16906, (26 December 2008), pp. 331-336; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural

(Goryeoseonwon Buddhist Garden of Cheongpyeongsa Temple, Chuncheon, designated on 5 February 2010) says, ‘a place of scenic beauty with outstanding *Shan-shui*...is a scenic site with excellent and beautiful scenery favoured by nature’,⁵⁹ all of which seem just as descriptive as those of earlier years.

Table 6-4 The analysis of mentioning ‘values’ in ‘site visit reports’ and ‘reasons for designation’

	Historic	Artistic	Academic	Landscape	Other value descriptions
Site Visit Reports	27	1	18	37	cultural (8 times), historic and cultural (7), cultural landscape (4), geological-topographical (4), natural landscape (3), vegetation landscape (2), habitat for birds, fish and insects (2), biological (2), natural place of scenic beauty (2), symbolic (2), touristic (2), humanistic (2), retreat-garden (2), garden remains (2), botanical (1), historic-cultural landscape (1), humanistic landscape (1), humanistic-natural environment (1), natural landscape and cultural landscape (1), environmentological (1), physical environment (1), geological environment (1), natural-history study (1), natural environment (1), natural scientific (1), <i>Dongcheon</i> (Grotto-Heaven) (1), historic-cultural environment (1), coastal and island landscape (1), architectural (1), natural scenic site (1), bibliographical history (1), viewpoint (1), traditional grove (1)
Reasons for Designation (Values for Designation)*	34	3	8	29	cultural (6), cultural history (4), geological-topographical (4), folklore (3), historic-cultural (3), historic-cultural landscape (3), history of landscape architecture historical (2), retreat-garden (2), symbolic (2), scenic site (2), World Heritage (2), biological (1), humanistic-natural heritage (1), natural place of scenic beauty (1), ecological (1), historic-cultural scenic site (1), art-historical (1), viewpoint (1), humanistic (1), garden cultural (1), art (1), sacred mountain (1)

* The ‘values for designation’ on the designation notification in the Official Gazette has been used instead of the ‘reasons for designation’ since February 2012.

Source: Designation Reports on Natural Monuments and Scenic Sites, (Daejeon: Cultural Heritage Administration, 1997, 2000, 2003-2004, 2005, 2006-2007, 2008, 2009-2010 and 2011); Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Property Committee, the *Meeting Record of Natural Monument Subcommittee* (Daejeon: Cultural Heritage Administration, 2010) (http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04).

The above table shows the frequency of mentions of ‘value’ other than protectable values of ‘historic, artistic, academic and landscape values’, which are written in ‘site visit reports’ and ‘reasons for designation’ in the Designation Reports, ‘Meeting Record of the Cultural Property Committee’ or ‘the Official Gazettes’ of the South Korean Government, published after the first designation of scenic sites in 1970.

Heritage Administration, ‘2008 Designation Report on Natural Monuments and Scenic Sites’, (Daejeon: Cultural Heritage Administration, 2008b), p. 192.

⁵⁹ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2010-5 of the CHA. Official Gazettes of Republic of Korea No. 17190, (5 February 2010), pp. 197-198; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration, ‘2009-2010 Designation Report on Natural Monuments and Scenic Sites’, (Daejeon: Cultural Heritage Administration, 2011b), pp. 268-269.

Values of Scenic Sites Based On Protectable Values of Cultural Heritage

As seen in Table 6-4, the values of state-designated scenic sites assessed by experts shown in ‘site visit reports’ and ‘reasons for designation’ are heavily focused on landscape and historic value. Landscape value as a reason for designation distinguishes scenic sites from other types of cultural property, as it is a judgment on whether ‘the heritage blends in with the surroundings, or whether it is a natural phenomenon that blends in with the surroundings and has uniqueness in formation and natural wonders the heritage is in harmony with the surroundings’.⁶⁰ The term ‘landscape value’ is not mentioned in ‘site visit reports’ or ‘reasons for designation’, but generally mentioned in similar words, such as ‘outstanding scenery’, ‘picturesque scenery’, and ‘unique and beautiful landscape’. The earlier scenic sites were designated for ‘unique landscape due to unusual characteristics of geology and topography or geopolitical reasons’ and most of the earlier sites designated before 1979 were chosen for their rare and unique natural topography, geology and vegetation, or natural phenomena.⁶¹

No. 9 ‘Sea-split Path in Jindo’ (2000) was designated due to its ‘landscape value’, a function of the brief moment of unique natural phenomenon in which the tide made the ocean look as though it was being split.⁶² The No. 27 ‘Uisangdae Pavilion and Hongnyeonam Hermitage of Naksansa Temple’, No. 68 ‘Hajodae Rock Beach in Yangyang’ and No. 69 ‘Halmi and Harabi Rocks at Kkotji Beach on Anmyeondo Island’ were all listed for their moments of sunrise and sunset. Since 2005 scenic sites can be designated for their value in showing ‘harmony of human lives and nature’. For example, No. 15 ‘Terraced Rice Fields of Gacheon Village in Namhae’ was designated for its landscape value created by more than 100 rice terraces on a roughly 45 degree mountain slope, in harmony with the surrounding high mountain peaks and the ocean in front of it.⁶³ Such sites are called ‘traditional industrial landscapes’, created by people carrying on their lives and accepting natural conditions like climate, topography and geography. There are further examples of this kind in No. 20 ‘Uirimji Reservoir and Jerim Woods in Jecheon’ and No. 71 ‘Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait in Namhae’.

⁶⁰ Chang-Kyu Kim (2004), p. 58; Jung-Pil Do (2009), p. 25.

⁶¹ Cultural Heritage Administration (2003), pp. 22-23.

⁶² ——— (2001), pp. 144-145.

⁶³ *Ibid.*, pp. 144-145.

The historic value of scenic sites emerges from their intangible values rather than their visible landscape, connected to historical facts, historical people, literature, paintings or legends which are attached to the sense of place, so the question to ask about them is, ‘what historical meanings and records does the site hold?’.⁶⁴ Mentions of historic value by experts have been increasing since the revision of the designation standard in 2007, which distinguished between natural and historic-cultural sites (see Table 6-2). This trend has grown rapidly with the re-designation of gardens with a focus on ‘historic values’ from historic to scenic sites, the de-designation of historic and scenic sites in 2009 and their re-categorization as scenic sites.

Since then, the ‘historic value’ of scenic sites has served as a basis to designate historic scenic areas, such as legendary sites, gardens, pavilions, *Dongcheon* (Grotto-Heaven), *Palgyeong* (Eight Scenes) and *Gugok* (Nine Bends), as scenic sites. Since 2007, traditional gardens have been designated as scenic sites for their historic value in relation to certain people, literature or to landscape culture. For example, No. 25 ‘Choyeonjeong Pavilion and Woodland Garden in Suncheon’ was designated for being ‘a scenic site with value as traditional Korean landscape architecture, with *Byeolso* (retreat villa) utilising its natural surroundings as a wooded garden created in mountain valley’,⁶⁵ No. 34 ‘Yun Seon-do's Garden on Bogildo Island’ as a ‘garden with values in cultural history that shows Yun Seon-do’s life and his views of nature’.⁶⁶ No. 57 ‘Sigyeongjeong Pavilion and Surroundings in Damyang’ is valued as ‘a place with historic-cultural values which served as the birthplace of *Songgang* literature and as a basis for classic Korean literature’,⁶⁷ and No. 107 ‘Hwanbyeokdang Garden and Surroundings in Gwangju’ is described as a ‘place with outstanding historic-cultural values of *Sarim* (Confucian) culture, as it was visited by the greatest scholars of the time to write poems and lyrics while enjoying the landscape’.⁶⁸ Traditional traffic routes, such as ports and old roads, have been designated for ‘historic values’ reflected with the history and life of Korea, for example No. 21 ‘Gomanaru Ferry in Gongju’ a ‘a place with historic values of national atmosphere and emotions, as the

⁶⁴ Chang-Kyu Kim (2004), p. 58; Jung-Pil Do (2009), p. 25.

⁶⁵ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2007-115 of the CHA. Official Gazettes of Republic of Korea No. 16645, (7 December 2007), pp. 100-107; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration (2007), p. 218.

⁶⁶ Cultural Heritage Administration (2008b), p. 81.

⁶⁷ Cultural Heritage Administration (2011b), p. 130

⁶⁸ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2031-100 of the CHA. Official Gazettes of Republic of Korea No. 18134, (6 November 2013), pp. 56-58; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

transportation hub of the Baekje Dynasty and shamanistic spot until the Joseon period',⁶⁹ and No. 31 'Tokkibiri Cliffside Road in Mungyeong' as an 'old trail with outstanding historic value, as it was recorded in old geographic books like *Donggukyeojiseungram* (Augmented Survey of the Geography of Korea)'.⁷⁰ Even in designations of traditional *Palgyeong* and *Gugok* with *Nu* (pavilions), *Jeong* (belvederes) and *Dae* (terraces) including No. 28 'Jukseoru Pavilion and Osipcheon Stream in Samcheok', No. 44 'Dodamsambong Peaks in Danyang' and No. 108 'Gyeongpodae Belvedere in Gangneung', traditional landscape features and viewpoints based on pavilions like No. 42 'Tangeumdae Terrace in Chungju', No. 57 'Sigyeongjeong Pavilion and Surroundings in Damyang', No. 76 'Seondol Cliff in Yeongwol' and No. 97 'Daeseung Waterfalls in Seoraksan Mountain', and temple areas such as No. 64 'Hwaeomsa Temple and Surroundings in Jirisan Mountain' and No. 65 'Songgwangsa and Seonamsa Temples in Jogyesan Mountain', historic values have been related to historical facts, historical people, literature or art, and have played a big part in the 'reasons for designation' given by the CPC.

The 'academic value' of cultural property relies on it 'a major source of information about our ancestors, the evolution of their society and the characteristics of past environments'.⁷¹ So, the value could provide a means for new generations to understand the past and their own culture. The academic value in scenic sites focuses on 'natural history' rather than understanding the past. Natural history generally studies natural objects and phenomena, their characteristics and ecology, and relies on academic subjects including zoology, botany, geology and mineralogy. At first, research focused on collecting samples of animals and plants, creating models from dead bodies and collecting fossils and minerals, but later the method changed to studying them in their original habitat.⁷² In conservation of rare and unique animals, plants and geological resources under 'academic' aspects, natural monuments, which are under the same parent category of monument, function as 'spot-based' conservation of natural resources, while scenic sites function as 'area-based' conservation to protect habitats for animals and plants or geological resources within the area of natural landscape.

⁶⁹ Cultural Heritage Administration (2007), p. 189.

⁷⁰ Ibid., p. 266.

⁷¹ Chang-Kyu Kim (2004), p. 58; Jung-Pil Do (2009), p. 25.

⁷² Cultural Heritage Administration (2003), pp. 13-14.

Academic value was first mentioned in the ‘site visit reports’ of Site No. 8, ‘Dumujin Coast of Baengnyeongdo Island, Uljin’. Seondaeam Rock, Dumujin’s landmark, has the unique geological characteristic of being ‘composed of quartzite that belongs to Sangweon system of the Proterozoic era, which is uncommon in Southern parts of the Korean Peninsula’, and is thus considered to have academic value.⁷³ The term can also be found in the reasons for designation written in the report on No. 12 ‘Maisan Mountain in Jinan’. Maisan Mountain also is shown to have academic value due to its geological characteristics, with large numbers of weathering pits on the surface, which serve as a landscape component.⁷⁴ Academic value in relation to the conservation of communities of animals and plants can be found in No. 14, ‘Eorayeon River Valley and Surroundings in Yeongwol’. This site was considered to have academic value as it has a landscape with a stream in incised meander form which serves as a ‘natural habitat for various plant resources’, while ‘habitats for wild animals that are natural monuments’ were discovered in the area too.⁷⁵ Such designations with academic value as repositories of rare natural resources can be seen in more recent designations, No. 45 ‘Stone Gate in Danyang (September 2008)’ and No. 90 ‘Baengnokdam Crater Lake of Hallasan Mountain (November 2012)’.⁷⁶

The academic value of sites was significant in the re-designation of historic and scenic sites as historic and scenic sites in 2009. When No. 61 ‘Beopjusa Temple and Surroundings in Songnisan Mountain’, No. 62 ‘Haeinsa Temple and Surroundings in Gayasan Mountain’, No. 64 ‘Hwaeomsa Temple and Surroundings in Jirisan Mountain’ and No. 65 ‘Songgwangsa and Seonamsa Temples in Jogyesan Mountain’ were re-categorised from historic and scenic sites to scenic sites, the ‘site visit report’ submitted by the CPC stated that the temples and inner areas were re-categorised as historic sites due to the historic and academic value of the old buildings and designated cultural properties stored in the temples, while the outer areas were re-designated

⁷³ ——— (1997), p. 62.

⁷⁴ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2003-64 of the CHA. Official Gazettes of Republic of Korea No. 15534, (31 October 2003), pp. 38-42; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration (2004), p. 97.

⁷⁵ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2004-58 of the CHA. Official Gazettes of Republic of Korea No. 15865, (7 December 2004), pp. 18-22; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); *ibid.* p. 114.

⁷⁶ Republic of Korea, ‘Designation of the State-designated Scenic Sites and Notification of Permission Standards for Alteration of Current State around Cultural Properties’, Notification No. 2008-113 of the CHA. Official Gazettes of Republic of Korea No. 16831, (9 September 2008), pp. 30-35; Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2012-136 of the CHA. Official Gazettes of Republic of Korea No. 17895, (23 November 2012), pp. 253-254; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration (2008b), p.158.

as scenic sites due to their landscape value.⁷⁷ The academic value of scenic sites is focused on the conservation and research possibilities of rare and unique natural and historical resources.

Hwaeomsa Temple is known as the great temple of Seongyo Yangjong Buddhism with outstanding **historic and academic values**, therefore the inner area is to be designated as historic site... Hwaeomsa Temple Area, Jirisan Mountain, is considered to be one of the *Sipseungji* (the ten places of refuges of Korea) with numerous renown viewpoints, therefore shall be designated as Scenic Sites, but the area must be adjusted to contain viewpoints ('site visit reports' given during re-categorisation of Historic and Scenic Site No. 7 'Hwaeomsa Temple in Jirisan Mountain', designated in 1998, into Scenic Site No. 64 'Hwaeomsa Temple and Surroundings in Jirisan Mountain' and Historic Site No. 505, 'Hwaeomsa Temple in Gurye')⁷⁸

Though fewer in number, cases of 'artistic value' are highly regarded, and connected with 'landscape value'. The artistic value of cultural properties analysed by the CPPA refers to 'artistic elements passed down as results of human skills and artistic activities',⁷⁹ mostly related to 'monumental' cultural properties, such as tangible heritage like paintings, sculpture and buildings, and intangible heritage like music and religious ceremonies, which are passed down through actions. It is difficult to find experts mentioning 'artistic value' in relation to scenic sites, which safeguard landscape through area-based conservation. However, there are three mentions in the reasons for designation and one in the site visit reports, in relation to site 13, 'Chaseokgang and Jeokbyeokgang Cluffed Coast in Buan', No. 14 'Eorayeon River Valley and Surroundings in Yeongwol' and No. 16 'Hoeryongpo Winding Water-course in Yecheon', which had been designated in earlier years. In these instances the artistic value of scenic sites refers to landscape value, created by a combination of natural features in the landscape with history, figures, and traces of human lives in villages and farmlands, rather than referring to 'artistic activities of human being'. However, in the investigation opinion relating to site 86, 'Geoyeonjeong Pavilion and Surroundings in Hwarim-dong, Hamyang', a retreat garden built in the mid-Joseon period, the Committee writes that the pavilion and bridge in the garden in harmony with the surroundings have 'artistic value'.⁸⁰

⁷⁷ Cultural Heritage Administration (2011b), pp. 150-237.

⁷⁸ Ibid. p. 214. (highlighted by the author)

⁷⁹ Chang-Kyu Kim (2004), p. 58; Jung-Pil Do (2009), p. 25.

⁸⁰ Designation of the State-designated Scenic Sites. Notification No. 2004-53 of the CHA. Official Gazettes of Republic of Korea No. 15845. 7 December 2004, pp. 17-21; Designation of the State-designated Scenic Sites.

As seen above, the values mentioned in the process of designation of scenic sites outside the four major protectable values vary as seen in Table 6-4, but there is no sign of a definition by the CPC. The words are similar in meaning, but vague in definition, and purposes are described in repetitive and disorganised ways, so, ‘cultural’, ‘cultural historic’, ‘historic-cultural’, ‘historic, cultural and scenic’, ‘historic-cultural landscape’, ‘humanities’, ‘humanities landscape’ and ‘cultural landscape’. Considering that the ‘site visit reports’ and ‘reasons for designation’ are created by the CPC, a group of experts, it is shown that the experts are making approaches to protectable values of heritage mentioned in the CPPA. However, ‘value-based’ approaches, such as creating information during investigation of scenic sites resources, sharing it with experts and others related stakeholders, and assessing significance of the sites for the designation, does not seem to be made.

It has become more common to evaluate scenic sites in terms of heritage values, such as natural scenic values and historic-cultural values, which can be found in the Designation Reports published after the 2000s. These instances are limited to individual opinions of the investigators rather than official assessments of heritage values, so it is difficult to say that value-based approaches have been steadily improving. However, it is important to note that the ‘reason for designation’ has changed to ‘values for designation’ in the report on site 85, Yongchu Waterfalls in Simjin-dong, Hamyang, designated in February 2012.⁸¹ This is the first official use of the term value, confirmation that scenic sites will be discussed in relation to their value in future, to reflect the fact that they are complex heritage, but more recent cases are written in flowery words, being strongly subjective in their description of the value of scenic sites as cultural property. For instance, it is said of No. 103 Gongnyong Ridge in Seoraksan Mountain (designated on 11 March 2013), ‘its view surrounded by clouds shows scenery with extreme beauty, almost like the land

Notification No. 2004-58 of the CHA. Official Gazettes of Republic of Korea No. 15865. 7 December 2004, pp. 18-22; Designation of the State-designated Scenic Sites. Notification No. 2005-51 of the CHA. Official Gazettes of Republic of Korea No. 16069. 23 August 2005, pp. 11-12; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>); Cultural Heritage Administration (2004), p. 101-120; Cultural Heritage Administration (2006), pp. 156-163.

⁸¹ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2012-11 of the CHA. Official Gazettes of Republic of Korea No. 17695, (8 February 2012), pp. 96-99; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

of immortals,⁸² and of No. 105, Jusanji Reservoir in Cheongsong (designated on 21 March 2013), it is said that it, ‘creates calm and cosy atmosphere like paradise, therefore suitable to take a rest, forgetting the burdens of life’.⁸³

Values of Scenic Sites exhibited through conservation and utilisation

Scenic sites are labelled state-designated cultural property, and matters related to them follow the Cultural Property Protection Act (CPPA). Administration related to cultural heritage, such as designation, cancellation, conservation, management and utilisation, follows the Cultural Heritage Charter (1997). The Charter asks citizens to protect and conserve cultural heritage so that it can be passed on to future generations, and to put effort in preventing damage and destruction of the surrounding environment.⁸⁴ The CPPA also defined ‘preservation of original form’ as the basic rule in maintenance, protection and utilisation, so scenic sites must follow this rule as well.⁸⁵

Scenic sites, like other cultural heritage, are subject to a ‘rule of unchangeability in status quo’ in their surrounding environment and landscape for the ‘preservation of original form’, and are required by the CPPA to receive ‘permission’ to alter their current state.⁸⁶ The standard for making such administrative decisions to protect the sites is the protectable value of cultural heritage, including historical, artistic, academic and landscape values. Scenic sites, as mentioned above, are cultural heritage that give more consideration to landscape value in preserving its original form. However, scenic sites show their true value when used as reviewed in the Chapter

⁸² Republic of Korea. ‘Designation of the State-designated Scenic Sites’, Notification No. 2013-26 of the CHA. Official Gazettes of Republic of Korea No. 17968, (11 March 2013), pp. 16-26; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

⁸³ Republic of Korea, ‘Designation of the State-designated Scenic Sites’, Notification No. 2013-28 of the CHA. Official Gazettes of Republic of Korea No. 17976, (21 March 2013), pp. 45-49; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>).

⁸⁴ “...Cultural heritage must be preserved in their original condition; cultural heritage, as well as their surroundings, must be protected from indiscriminate development ...”; Cultural Heritage Administration, Cultural Heritage Charter, released on 8 December 1997 (http://english.cha.go.kr/english/about_new/charter.jsp?mc=EN_02_04)

⁸⁵ Cultural Property Protection Act, Article 3 (Basic Principle of Protection of Cultural Property) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; “The basic principle for the preservation, management, and utilization of cultural heritage is to preserve them in their original state.”; Korean Law Information Centre (<http://www.law.go.kr/>)

⁸⁶ Cultural Property Protection Act, Article 35 (Matters to be Permitted) and Article 36 (Requirements for Permission)) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

4. Scenic sites are cultural heritage that should be supported by active utilisation, unlike ‘mummified’ cultural heritage with ‘Stay away, Do not enter, Do not touch’ signs written on them.

The CPPA, established in 1962, set its priority, ‘to promote the cultural edification of Korean nationals and to contribute to the development of human culture by transferring national culture and enabling it to be utilised through the conservation of cultural property’.⁸⁷ The government have aimed to find ways to utilise cultural heritage, not only to protect their historical, artistic, academic and landscape value, but also to let people enjoy their influence and to benefit their region. The use of cultural heritage has not only has been recognised as a tool to maintain local society by sustaining diversity of local cultures, but also as a major factor to conserve cultural heritage as a whole, to conserve their ‘authenticity’. Scenic sites are living cultural heritage that emphasise their usefulness, and thus have a high potential to allow the public to enjoy cultural and economic benefits. As cultural heritage dealing with landscape, scenic sites not only serve as a direct source of income for a local society through tourism, but also as a major cultural resource that embodies regional characteristics with a representative local image. The new point of view demands more specific and practical plans and strategies to create a local society rich in culture and economy through the use of scenic sites, rather than claiming the right to preserve them just because they are important.⁸⁸

The following analyses the legislative system operated based on the CPPA to protect scenic sites, especially their ‘landscape value’.

CONSERVATION OF LANDSCAPE VALUES OF SCENIC SITES

Protection of State-designated Cultural Property against ‘Alteration of the Current State’

Safeguarding scenic sites requires a limited action system for the preservation of original form, just as in the safeguarding of other cultural heritage. To protect cultural heritage from activities

⁸⁷ Cultural Property Protection Act, Article 1 (Purpose) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

⁸⁸ Cultural Heritage Administration, ‘The General Plan for Conservation, Management and Utilisation of Cultural Heritage’, (Daejeon: Cultural Heritage Administration, 2002), p. 11.

that can affect its original form, defined legally as ‘Alteration of Current State’,⁸⁹ various approaches are taken within the ‘Cultural Property Area (‘Cultural Property Designated Area’ and selected ‘Protective Facilities and Protection Zone’), and in ‘Conservation Area of the Historic and Cultural Environment (CAHCE)’ that lies outside the ‘Cultural Property Area’ (see Figure 6-5). A ‘Cultural Property Area’ is formed by the area occupied by designated cultural property (CPPA Art. 2-2) and ‘Protective Facilities and Protection Zone’ (CPPA Art. 2-4&5) by the need, with the main purpose of preserving of original form of the designated cultural property. The CAHCE (CPPA Art. 2-6) is a kind of buffer zone, an area 100m to 500m from the outer border of the ‘Cultural Property Area’, designed to protect the area from ‘Alteration of Current State’ that can influence the conservation of cultural heritage, especially the landscape around it.⁹⁰

To plan actions that can cause ‘Alteration of Current State’ in ‘Cultural Property Area’ and the CAHCE, such as development or construction works⁹¹ (CPPA Art. 15-2), one must ‘report’ in prior to action to either the Administrator of the CHA or the Governor of City/Province according to the CPPA or regulation and rules of local governments, and receive ‘permission’. If the action is considered to be unsuitable or especially needed in conserving cultural heritage in ‘Cultural Property Area’ or CAHCE, either the Administrator of CHA or the Governor of City/Province where the cultural heritage is located can take ‘limits in action’ through ‘administrative orders’

⁸⁹ ‘Alteration of Current State’ means all activities that can influence original form or status of cultural heritage itself, or all activities that can directly/indirectly affect environment, landscape, or land, which surround designated cultural heritage. Activities regarding the cultural property alteration are defined in the Article 15 (Alteration of Current State in cultural properties) of Enforcement Regulations of the CPPA; Enforcement Regulations of the CPPA, Article 15 (Alteration of Current State in cultural properties) [enforced on 1 January 2014] [Ministry of Culture, Sports and Tourism Decree No. 163, amended on 31 December 2013]; Korean Law Information Centre (<http://www.law.go.kr/>).

⁹⁰ The dictionary meaning of Buffer Zone is the area installed in-between nations in conflicts to prevent from wars or armed conflicts, such as demilitarized zones or border zones. In terms of safeguarding cultural heritage, Buffer Zone is the area to cover around cultural heritage in order to protect its values. In Korea, the Buffer Zone itself has not been institutionalised in heritage policies, but ‘Protection Zone’ and ‘Conservation Area of the Historic and Cultural Environment (CAHCE)’ are generally installed around designated cultural properties for the area-based conservation; Cultural Heritage Administration, *A Study on Improving the Influence Investigation Area of Cultural Properties* (Daejeon: Cultural Heritage Administration, 2008a), p. 44.

⁹¹ The term ‘Construction Works’ in the CPPA means civil works, construction works, landscaping works, or other construction works prescribed by Presidential Decree which involve a change to the original form of land or seabed; Cultural Property Protection Act, Article 2-7 (Definitions) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

onto the owner, administrator or the administrating group that planned the action, and furthermore, can even apply ‘penalty’.⁹²

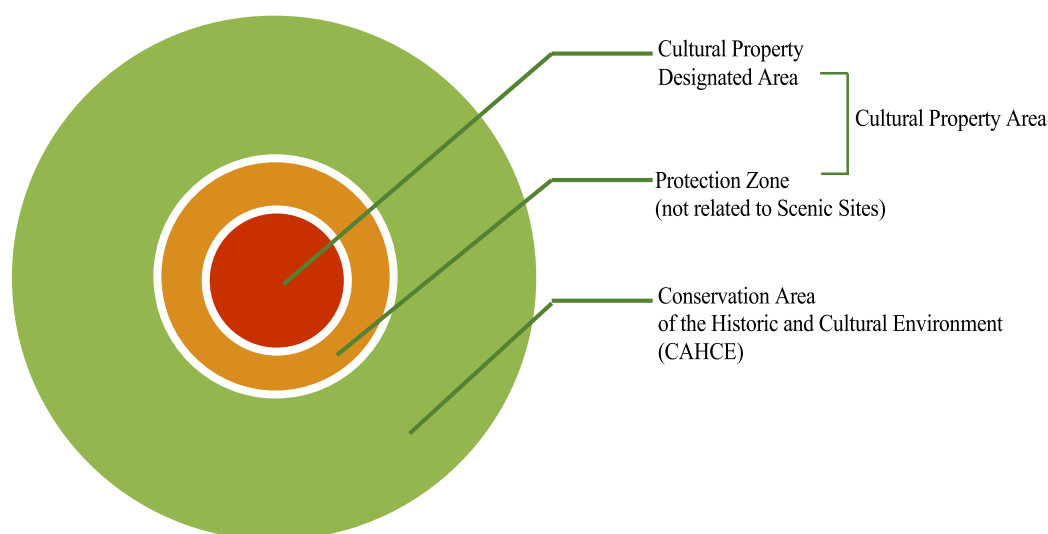


Figure 6-5 The layout of protective areas against Alteration of Current State for the State-designated Cultural Properties defined in the CPPA

Protection of Scenic Site against ‘Alteration of Current State’

Cultural Property Area of Scenic Site

Scenic Sites are cultural heritage employing ‘area-based’ safeguarding measures to keep outstanding landscape embodying interaction between men and nature. The sites are not cultural properties separated dots on a map like historic sites, just individual buildings, or natural monuments composed of groups of animals or plants. Scenic Sites are area-based cultural heritage that have their value from the eco-system in landscapes and have a sense of place created by relationship with tangible and intangible cultural resources.⁹³ ‘Protective Facilities’ and ‘Protection Zone’ to protect the original form of individual cultural properties within the ‘Cultural Property Area’, are not set up in scenic sites.⁹⁴ The Cultural Property Area of a scenic

⁹²Cultural Property Protection Act, from Article 90 to 104) [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012]; Korean Law Information Centre (<http://www.law.go.kr/>)

⁹³ Cultural Heritage Administration, *Survey and Improvement Study of Scenic Sites and Natural Monuments* (Daejeon: Cultural Heritage Administration, 2011a), p. 15.

⁹⁴ According to the Article 13-1 of the Enforcement Decree of the CPPA (Standards for Designating Protective Facilities or Protection Zones), the ‘Protection Zone’ can be designated around Scenic Sites. In addition, in the Appendix 2 of the Enforcement Decree of the CPPA (Designation Standards for Protective Facility and Protection Zone), the ‘Protection Zone’ can be designated around Scenic Site in case that “the zone is recognised for the protection of *Gyeongseungji* (famous scenic places)”. However, this standard is quite short and ambiguous compared to other types of state-designated cultural properties, which give standards that are more precise. It may be the administrative reason that the Protection Zone is not designated for safeguarding Scenic Sites in practice; Enforcement Decree of the CPPA, Article 13-1 & Appendix 2 (Standards for Designating Protective Facilities or

site is defined by its boundary line, drawn when designated. The Administrator of the CHA can put in place powerful administrative orders such as purchase, expropriation, use of land, or repair, installation of other necessary facilities, or removal of any obstacle by an owner, custodian, or management organisation of properties, such as buildings, and lands (CPPA Art. 42).

Such forceful administrative control has been criticised for violating people’s property rights, one of their basic rights, and for being unable to deal with requests promptly. Therefore, the CHA has carried out a suitability review every 10 years after creating a protection zone to consider readjusting the area after considering the protectable value of the cultural heritage, effects of the zone on the exercise of property rights, and the surrounding environments, which may have changed in the course of time (CPPA Art. 27-3). Even though scenic sites are not designated with a protection zone, they also hold a suitability review every 10 years according to the ‘Guideline for Suitability Review of Cultural Property Areas’. Based on a review of newly acknowledged heritage values, changed surroundings, and effects on property rights by the designation, the Cultural Property Area is re-set (see Table 6-5).⁹⁵

Table 6-5 Legal basis of ‘Cultural Property Area’

Related Acts	Provisions	Note
CPPA Art. 2 (Definition)	(2) The term " designated cultural property " in this Act means the following: 1.State-designated cultural property: Cultural property designated by the Administrator of the Cultural Heritage Administration pursuant to Articles 23 through 26 (4) The term " protection zone " in this Act means any area designated to protect any designated cultural property, excluding a tangible object fixed on the ground, or if a certain area is designated as cultural property, an area where the designated cultural property occupies. (5) The term " protective facilities " in this Act means any building or facility designated to protect cultural property.	Definitions of the Terms
CPPA Art. 25 (Designation of Historic Sites, Scenic Sites and Natural Monuments)	(1) The Administrator of the Cultural Heritage Administration may designate an important site, spot or monument as a Historic site, Scenic Sites, or Natural Monument, following deliberation by the Cultural Property Committee. (2) Necessary matters concerning standards, procedures, etc. for the designation of Historic site, Scenic Sites, or Natural Monument shall be prescribed by Presidential Decree	Legal basis of Cultural Property Designated Area

Protection Zones) [enforced on 1 January 2014] [Presidential Decree No. 25050, amended on 30 December 2013]; Korean Law Information Centre (<http://www.law.go.kr/>).

⁹⁵ Cultural Heritage Administration, ‘Guidelines for the Suitability Review in the Protection Zone’, Article 3 (examination objects) [enacted on 5 February 2011, CHA instruction No. 222]; “Objects for the Suitability Review are state-designated cultural properties defined in the Article 2-2-1 of the CPPA thereof: (1) Cultural Properties designated with Protective Facilities or Protection Zone; (2) Cultural Property where the Protection Zone is not designated, but the designation or rearrangement of the Protection Zone is necessary.”; Cultural Heritage Administration (www.cha.go.kr/).

Related Acts	Provisions	Note
CPPA Art. 27 (Designation of Protective Facilities or Protection Zones)	<p>(1) Where specifically necessary to protect a certain cultural property in granting designation pursuant to Article 23, 25 or 26, the Administrator of the Cultural Heritage Administration may designate protective facilities or protection zones.</p> <p>(2) Where deemed necessary due to a change, etc. in artificial or natural conditions, the Administrator of the Cultural Heritage Administration may adjust protective facilities or protection zones designated pursuant to paragraph (1).</p> <p>(3) Where the Administrator of the Cultural Heritage Administration has designated or adjusted protective facilities or protection zones pursuant to paragraphs (1) and (2), he/she shall review whether such designation or adjustment is appropriate before every tenth anniversary of such designation or adjustment passes, in consideration of the following matters: Provided, That the period for review may be extended up to the period prescribed by Presidential Decree, if it is impossible to review the appropriateness in a timely manner due to any extenuating circumstance:</p> <ol style="list-style-type: none"> 1. The value of the cultural property worthy of conservation; 2. The effects of the designation of protective facilities or protection zones on the exercise of property rights; 3. The environment surrounding the protective facilities or protection zones. <p>(4) Necessary matters concerning the designation and adjustment, the review of appropriateness, and other relevant matters under paragraphs (1) through (3) shall be prescribed by Presidential Decree.</p>	Legal basis of Protective Facilities and Protection Zone ⁷
Enforcement Regulations of the CPPA, Art. 15 (Alteration of Current State in state-designated cultural properties)	<p>(1) Alteration of Current State of state-designated cultural property according to the Article 35-1-1 of the CPPA means activities from among the following categories.</p> <ol style="list-style-type: none"> 1. Repairing, maintaining, restoring, treating, or destructing state-designated cultural property 2. Capturing, collecting, raising, preserving or stuffing state-designated cultural property 3. Following actions performed within state-designated cultural property or protected areas; <ol style="list-style-type: none"> A. Building, extending or rebuilding structures or facilities, or making alterations to their usage B. Planting or removing trees C. Making topographical alterations by reclaiming, digging or filling land or bodies of water D. Making alterations to waterways, water quality or water quantity E. Making noises and vibrations or emitting air pollutants, chemicals or dust F. Scattering, discharging or dumping sewage, excrement or wastewater G. Raising and breeding animals H. Collecting, bringing in or taking out sand and stones, minerals or products made of such materials I. Sticking up or installing advertisements, or piling up various kinds of things in the open 	Activities for Alteration of Current State in Cultural Property Area

Source: Korean Law Information Centre (<http://www.law.go.kr/>)

Conservation Area of the Historic and Cultural Environment (CAHCE) of Scenic Sites

Conservation Area of the Historic and Cultural Environment (CAHCE) is the area between 100m to 500m around a Cultural Property Area to protect them from an Alteration of Current State that can influence their conservation. The main purpose of this area is to conserve the landscape around the sites from construction works such as installing and expanding of facilities. In the past, before 1999, an area of 100m around the heritage was affected, according to Article 8 of the ‘Enforcement Ordinance of Building Standard Act’. This act was discontinued when the government launched its deregulation policy in May 1999. However, there were problems with building skyscrapers in and outside cultural property areas: damage to the landscape often occurred. So Effects Examination Area for Cultural Property Conservation (Effects Examination Area) was announced and enforced in September 2000, which restricted construction of buildings

and facilities within 500m⁹⁶ around cultural heritage.⁹⁷ This system simply set 500m around the cultural property as the ‘Effects Examination Area’ without considering the characteristics and locational conditions of each property, so has been criticised for problems such as violation of property rights.⁹⁸ For these reasons, the ‘Effects Examination Area’ was reduced in legal force by allowing the Governors of local authorities and the Administrator of the CHA to adjust the range of application through negotiation. This was effected through local ordinances set by local authorities. Even with these actions, the number of cases requesting for permission to make Alterations of Current State has increased since 2000, resulting in a rapid increase in ‘Effects Examination’ tasks in the CHA and cultural property departments of local governments, and prolonged periods of time in processing. Especially in the case of cultural heritage in urban areas, conflicts between conservation and development have persisted. Restrictions with similar contents have been applied to development in Effects Examination Areas in both urban and rural areas even though they have had different development weight. The weak point of the system is that it creates overly strict restriction on private ownership of property in the areas surrounding cultural heritage.

Conservation Area of the Historic and Cultural Environment (CAHCE) was introduced in 2011 to deal with the limitations of the Effects Examination Area and strengthen the protection of landscape around Cultural Property Areas (the name of Effects Examination Area for Cultural Property Conservation has changed to CAHCE). The CAHCE is the surrounding environment of cultural heritage necessary to protect, such as natural landscape or spaces with historic and cultural values (CPPA Art. 2-6), and the fixed area designated by local ordinance of cultural property protection through negotiation between the Governor of City and Province and the CHA to protect historic environments around designated cultural properties, excluding movable cultural properties and intangible cultural properties (CPPA Art.13-1). The range of the CAHCE

⁹⁶ There is no exact date why the CHA set a protective perimeter of 500m around Cultural Property Area. But it is highly likely that this regulation originated from one of French cultural property protection acts. In 1943, the French government enacted the ‘Act for the Protection of Surrounding Environment of Historic Buildings (*abords des monuments historiques*)’; the act defines a 500m area around the historic building to protect surrounding landscape and secure visibility from and to the building, in which any change in the landscape that may be ‘co-visible’ requires a permit from the Heritage administration; Young-Jin Jung, *Legl Systems for Historic Buildings in France* (Sejong: Korea Legislation Research Institute, 2008), pp. 49-50.

⁹⁷ Enforcement Regulations of the CPPA, Article 18-2 (Activities for the Alteration of Current State in designated cultural properties) [enforced on 1 September 2009] [Ministry of Culture and Tourism Decree No. 44, amended on 1 September 2009]; Korean Law Information Centre (<http://www.law.go.kr>).

⁹⁸ Jae-Hyun Rho et al., ‘Study on the Typification of Influence Investigation Area of Cultural Properties’, *Journal of Korean Institute of Traditional Landscape Architecture*, 27/2 (2009), pp. 21-30 (p. 22).

is set in the area within 500m as of Effects Examination Area from the outer border of the Cultural Property Area, considering factors such as the ‘historical, artistic, academic and landscape values’ of the designated cultural property, surrounding environment and other necessities for the protection of the cultural properties. However, if construction works can take place within 500m from the outer border of the Cultural Property Area and confirmed to influence the cultural property, the range of the CAHCE can exceed 500m (CPPA Art.13-3). Constructions taking place in the CAHCE must receive ‘Effects Examination’ before receiving permission to start the construction, to determine whether it will influence the preservation of the designated cultural property (CPPA Art.13-2).

The CAHCE restricts the property rights of residents over land or buildings within the area. When the CAHCE is set to 500m surrounding the perimeter of a Cultural Property Area, the range of restriction can be quite wide, which overly burdened tasks heavily assigned on the central government. The CHA, thus established a plan to relinquish their administrative rights in the CAHCE to local governments, which not only unburden the central government’s tasks, but also reflect social and environmental characteristics of the regions. As a result, the CPPA requires either the Administrator of the CHA or the Governor of Metropolitan City and Province to set and announce the ‘Permission Standards for Alteration of Current State (Permission Standard)’ within 6 months through the official gazette, which is the specific standard for the action happening in the CAHCE, which may affect the conservation of the cultural properties and their surrounding landscapes (CPPA Art. 13-4). For activities causing ‘Alteration of Current State’, such as construction works, within the notified ‘Permission Standards’, ‘Effects Examination’ can be skipped (CPPA Art.13-5) to seek convenience in administration and practice expectable restriction based on specific standards (see Table 6-6).

Table 6-6 Legal basis of ‘Conservation Area of the Historic and Cultural Environment (CAHCE)’

Related Acts	Provisions	Note
CPPA Art. 2 (Definition)	(6) The term " historic and cultural environment " in this Act means the natural view surrounding cultural heritage, or any space of outstanding historic and cultural value which is a surrounding environment that needs to be protected together with the relevant cultural heritage.	Definitions of the Terms
CPPA Art. 13 (Protection of Preservation Areas of Historic and Cultural Environment)	(1) A Governor of City/Province shall designate the Conservation Area of Historic and Cultural Environment by municipal ordinance, following consultation with the Administrator of the Cultural Heritage Administration in order to protect the historic and cultural environment of a designated cultural heritage (excluding cultural heritage that can be categorised as movable property, and intangible cultural heritage; hereafter the same shall apply in this Article). (2) With respect to construction works to be implemented in an area outside the outer boundary (referring to the boundary of a designated protection zone) of cultural heritage and within the	Legal basis of the CAHCE

Related Acts	Provisions	Note
	<p>Conservation Area of Historic and Cultural Environment designated by the Governor of City/Province, an administrative agency in charge of the authorization, permission, etc. of the construction works shall examine whether such construction works are likely to affect the conservation of designated cultural heritage before granting authorization, permission, etc. for the construction works.</p> <p>(3) The scope of the Conservation Area of the Historic and Cultural Environment shall be within 500 meters from the outer boundary, in consideration of the cultural, artistic, academic and scenic value of the relevant designated cultural heritage, its surrounding environment and other necessary matters for the protection of the cultural heritage: Provided, that where construction works implemented in an area 500 meters away from the outer boundary of a designated cultural property are clearly deemed to affect the cultural heritage due to its characteristics, locational conditions, etc., the scope thereof may be set in excess of 500 meters.</p> <p>(4) Where the Administrator of the Cultural Heritage Administration or the Governor of City/Province designates cultural heritage, he/she shall determine and publicly announce detailed standards for acts, which could affect the conservation of the designated cultural property in the Conservation Area of the Historic and Cultural Environment within six months from the date on which such designation is publicly announced.</p> <p>(5) An examination under paragraph ② may be exempted for construction works implemented in an area for which detailed standards for acts under paragraph ④ are publicly announced within the extent of such standards.</p>	
<p>Enforcement Regulations of the CPPA, Art. 15 (Alteration of Current State in state-designated cultural properties)</p>	<p>(2) Performing activities, which could affect the conservation of state-designated cultural heritage (excluding cultural property that can be categorised as movable property) according to the Article 35-1-2 of the CPPA, means activities from among the following categories.</p> <p>1. Those activities in the Conservation Area of Historic and Cultural Environment from among the following categories.</p> <p>A. Installation or extension of structures or facilities that may damage landscapes of state-designated cultural properties.</p> <p>B. Causing noise or vibration, and discharging of pollutant, chemical substances, dust or heat, which may affect the conservation of the state-designated cultural properties</p> <p>C. Drilling deeper than 50m that may affect the conservation of the state-designated cultural properties</p> <p>D. Changing land shape and quality that may affect the conservation of the state-designated cultural properties</p> <p>2. Construction works around water system that may affect water quality and quantity of waterways in the area of a state-designated cultural property</p> <p>3. Damaging historic sites connected to a state-designated cultural property that may affect the conservation of the state-designated cultural properties</p> <p>4. Marking on a nest or egg of Natural Monuments in a habitat of Natural Monuments, or collecting or damaging them in the area</p> <p>5. Other activities, admitted and proclaimed by the Administer of the Cultural Heritage Administration, or the Governor of City/Province, that may affect historic, artistic, academic, and landscape values of a state-designated cultural property in the outer area from the boundary of a state-designated cultural property.</p>	<p>Activities for Alteration of Current State in the CAHCE</p>

Source: Korean Law Information Centre (<http://www.law.go.kr/>)

The range for allowing permission standards on designated cultural property shall be within ‘Effects Examination Area for Cultural Property Conservation (Effects Examination Area)’ set by local ordinances of cultural heritage protection, with due consideration for environmental condition, such as the geography, landscape, use of land and development plans of the cultural heritage. The Effects Examination Area of local governments varies. Seoul Metropolitan Government’s are 100m from Cultural Property Areas, and 50m from City/Province-designated cultural properties (see Figure 6-6). The six metropolitan cities (Busan, Daegu, Incheon,

Gwangju, Daejeon and Ulsan), Gyeonggi-do and Gyeongsangnam-do designate the area within 200m for state-designated properties located in crowded urban areas such as residential, commercial and industrial areas, due to complicated concerns within the Effects Examination Area. In the case of properties located in non-urban areas such as management areas, agricultural and forestry areas and natural environment conservation areas, the line is drawn 500m from the outer border of the Cultural Property Area and must be reviewed for the Effects Examination in case of Alteration of Current State (see Figure 6-7).⁹⁹ The range of the CAHCE of Scenic Sites and the Permission Standard within the CAHCE is applied with the Effects Examination Area stated in the local ordinances of cultural property protection by the local government in charge of maintaining sites. The standard for Effects Examination Area set by the local ordinances of cultural property protection are as shown in Table 6-7.

Table 6-7 Effects Examination Area set by local governments for State- and City/Province-designated cultural properties

Region	State-designated cultural properties (m)	City/Province-designated cultural properties (m)
Seoul	100m	50m
6 Metropolitan Cities*	200m (residential, commercial and industrial areas), 500m (green and other areas)	same as the state-designated
Gyeonggi Province	200m (residential, commercial and industrial areas), 500m (green and other areas)	200m (residential, commercial and industrial areas), 300m (green and other areas)
Gangwon Province	500m	same as the state-designated
North Chungcheong Province	500m	300m
South Chungcheong Province	500m	same as the state-designated
North Jeolla Province	500m	same as the state-designated
South Jeolla Province	200m (urban planning areas), 500m (other areas)	200m (residential, commercial and industrial areas), 300m (green and other areas)
North Gyeongsang Province	200m (residential, commercial and industrial areas), 500m (other areas)	same as the State-designated
South Gyeongsang Province	200m (residential, commercial and industrial areas), 500m (other areas)	200m (residential, commercial and industrial areas), 300m (green and other areas)
Jeju Province	500m	300m

* 6 Metropolitan Cities: Busan, Daegu, Incheon, Gwangju, Daejeon and Ulsan.

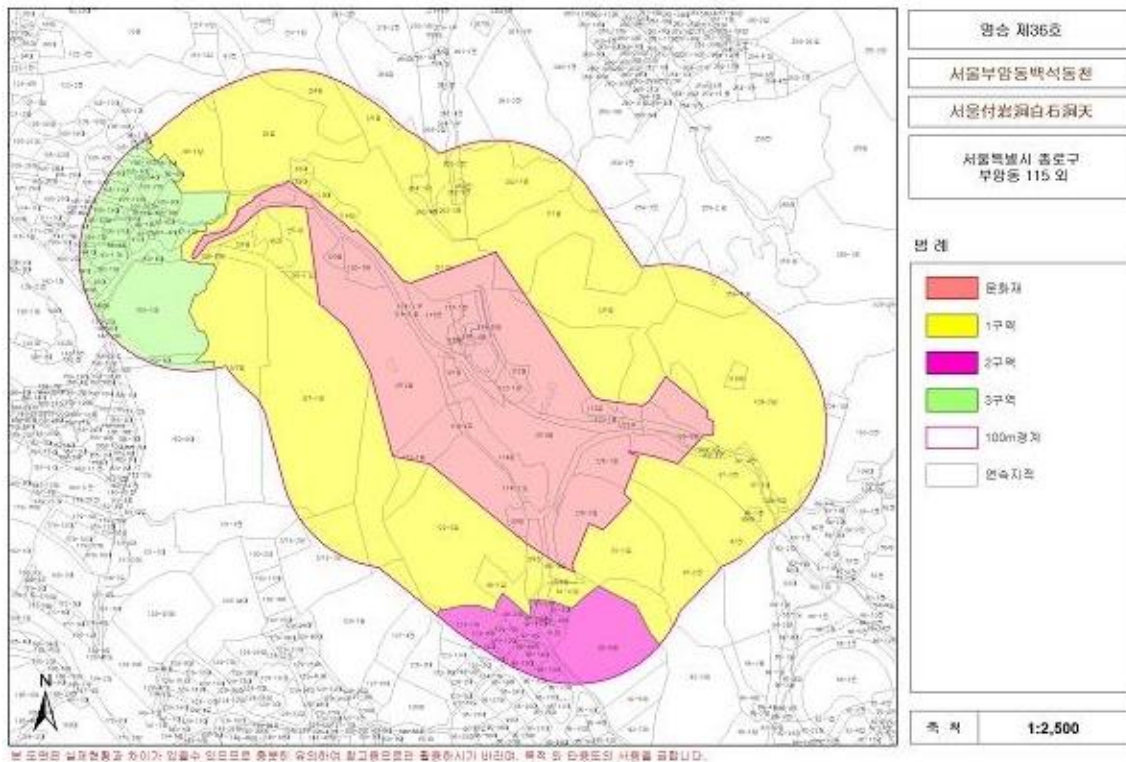
As shown in Figure 6-6 and Figure 6-7, the CAHCE generally stretches in a concentric circle around the outer border of the Cultural Property Area, to the standard permitted range of the

⁹⁹ Jae-Keun Lee, 'Discussion on Concept and Authorization System of Scenic Sites', in *International Symposium on the Present and Future of the Scenic Sites*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 365-400 (p. 393).

Effects Examination Area set by the local ordinance. This conservation area is divided into borders in every 100m from the Cultural Property Area, and these borders serve as the spatial outline for designating the 'zone' for the Permission Standard, which can be applied in different ways depending on the development status of the region. Sometimes the CAHCE and the 'zone' within it can be set in different form, instead of the basic form of concentric circle. This changes when there is a distinctive natural topography including river, sea or mountains around the area, heavy development weight, and especially when the area has been set according to the 'Use District' of 'Local Ordinances of Urban Planning', a future development plan set by the local government.¹⁰⁰

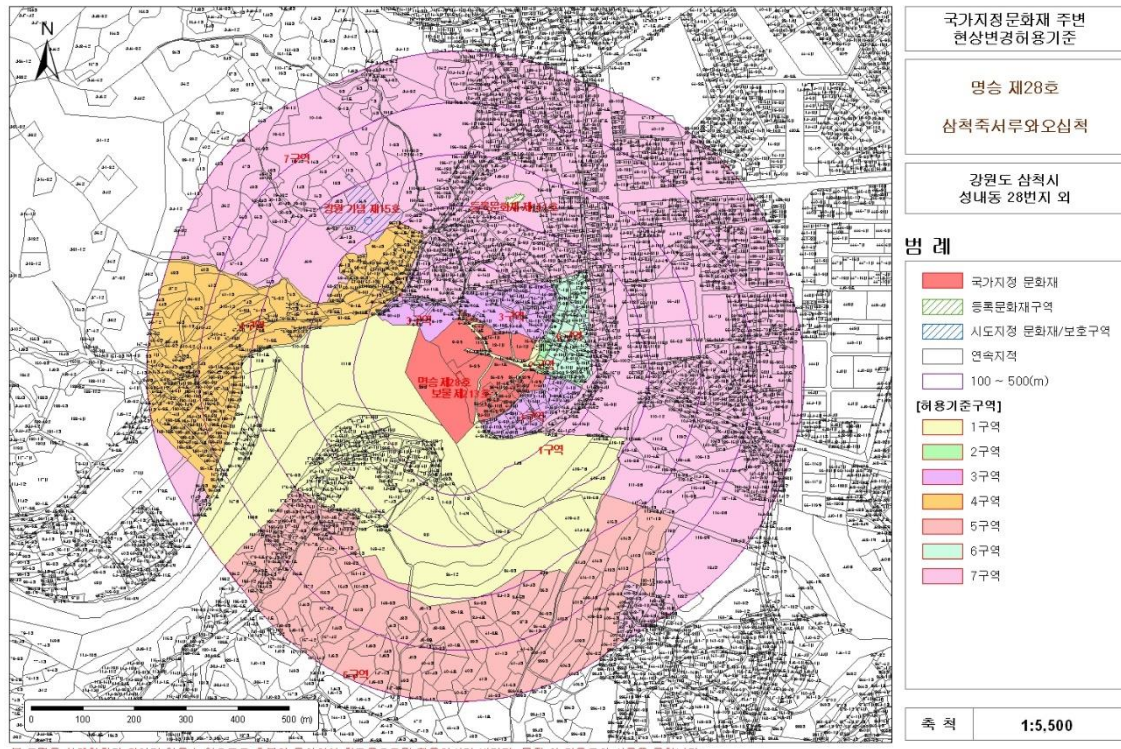
The areas within the CAHCE set around scenic sites are normally divided into 1 to 7 zones. Zone 1 is usually a 'preservation area' that does not allow the construction of new buildings, but allows the repair of existing buildings. Since the main purpose of the CAHCE is to conserve the surrounding landscape of the cultural heritage, restrictions are applied to the height and number of stories of buildings in Zone 2; the height of buildings can differ depending on the shape of the roof (flat slab or pitched roof (over the gradient of 3:10)). Furthermore, in Permission Standards for Alteration of Current State, they have common requirements regardless of the division of zones, for example permission to reconstruct existing buildings within the range, no overly excessive cutting or mounding the ground, and restricted facilities and so on (Figure 6-6 and Figure 6-7).

¹⁰⁰ Hyung-Seok Choi, 'The Criteria Improvement on the Designation of Historic Cultural Environment Conservation Area and the Current Conditions Alteration in Non-Urbanized Area: A Special Emphasis on Chosun Royal Tombs in Gyeonggi', *Journal of Korean Society of Rural Planning*, 19/3 (2013), pp. 117-129 (pp. 120-122).



Divisions	Permission Standard		Notes
	Flat Slab	Pitched Roof (over the gradient of 3:10)	
Zone 1	• Construction and re-constructions of buildings or facilities are not permitted.		Reconstruction or Remodelling is available within the range of Permission Standard
Zone 2	• Building height below 11m (lower than 3 rd floor)	• Building height below 15m (lower than 3 rd floor)	
Zone 3	• Building height below 17m (lower than 5 th floor)	• Building height below 21m (lower than 5 th floor)	
Other areas within 500m	• Building constructions are regulated according to related acts, such as the ‘Local Ordinance of Urban Planning’ set by Jongno-gu		
Common Requirements	<ul style="list-style-type: none"> • The highest height of a building includes an attic, top of stairwell, top of elevator shaft, watchtower, and other similar structures. • Construction works mean newly-constructing, extending, remodelling, reconstructing, or moving buildings 		

Figure 6-6 Permission Standard of ‘Baekseokdongcheon Fairyland in Buam-dong’, Seoul, Scenic Site No. 36, in Seoul, where 100m-radius Effects Examination System is applied (Source: Cultural Heritage Administration of Korea, Cultural Heritage GIS Service (<http://gis-heritage.go.kr/>))



Divisions	Permission Standard		Notes
	Flat Slab	Pitched Roof (over the gradient of 3:10)	
Zone 1	• Remodelling or repairing existing buildings are available.		Reconstruction or Remodelling is available within the range of Permission Standard
Zone 2	• Building height below 5m (lower than 1 st floor)	• Building height below 7.5m (lower than 1 st floor)	
Zone 3	• Building height below 8m (lower than 2 nd floor)	• Building height below 12m (lower than 2 nd floor)	
Zone 4	• Building height below 11m (lower than 3 rd floor)	• Building height below 15m (lower than 3 rd floor)	
Zone 5	• Building height below 14m (lower than 4 th floor)	• Building height below 18m (lower than 4 th floor)	
Zone 6	• Building height below 17m (lower than 5 th floor)	• Building height below 21m (lower than 5 th floor)	
Zone 7	• Building constructions are regulated according to related acts, such as the 'Local Ordinance of Urban Planning' set by Samcheok-si		
Common Requirements	<ul style="list-style-type: none"> • No overly excessive cutting or mounding the ground in constructing building or facilities • Banned facilities: facilities causing noise, vibration or air pollution, waste disposal facilities, manufacturing facilities of hazardous materials, excrements disposal facilities. • The highest height of a building includes an attic, top of stairwell, top of elevator shaft, watchtower, and other similar structures. 		

Figure 6-7 Permission Standard of 'Jukseoru Pavilion and Osipcheon Stream in Samcheok', Scenic Site No. 28, in Gangwon Province, where 500m-radius Effects Examination System is applied (Source: Cultural Heritage Administration of Korea, Cultural Heritage GIS Service (<http://gis-heritage.go.kr/>))

As shown above, most of the rights to set permission standards within CAHCE are transferred to local governments. For the consistency of the system and to aid local governments' limited

capacity to run the systems, the CHA offered local governments a Guideline for Preparing Permission Standards for Alteration of Current State¹⁰¹ on 28 September 2006. This was revised on 31 October 2008 upon the reformation of CPPA, and has been constantly revised by the CHA, on 14 December 2009, 15 November 2010, 1 April 2011 and 11 March 2014.

The process of preparing for permission standards by the lower tier local authorities (*si/gun/gu*/Jeju Special Autonomous Province) are as shown in Figure 6-8. When ‘Field Survey’ that provides specific grounds for setting basic direction to write the Permission Standards, it is advised to consider requisite values for protecting cultural property, and to professionally analyse the individual states of the property, its position and the surrounding environment.¹⁰²

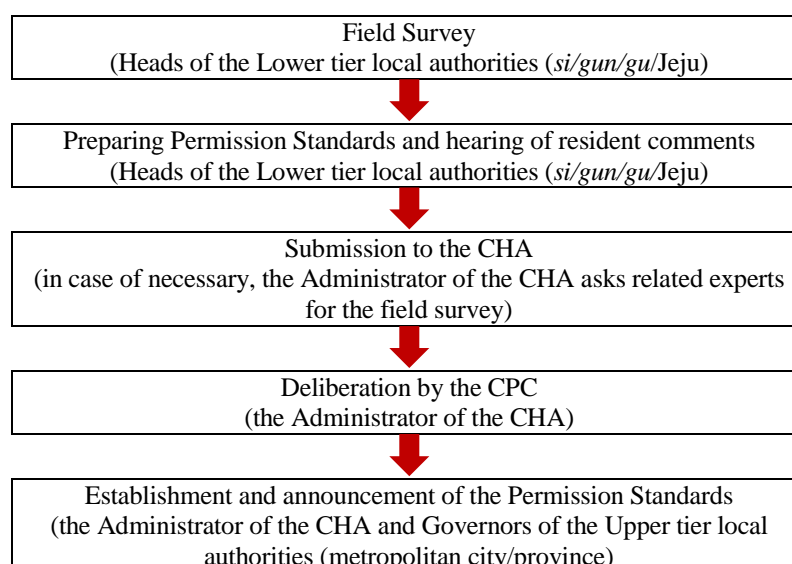


Figure 6-8 The process of establishing the Permission Standards for Alteration of Current State (Source: Cultural Heritage Administration, Permission Standards for Alteration of Current State, (<http://www.cha.go.kr/>))

However, because a lot of designated scenic sites did not have the Permission Standard, which could be optionally declared by the lower tier local authorities, the CHA was trouble with heavy workload of deliberating applications and granting permission for Alterations of Current State within CAHCE. In this regard, the CHA announced a Minor Alteration of Current State around

¹⁰¹ Cultural Heritage Administration, ‘Guidelines for Preparing Permission Standards for Alteration of Current State’, [amended on 11 March 2014, CHA instruction No. 316]; http://www.cha.go.kr/cop/bbs/selectBoardArticle.do?nttId=16718&bbsId=BBSMSTR_1014&mn=NS_03_03_04

¹⁰² Cultural Heritage Administration, the Article 13 (the Purpose of the Field Survey), Guidelines for Preparing Permission Standards for Alteration of Current State, [amended on 11 March 2014, CHA instruction No. 316]; http://www.cha.go.kr/cop/bbs/selectBoardArticle.do?nttId=16718&bbsId=BBSMSTR_1014&mn=NS_03_03_04

the state-designated cultural property to delegate the right to the Governors of local authorities (City and Province) to refer to it and give permission for minor alterations, such as ordinary and repetitive alterations (see Table 6-8) within 500m from designated cultural properties.¹⁰³

Table 6-8 Minor Alteration of Current State around the State-designated Cultural Property (Permitted Activities)

Regions	Distance	Construction Works Delegatable to the Local Authorities
Residential, commercial and industrial areas in cities	within 50m	<ul style="list-style-type: none"> Repairs of existing buildings or environmental sculptures
	50 - 100m	<ul style="list-style-type: none"> Construction works of buildings below 1st floor <ul style="list-style-type: none"> - smaller than 85m² building area - 5m for the maximum height of buildings, or 7.5m in case of buildings with pitched roof Repair and Installation of landscaping facilities or environmental sculptures whose height are below 5m
	100 - 200m	<ul style="list-style-type: none"> Construction works <ul style="list-style-type: none"> - smaller than 255 m² building area - 11m for the maximum height of buildings, or 15m in case of buildings with pitched roof Repair and Installation of landscaping facilities or environmental sculptures whose height are below 11m
	200 - 500m	<ul style="list-style-type: none"> Construction works <ul style="list-style-type: none"> - smaller than 425 m² - 17m for the maximum height of buildings Repair and Installation of landscaping facilities or environmental sculptures whose height are below 17m
	100 - 500m	<ul style="list-style-type: none"> Installation of water, drainage or gas pipelines, and firefighting facilities Activities for laying water or drainage pipelines under the ground Renovation works for existing roads, railroads, ports and bridges
Management, green, natural environment conservation area	200 - 500m	<ul style="list-style-type: none"> Construction works of farmhouses <ul style="list-style-type: none"> - 85 m² building area - 5m for the maximum height of buildings, or 7.5m in case of buildings with pitched roof
Application ranges and glossary		<ul style="list-style-type: none"> Maximum height of buildings: the height of buildings including attic, top of stairwell, top of elevator shaft, watchtower, spire Gradient Ratio of Pitched Roof: over 3:10) Landscaping facilities: artificial trees or rocks, bench, pergola, fence etc. Environmental sculptures: sculptures, memorial towers, memorial monuments and others that develop surrounding environments.

Source: Minor Alteration of Current State around the State-designated Cultural Property. Notification No. 2013-62 of the CHA. Official Gazettes of Republic of Korea No. 18047. 28 June 2013, p. 618; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>).

As mentioned above, Effects Examination can be omitted for construction works within the CAHCE where specific Permission Standards for Alteration of Current State (CPPA Art.13-5) has been prepared. However, since tasks revealed in the Permission Standard is limited to

¹⁰³ Republic of Korea, ‘Minor Alteration of Current State around the State-designated Cultural Property’, Notification No. 2013-62 of the CHA. Official Gazettes of Republic of Korea No. 18047, (28 June 2013), p. 618; Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>).

building constructions, in cases of public works (freeways, highways and bridges), developers should request the Alteration of Current State to be judged by either the Administrator of the CHA or the Governors of the local authorities.¹⁰⁴

Review on Effects Examination by Alteration of Current State in Cultural Property Conservation

All actions of Alteration of Current State, including repairing of cultural heritage, construction of facilities and changing topography, taking place in the Cultural Property Area of the state-designated scenic sites must receive permission. The Administrator of Cultural Heritage can place administrative orders such as purchasing, acceptance and use of lands necessary for the conservation of cultural heritage, and installation and restriction on certain facilities by the owner or the manager, within the same region.

However, while the actions within the range of ‘Permission Standards for Alteration of Current State’ in the CAHCE are processed at the attempt level as they are considered to have minor influence on conservation and maintenance of the cultural heritage, construction works that exceed the permission standards and the actions that can directly influence the conservation and maintenance of scenic sites must follow the permission process, according to the Article 35 (Matters to be Permitted) of the CPPA and the Article 21 (Permission Procedures) of the Enforcement Decree of the CPPA. Prior to this, if the construction works can influence the conservation of the cultural heritage, the lower tier local authorities (*si/gun/gu*) holds ‘Effects Examination for Cultural Property Conservation (Effects Examination)’, in which 3 or more experts in the field will speak of opinions on review if the construction is applicable to ‘Alteration of Current State’ stated in the Article 15-2 of the Enforcement Regulation of the CPPA. If more than half of the experts participating in the review admit that the action will affect the conservation, it is required to receive ‘Permission of Alteration of the Current State’ from the Administrator of Cultural Heritage (see Table 6-9).

If the review opinion from ‘Effects Examination’ claim that the action does not apply to the Alteration of Current State or that it has no effect on conservation, the heads of the lower tier local authorities can give administrative permission with delegated rights with no need for the

¹⁰⁴ Cultural Heritage Administration, *The Handbook for the Task of Cultural Heritage Alteration* (Daejeon: Cultural Heritage Administration, 2009), p. 112.

permission from the Administrator of the CHA (CPPA Art. 35). However, if any one of the reviewed factors were claimed to influence the conservation of scenic sites, the heads of the lower tier local authorities will send all of the related documents, including Opinions on Prior Review for Permission of Alteration of Current State on state-designated cultural property, to the Administrator of the CHA through the Governor of the upper tier local authorities (Metropolitan Cities and Provinces). Based on these, the Cultural Property Committee (CPC) reviews the possible effects that the applied activities of Alteration of Current State can have on designated cultural property and if decides that it may have effects on it, the committee is required to refuse to grant permission on the construction works (CPPA Art. 36&37) (see Figure 6-9).

Table 6-9 Legal basis for the Permission of Alteration of Current States of the State-designated Cultural Properties

Related Acts	Provisions	Note
<p>CPPA Art. 35 (Matters to be Permitted)</p>	<p>(1) A person who intends to perform any of the following activities for state-designated cultural property (excluding important intangible cultural property; hereafter the same shall apply in this Article) shall obtain permission from the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree. The same shall also apply where he/she intends to change any permitted matter:</p> <ol style="list-style-type: none"> 1. Altering (including making a specimen of or stuffing a natural monument) the current state of state-designated cultural property (including its protective facilities and protection zone, and a dead natural monument), as prescribed by Ordinance of the Ministry of Culture, Sports and Tourism; 2. Performing activities determined by Ordinance of the Ministry of Culture, Sports and Tourism which could affect the preservation of state-designated cultural property (excluding cultural property that can be categorized as movable property); 3. Taking a rubbed copy, a photo print, or a photograph of state-designated cultural property in a manner that could affect the preservation of the cultural property; 4. Capturing or collecting an animal, a plant, or a mineral within an area designated or provisionally designated as a scenic area or a natural monument or within its protection zone, or removing the captured or collected animal, plant, or mineral from such spot or protection zone; <p>(2) Where permission from the Administrator of the Cultural Heritage Administration is granted pursuant to paragraph (1) 2 in an area where the Conservation Area of Historic and Cultural Environment of state-designated cultural property overlaps with that of City/Do-designated cultural property, permission from the relevant Governor of City/Province under Article 74 (2) shall be deemed to have been granted.</p> <p>(3) The Administrator of the Cultural Heritage Administration may entrust the Governor of City/Province with affairs concerning permission for changes to insignificant matters determined by Ordinance of the Ministry of Culture, Sports and Tourism, among permitted matters concerning activities which could affect the preservation of state-designated cultural property under paragraph (1) 2.</p>	
<p>CPPA Art. 36 (Requirements for Permission)</p>	<p>The Administrator of the Cultural Heritage Administration in receipt of an application for permission under Article 35 (1) shall grant permission only in cases where an act subject to application for permission meets the following requirements:</p> <ol style="list-style-type: none"> (1) Where such act does not affect the preservation and management of cultural property; (2) Where such act does not damage a historic or cultural environment of cultural property; (3) Where such act is in compliance with the master plan for cultural property and the annual implementation plan under Article 7. 	

Related Acts	Provisions	Note
CPPA Art. 37 (Revocation of Permitted Matters)	(1) Where a person who obtains permission under Article 35 (1) and (3), the proviso to Article 39 (1), and Article 39 (2) falls under any of the following cases, the Administrator of the Cultural Heritage Administration may revoke such permission: 1. Where he/she violates permitted matters or conditions of permission; 2. Where he/she obtains permission by fraudulent or other illegal means; 3. Where he/she is unable to fulfil permitted matters, or it is deemed likely to substantially undermine public interests. (2) Where a person who obtains permission under Article 35 (1) fails to file a commencement report and a period for permission expires, such permission shall be deemed revoked	
Enforcement Decree of the CPPA Art. 21 (Permission Procedures)	A person who intends to obtain permission from the Administrator of the Cultural Heritage Administration under Article 35 of the Act shall submit an application for permission stating the category, designation number, name, quantity, location, etc. of the relevant state-designated cultural property to the Administrator of the Cultural Heritage Administration via the Governor of the competent Metropolitan City/Province, or the head of the competent <i>si/gun/gu</i> (referring to the head of an autonomous Gu; hereinafter the same shall apply), and the same shall apply in cases where he/she intends to change the matters already permitted. In such cases, the head of a <i>si/gun/gu</i> shall inform the competent Metropolitan City or Province Governors of matters, etc. for which permission is applied: Provided, That an application for a permit to do any act referred to in Article 35 (1) 3 of the Act, or for change to the matters already permitted, and an application for alteration in the current state of state-designated cultural property directly managed by the Administrator of the Cultural Heritage Administration, or for change to the matters already permitted may be filed without going through the Governor of Metropolitan City/Province, or the head of a <i>si/gun/gu</i> .	

Source: Korean Law Information Centre (<http://www.law.go.kr/>)

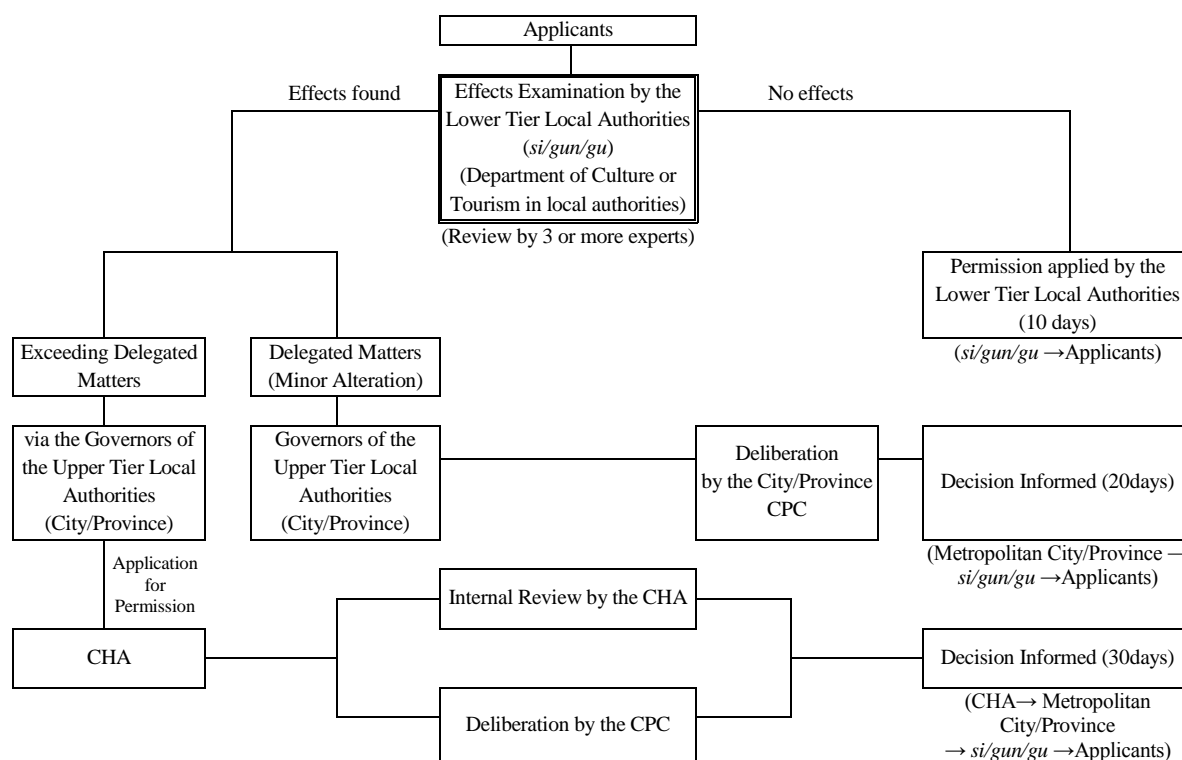


Figure 6-9 Permission Procedures of Alteration in the Current State of the State-designated Cultural Property (Scenic Sites), compiled according to the Article 21 of the Enforcement Decree of the CPPA (Permission Procedures) (Source: Dong-Seok Park, Cultural Property Protection Act (Seoul: Minsokwon, 2005), p. 562.

As a principle, the CHA does not have the same maintenance responsibilities inside the CAHCE as the Cultural Property Area, so the CHA cannot purchase, accept or make use of land, or place restrictions on facilities through administrative orders. It can only restrict ‘Alteration of Current State’ through administrative order when it is judged that it has more public good to protect the natural environment or landscape surrounding the cultural heritage.¹⁰⁵ This is vague compared to the restrictions from local governments where the cultural heritage is located. The reality is that if the civil petitioner asks the construction department of the local government for an Effects Examination, to make constructions within the protected area, most of the lower tier local authorities let curators review the case on the basis of local ordinances. The problem here is that most of the curators are those who majored in history, humanities and museology. Because of this, it is difficult for them to correctly predict what kind of effects the permission on construction works will have on landscape surrounding the sites, so those in charge of examining the effects on cultural heritage tend to make not-so-active decisions, and decide that the construction works in the CAHCE will have a great influence on the cultural heritage. In these cases, the Administrator of the CHA, based on the opinion of the person in charge of maintenance of cultural heritage from the local government, will refuse to give permission. As a result, in many cases the civil petitioner cannot carry out construction work without even knowing objective and proper reasons, and receive strong restriction on practicing property rights.¹⁰⁶

The following is the table showing the cases of Alteration of Current State related to the state-designated Scenic Sites within the CAHCE categorised into types, from 2006, the year when the local governments began to establish the ‘Permission Standards for Alteration of Current State’ through local ordinances, to the recent days (March 2014) (See Table 6-10).

¹⁰⁵ Gye-Shik Kim (2009), pp. 455-457.

¹⁰⁶ This is the result of the interview with an official of the lower tier local authorities (RCO-2), conducted in October 2011

Table 6-10 Categorisation by Types of Alteration of Current State in Scenic Sites

Class	Categorisation by Alteration Type	Number	Ratio (%)
1	Readjusting of Cultural Property Area	18	4.6
2	Preparation of Permission Standards for Alteration of Current State	72	18.3
3	Horticultural Planting	15	3.8
4	Outdoor Amenity (signs, amenities, safety facilities, trails)	59	15.0
5	Constructions (housing, warehouse, other)	114	29.0
6	Infrastructure works (roads, waterworks and communications)	76	19.4
7	Permission to enter, excavation, capture, collection and raising	13	3.3
8	Other (memorial monuments, communications base, ticket booth, power facilities and observation facilities)	26	6.6
Sum		393	100

Source: Cultural Property Committee, the Meeting Record of the Natural Monument Subcommittee from January 2006 to March 2014; http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

According to the table above, in case of the requests for the ‘Alteration of Current State’ cases within the Cultural Property Area of Scenic Sites and the CAHCE, requests for constructions show the highest frequency (29.0%), with infrastructure work (19.4%) and outdoor amenities for the convenience (15.0%) high in demands as well. Furthermore, as the requests for Alteration of Current State are increasing in numbers, the ‘Permission Standards for Alteration of Current State’ within the CAHCE by CHA and the local governments also take big part of the chart (18.3%). In addition, there are 18 cases of ‘Readjusting of Cultural Property Area’, which were requested by public resentments or by ‘Suitability Review’ according to the Article 27 of the CPPA (Designation of Protective Facilities or Protection Zones).

The most frequent cases of the types of Alteration of Current State that can affect the conservation of Scenic Sites are 114 cases of construction including housing, warehouse and stables, and 76 cases of infrastructure projects such as road, waterworks and communications. These two cases combined take up more than half of all number of cases. These two types were related to public facilities within the CAHCE around the designated Cultural Property Area rather than direct relation with the actual Scenic Sites. Furthermore, there were 59 cases of requests on outdoor amenities, such as signs, accommodations, safety facilities and repairing of trails for tourists, mostly relate to the convenience of the tourist in the Cultural Property Area. The 3 types

mentioned above were reported depending on needs of the Scenic Sites, and it was shown that the requests were more frequent in cases when the site was in temple area, influenced the practicing of individual or group property rights due to having large number of residential houses or agricultural facilities, or have a big number of tourists. There were 72 cases of requests about Preparation of Permission Standards for Alteration of Current State, while Scenic Site No. 28 ‘Jukseoru Pavilion and Osipcheon Stream in Samcheok’, Scenic Site No. 43 ‘Jeongbang Falls in Seogwipo, Jeju Island’ each established the standard 3 times. These cases show that requests were high in regions with large number of residential houses or tourists, usually in scenic sites designated after 2009. Fifteen cases of horticultural planting are considered to be similar to the cases of building outdoor amenities, which are thought to be related to improving landscape in the scenic site. There were thirteen cases of requests for receiving permission to enter in case when the scenic sites were set as conservation area for being habitat for rare animals and plants, or restricted for being labelled as military area, and for receiving permission to excavating relics, or capturing, gathering and raising of animals and plants within the Cultural Property Area and the CAHCE. Scenic site No. 7 ‘Sangbaekdo and Habaekdo Islands in Yeosu’ received six requests for gathering of sea life, fishing or leisure activities such as skin scuba in the islands and the surrounding sea. Other cases included installation of memorials, communication bases, ticket booths, power facilities such as wind and solar power and weather forecasting facilities, making the total of 26 cases on permission or restriction.

As the Scenic Sites come into the spotlight as tourist attractions, construction works to build infrastructure and facilities for the convenience of tourists led the requests for the Alteration of Current State. Besides, requests to resolve conflicts caused by the restriction of property rights of local residents in and around scenic sites are also increasing.

CONFLICTS OCCURRED BY ADMINISTRATION OF SCENIC SITES CENTRED ON PRESERVATION

As stated above, state-designated scenic sites have greater value as landscape than other cultural properties, and affect wider areas than their designated areas, particularly the areas outside connected to the CAHCE according to the CPPA. Since 2000 scenic sites have gained stardom as tourist resources, causing active excavations and research on their resources and expansion on the range of the concept, resulting in an increased number of designations. But as the

administrative system has focused on increasing the number of designated scenic sites without rational and comprehensive conservation and utilisation plans, various problems have occurred.

Until 2001, scenic sites were designated for their natural landscape, preserved and maintained in biological and geographical aspects, like natural monuments. There was not enough consideration for the living culture of residents. Rather than establishing a rational administrative system that directly benefited residents, the focus was on the government's insistence on preservation through strict restriction of the CPPA, which only caused inconvenience of local residents living in or around designated sites. In one case, site 6, Buryeongsagyegok Valley in Uljin, designated in 1979, civil complaints about the violation of property rights of the local residents are still being submitted and even the local government considers it to be the cause of hindrance in local development.¹⁰⁷ The administration of scenic sites has focused on preservation based on strict restrictions, and has caused local residents and local governments to protest against or not actively participate in designating scenic sites as state-designated cultural properties.

In recent days, efforts are being made to obtain island areas, national lands or public lands without civil complaints, but difficulties still exist due to misunderstandings and protests by the local residents.¹⁰⁸ In the past the CPPA enabled the national government to designate and restrict private lands, but now social protest against it and checks from other laws are more powerful. At present it is almost impossible to designate scenic sites without the agreement of local residents or local government.¹⁰⁹ One example is the failure to designate Gageodo Island in Sinan as a scenic site in 2004. The CHA decided that Gageodo Island, with a natural environment of excellent geographical and geological features, Neolithic remains and shamanism, held great value in folklore yet was in danger of damage through construction of a breakwater in the bay area, and therefore needed to be designated. However local residents protested as the gathering of silver magnolia, a popular herbal medicine, and fishing would be prohibited, thus encroaching

¹⁰⁷ Seung-Hong Ahn, Youn-Soon Hong, and Hak-Beom Kim, 'Rearrangement of the Designated Area and Modification of Features of Buryeongsa Valley as a Scenic Site', *Journal of the Korean Institute of Landscape Architecture*, 37/6 (2010), pp. 48-56.

¹⁰⁸ Wi-Su Lee (2009), p. 314.

¹⁰⁹ Je-Hun Ryu, 'The Management System and Process of Scenic Sites as National Heritage', in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage) (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 131-167 (pp. 142-143).

upon their rights.¹¹⁰ The cause of such conflicts would be from the lack of bond of sympathy, due to clearly expected residential inconvenience and social and economic disbenefits gained by designation.

Even with such circumstances, the scenic site policy has only been focusing on the physical aspects of scenic resources, disregarding research on the awareness of local residents and local governments on designation and maintenance, planning for utilisation, and letting them participate in the process of making the decision. There is a lack of concern to take measures to draw up social agreements in scenic site policy, causing deep conflicts. One example is Daewangam Park in Ulsan, announced by the CHA for designation in March 2010. The CHA said that ‘the park has beautiful oceanic scenery including strange rocks such as Dawangam Rock, Yonggul Cave and Halmibawi Rock alongside the coastal line, fitting to be called as ‘the 2nd Haegeumgang Island’, and ‘positive effects are expected through raised brand value by being designated as scenic site’. The CHA announced that ‘scenic sites bear 70% of government expenses on conservation and maintenance’ and ‘it will be made sure to play a role as the centre point of regional culture and tourism resources through active support on business to conserve and utilise it’, stating that their willingness to help and support.¹¹¹ However, Dong-gu region of Ulsan Metropolitan City, where the park was located, and some of the residents protested, resulting in postponement of the designation: finally it foundered. At the time, Ulsan Metropolitan City and Dong-gu were planning businesses through building a Whale Ecological Experience Centre with family leisure and marine theme parks since 2009, due to be finished in 2014. Dong-gu thought that if Daewangam Park was designated as a scenic site, the already-maintained-and-restricted (by ‘Urban Park Act’ due to Daewangam Park defined as a neighbourhood park in Ulsan’s city planning) region would be restricted again through the CPPA. This led to the judgment that the overall business plan that has been carefully carried out by Dong-gu could be completely modified, or even be completely halted.¹¹²

¹¹⁰ Donga Ilbo, ‘Conflicts Caused by the Scenic Site Designation of Gageodo Island, the Treasure House of Natural Resources’, (13 April 2004) (<http://news.donga.com/3/7003/20040413/8050632/1>)

¹¹¹ Newsis, ‘the Designation of Daewangam Park in Ulsan as Scenic Sites, “Nonsense!” ... Conflicts expected’, (21 March 2010) (<http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=102&oid=003&aid=0003146109>)

¹¹² Ulsan Broadcasting Corporation (UBC), ‘Daewangam Park: the debate over the Scenic Sites designation’, (22 August 2010) (http://www.ubc.co.kr/t_tv_41.html)

So the CHA suggested a plan to reduce the designation area. Even so, some of the residents and enterprises owning the land protested strongly against the designation because of ‘unavoidable massive damage due to restrictions in actions by the CPPA that disable development of the land and violate property rights, with the results of either modifying or cancelling the long-term business project of developing Daewangam Park (Whale Ecological Experience Centre, Family Leisure Areas, Marine Theme Parks and nearby fitness facilities)’. Local government said that they wanted ‘to reduce the designation area for local development and park development business that can heighten brand value,’ and a civic group that claimed ‘the park must not be developed, but should be designated as scenic site so the national government can maintain the beautiful landscape’, so everyone argued and created even more complicated conflicts. Because of this conflict, the matter of designating Daewangam Park as a scenic site was brought up at the 8th National Monument Subcommittee in 2010, and negotiations were held about the original plan, reducing the designation area, or withdrawing the designation. After all, the designation has been postponed indefinitely.¹¹³ In case of Daewangam Park in Ulsan, there was already a business plan being carried out in regional level, which was not supported by local residents, and the conflict aroused when the CHA forced their decisions without considering residents’ opinions and reality. This case is the example of causing nothing but misunderstanding and conflict by trying to designate a scenic site without sharing information on the region and without carrying out negotiations between stakeholders.

Scenic sites cause conflicts between stakeholders due to ‘Alteration of Current State’ occurring more often than other cultural properties after being designated. Thorough and objective reviews of landscape type and the asset quality of the landscape factors (building density, distances from developing areas and roads, land value, deterioration rate of buildings and use of land, and so on) are not taking place. This is keeping the professionals and stakeholders participating in the process of making decisions on Alteration of Current State in the Cultural Property Area of Scenic Sites and the surrounding CAHCE from enough information. When a scenic site is located in an urban area, in the ‘Confirmation of Plan to use the Land’ put out to provide basic

¹¹³ Newsis, ‘the Designation of Daewangam Park in Ulsan as Scenic Sites, ‘Rough Going’ ... the CHA deferred the Deliberation Indefinitely’, (2 September 2010) (http://www.newsis.com/article/view.htm?cID=&ar_id=NISX20100901_0006083527); Cultural Property Committee, the *Meeting Record of the 8th National Monument Subcommittee in 2010*, (Daejeon: Cultural Heritage Administration, 2010), pp. 8-21; http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

information such as land development plans and legal articles, 'Designated Cultural Property Area' is marked, but does not contain the information about the CAHCE which is applied to protect landscapes around designated cultural properties, and the 'Permission Standards for Alteration of Current State' which is defined in local ordinance within the region. This is because not enough information on scenic site policies is provided to land owners and users. Another problem is that the objective standard for decisions to give permission and restriction of 'Alteration of Current State' based on the CPPA is vague, resulting in most of the decisions being made by professionals, especially the simple judgment by the members of the CPC. Therefore there is distrust in the reliability, consistency and equity of the scenic site system. Rather than setting up borders which understand regional characteristics and the local use of land when setting Permission Standards in the CAHCE, the actual designation is being made by just 'line-drawing' on the map as an administrative task, and heavily focused on preserving primal landscape, so large amounts of administrative forces are being wasted.

Conflicts over the systems and the collision of property rights caused by inconsiderate administration on scenic sites are still growing. It may be natural for land owners in designated areas or in the CAHCE to think of maximising private benefits by freely utilising a property, rather than to think of public benefits. They have a strong desire to change and reform the surrounding landscape in any time and any way, so they can be overtaken by a victim mentality and worry when their property rights are violated, which contribute strong antagonism and 'desire to get compensation' against governmental systems to be flooded amongst them.¹¹⁴

This is caused by lack of effort on research about the awareness of local residents and local governments in designated (or to be designated) areas and the failure to draw up social agreement on utilisation. The failure to deliver accurate information on the progress of scenic site policies to professionals, residents, central government and local governments, and the incomplete awareness of the public on social and economic benefits by conservation can be causes to. It is necessary to reconsider the old research trend that only focused on finding values of humanities and natural science in scenic sites.

¹¹⁴ Jae-Hyun Rho et al. (2009), p. 22; Jong-Hee Choi, 'Conservation and Management of Scenic Sites', in *Interdisciplinary Research on Scenic Site*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 38-77 (pp. 69-70).

Summary

Chapter 6 continued to question in relation to more ‘value’-based discourses in the scenic site system, presenting the Korean legislation on cultural heritage protection in order to examine issues, including the limitations upon, the conservation of scenic sites. It reviewed the decision-making process in the conservation and management of scenic sites, examined how the application of value-based approaches has changed, and explored the limitations of this system in the conservation of scenic sites.

- The scenic sites system is protected by the powerful legal boundaries of the CPPA, but it still has not secured overall control and transparency from investigation to designation, management and utilisation;
- The CPPA is focused on conserving the original form of cultural properties from damage to their tangible and intangible aspects. In the care of scenic sites, ‘landscape’ is the subject of protection;
- The CPPA refers to four types of protectable values (historic, artistic, academic and landscape values) reflected in assessing, designating and managing cultural properties. In terms of cultural heritage administrations, however, systematized ‘value-based’ approaches on creating information through research on scenic site resources, and evaluating, designating and managing the sites based on such information, are not taking place at all;
- The current designation system of scenic sites, based on ‘Designation Standards’ that just arrange physical landscape features, rather than the systematic designation of heritage values, are limiting the range and diversity of scenic sites;
- In terms of conservation and utilisation of scenic sites, the standard for making such administrative decisions comprises four protectable values, amongst which scenic sites hold bigger value as landscape;
- The scenic site system employs ‘area-based’ safeguarding measures to preserve the outstanding results in landscape caused by the interaction between men and nature, by designating a ‘Cultural Property Area’ focusing on the conservation of the landscape’s original form, and a buffer zone, CAHCE, set outside the Cultural Property Area;

- There are forceful administrative restrictions on a wide range of lands to protect scenic sites and their surroundings, which violate some residents' property rights and inevitably cause widespread resistance or passive participation of local government and residents living in or around the designated sites;
- The objective standard for decisions to give permission and or restrict the Alteration of Current State based on the CPPA is vague, so that most of the decisions are made by professionals, especially the simple judgment by the members of the CPC;
- This has caused a failure to share accurate information in investigating, conserving, managing and utilising scenic sites with central government, local governments, professionals and local residents;
- The CHA has sought to provide people-friendly heritage administration focused on the effective utilisation of cultural heritage, but active programmes on the utilisation of scenic sites are still only beginning.

Chapter 7
Improving the Framework
for the Conservation of Korean Cultural Landscapes

Chapter 7

Improving the Framework for the Conservation of Scenic Sites

This chapter concludes the thesis by summarising the significant findings of the research questions arising from the objectives stated in the Introduction. The thesis set out to improve the framework for landscape conservation in Korea, especially in a heritage context, by means of critical analyses of the shifting discourses of cultural heritage (chapter 2) and landscape as cultural heritage (chapter 3), which locate this research in international theoretical contexts. It aimed to re-define state-designated scenic sites in Korea in a social and cultural context, while the underpinning values of Korean landscapes were investigated through the lens of traditional views on nature (chapter 4). The current legislation system for safeguarding scenic site and its practices (chapter 5-6) has also been reviewed. The implications of this research for heritage landscape conservation are now identified.

The aim of this thesis has been to improve the framework for landscape conservation in Korea, especially in a heritage context. At a more general level, the thesis has constantly asked what the actual and potential values of scenic sites in South Korea have been at different times, providing new perspectives on the meaning of scenic sites and indicating how this can lead to the conservation of these new values. At the practical level, this research has followed developments in the conceptual and administrative understanding of scenic sites, particularly in terms of the shifting discourses of values in heritage and landscape as heritage, and has provided more sophisticated theoretical frameworks to establish consistent and objective ‘value-based’ principles for the conservation of scenic sites as landscape heritage.

Understanding Scenic Site

HISTORIC CONTEXT

Scenic sites may be a fixed scene with a natural or artificial characteristic, or an expression of human lives. The evolving relationship between man and nature, defined roughly as culture, is at the heart of issues relating to these landscapes, which embody the unique philosophical and religious ideologies of Korea and project its accumulated cultural experience and knowledge.

Surrounding nature was not just counted as a physical thing, but as a living organism. Based on the local or national views of nature, such as the Unity of Man with Heaven, Mountain Veneration, *Yin-Yang* and the Five Elements theory, and *Feng-shui* theory, the close relationship with nature by the medium of the vital energy or *qi*, even though invisible, is clearly understood, but is believed to pervade every element in nature as the origin of all life. Efforts to find liveable places where topographical characteristics satisfied geomantic principles continued throughout Korea's history. If given sites were not considered to be auspicious, landscape features around their residences would be altered in order to tackle deficiencies and to achieve balance and harmony between buildings and their natural surroundings. As a result of these regulations, local or national policies were enforced to protect landscapes.

Pleasure and comfort was derived from interaction with nature, represented as *shan-shui* (mountain and water). *Shan-shui* was a place where somebody could appreciate scenic beauty, and enjoy *pungryu* as an elegant entertainment, from which they could derive artistic inspiration, cultivate empirical knowledge, and aware of national identity. They had a long journey to famous scenic attractions, or secluded themselves in deep and mythical mountains to foster younger students or to live as hermits by making their own utopia. Likewise, scenic sites are an expression of human experiences made after experiencing and perceiving surrounding nature. They embody an expression of a specific place, and take a form where artificial elements mingle with peculiar natural elements in a single geographical reality. Scenic sites are not limited to what is expressed in a specific place but can exist wherever our lives are: scenic sites reflect and reinforce the Korean sense of identity.

CURRENT SCENIC SITES SYSTEM

Valued scenic places with a beautiful or interesting phenomenon of nature or a natural characteristic, renowned for outstanding value as a natural environment, mingling with cultural vestiges of manifesting human lives in harmony, are now called scenic sites, *Myeongseung*. Its intrinsic values have been evolved by changing human responses to experiencing and perceiving the natural environment of the time. They are places revealing Korean identity, embodying the lives and ideas of Koreans. Due to the extreme political and economic chaos during modernisation, however, natural and cultural environments have been neglected, and highly valued landscapes that took centuries to form are either disappearing or changing into something

completely different. Such rapid changes in traditional landscapes are causing not only loss of genetic and biological characteristics, but also an impoverishment of culture and loss of local identity.

As a response to such problems, scenic sites have been treated as cultural properties directly designated, conserved and administered by either national or local government according to strict legal standards of the CPPA, which defined scenic sites as ‘sites with beautiful scenery of outstanding artistic and landscape values’. In terms of the system for the conservation and utilisation of scenic sites, while the CPPA refers to four types of protectable values (historic, artistic, academic and landscape) reflected in assessing, designating and managing cultural properties, scenic sites embody greater value as ‘landscape’ when compared to other types of cultural property. The scenic site system employs ‘area-based’ safeguarding measures to preserve the outstanding results in landscape caused by the interaction between men and nature, by designating a Cultural Property Area focusing on the conservation of the landscape’s original form, and a buffer zone, CAHCE, set outside the area.

There were only seven scenic sites declared between their establishment in 1970 until 2000. There has been an increasing public demand for the right to enjoy culture, caused by economic and political changes from the late 1990s, including the implementation of a local self-governing system in 1995 and the aftermath of the economic crisis in 1997. These changes fostered a noticeable demand for the revision of the notion of scenic sites as living cultural heritage, placing stronger emphasis on their utilisation, and shed new light on scenic sites as prominent symbols of local identity and as resources for tourism. This social change caused the burgeoning number of designations from 2003, since when more than 100 scenic sites have been designated. However, the understanding of the idea of the sites and the control of their conservation and utilisation are not growing as quickly as their number.

Because of heritage practitioners’ lack of humanistic consideration of scenic sites, and with almost no governmental support for their conservation, the system was subordinated to the preservation of pristine natural landscapes and existed only as a legal concept until 2000. The accelerated growth of industrialisation and urbanisation tended to diminish the importance of tradition to Koreans, who began eliminating old things, taking the thoughts and lives of their ancestors for granted. As society focused on economic development, many valued scenic places

disappeared even before they were discovered, researched and reviewed as potential scenic site resources.

Even though the scenic sites system is protected by the powerful legal boundaries of the CPPA, it has still not secured overall systematisation and transparency from investigation to designation, management and utilisation. A systematic approach to decision-making concerning permissions and the restriction of changes to the landscape in and around designated sites is vague in the CPPA, so most of the decisions are made by professionals, especially in simple judgments by the members of the CPC. So there has been a failure to share accurate information in investigating, conserving, managing and utilising scenic sites with central government, local governments, professionals and local residents. Within the vague and undemocratic decision system, without enough participation by stakeholders, conflicts around scenic site administration have been intensified and have caused shortfalls in consistency, unity and openness. The way in which the cultural heritage administration's roles have been carried out, excavating and assessing value, recognising significance and establishing utilisation and management plans based on such results, has not helped develop sustainable practice for heritage.

Sustainable management of scenic sites is at its limits in nowadays, due to limited national and local budgets and insufficient human resources to solve such problems. And the scenic site system is still primarily focused on preserving physical landscapes, with little consideration for lives and cultures of today's local residents. Instead their private property rights have been restricted by force, increasing the opposition of local residents and local governments to the listing of sites. Even though scenic sites have their main value in natural landscape, their true values are shown more fully when considered with various elements of the humanities, including their historic, cultural, religious, ideal, literature, artistic and scientific values. To correctly evaluate the values of scenic sites, both natural heritage values and cultural heritage values must be considered. The current dichotomous understanding of the scenic site as split between nature and culture in its conservation and management is not suitable.

There are hardly any mid or long-term plans, nor research on eliminating these problems, and there is hardly any effort to enhance the understanding of scenic sites, for example about the profits they can generate, for local residents and local governments. As scenic sites receive attention as tourist attractions, pressure increases on their conservation and management, with

the risk of lowering the intrinsic qualities of each site. Comprehensive and systematic consideration of urban plans, tourism, education, environment and local economy are required for scenic site systems, as land is utilised in various ways. The current structure of scenic site administration has difficulty in solving such complicated relationships, and recently, the CHA has been seeking to establish people-friendly heritage administrations focused on effective utilisation of cultural heritage, but active programmes for the utilisation of scenic sites are still at the beginning. Most of the scenic site systems provide only passive management, maintaining the current state by restricting development by local residents, local governments and other organisations, only to increase their complaints and dissatisfaction.

International context related to the Scenic Site system

As concerns about vanishing historical landscapes and new emerging landscapes have become a major international issue over recent years, a number of countries have now put in place bureaucratic approaches to safeguarding their own landscapes in a heritage context. However, as the future challenges of the heritage field are expected to stem not only from heritage objects and sites themselves, but also from the contexts in which society embeds them, a number of recent international documents have sought to establish new interdisciplinary frameworks that provide clearer guidance for disentangling social conflicts in heritage policy and practice. Cultural heritage has been recognised as something that changes and evolves continuously as a consequence of its diversity, which ultimately makes a contribution to the sustainability of heritage itself and to communities surrounding the heritage.

As discussed above, the present system of conservation for scenic sites is not fully adequate and needs to be improved. This thesis concludes with a discussion of how the framework for the conservation of historic landscapes might be improved, based on the analysis of disciplines and practices of value-based approach to heritage conservation (chapter 2), and cultural landscape (chapter 3).

VALUE-BASED APPROACH

As specialists in the heritage field have highlighted the importance of diversity in safeguarding cultural heritage, new values and meanings have been ascribed to particular items of tangible or intangible cultural heritage, many of which previously were not considered of particular significance. The idea of ‘value’ has become central to both the study of cultural heritage and to the establishment of new interdisciplinary frameworks for the development of cultural heritage policies. Here, the approaches most often favoured are those called ‘value-based’. Discussion of how to define and assess the multiple values of cultural heritage has been lively over the last two decades, which have seen the establishment of a new paradigm for cultural heritage. Australia’s ICOMOS established the *Burra Charter* to provide guidance for the conservation and management of places of ‘cultural significance’; English Heritage applied the concept of ‘public value’ to inform its framework for managing the ‘historic environment’; and the Council of Europe’s *Faro Convention* highlighted a people-centred focus to cultural heritage, evolving society for the democratisation of heritage policies. Through their endeavours, reflecting the current concerns on heritage, they have set up a specialized methodology, including ‘integrated’ and ‘informed’ conservation, and introduced them to heritage policy-making, employing value-based planning methodologies that have attempted to incorporate values more effectively through interdisciplinary methods in conservation decision making.

Value-based approach to conservation is a rigorous three-stage process facilitating a logical flow: understanding significance from all multi-dimensional values, both tangible and intangible; developing policy; and implementation and management. Here, ‘significance’ represents the sum total of the value we ascribe to cultural and natural qualities in cultural heritage, which plays an essential role as a reference line for decisions relating to conservation. Decision-making in a value-based approach in heritage practice is no longer limited to expert-driven control and legal restrictions; rather, the major trend has shifted to identifying multi-dimensional values by social inclusion for the sustainable use of cultural heritage. Values that appear to be in conflict between stakeholders should be carefully examined and reconstructed to determine whether there is really a conflict and, if so, exactly what it is. Once values are clearly articulated and the appropriate management actions are determined, ways of measuring success and change must be identified and adopted. Monitoring and follow-up are essential to achieving sustainable cultural heritage.

CULTURAL LANDSCAPES

Likewise, through the changing discourse on the conservation of cultural heritage over the past century, the approach to cultural heritage conservation has not been concerned with restrictions designed to keep things as they are, but with the management of the entire built environment, especially when it is extended to a landscape scale. From the introduction of the concept of 'place' in the *Burra Charter* of 1979, integrating the pervasive dichotomous thinking between cultural and natural into a spatial and humanistic interpretation, cultural landscape studies have provided a new angle with an anthropological interpretation of landscape as heritage. In other words, cultural landscape studies from Carl O. Sauer to the *New Cultural Geographers*, have presented human perspectives of nature as seen through the prism of culture.

This theoretical foundation embraces diverse cultural perspectives on landscape and has built a platform for today's intercultural dialogue on its meanings. The term 'cultural landscape' embraces a diversity of manifestations of the interaction between humankind and its natural environment. This anthropological discourse on cultural landscape is in line with the widened notion of safeguarding heritage, from the protection of monumental property to recognition of the living heritage of indigenous people and their knowledge, the spiritual wealth of humankind, and the complex relationships between man and nature which aim to sustain ecological and cultural diversities. These ideas of cultural landscape in turn have been translated into various acts of legislation, guidelines and mission statements in the field of heritage. In establishing schemes for conserving cultural landscapes, a clear understanding of multiple values, especially intangible values from local knowledge, has been developed worldwide with the strong participation of indigenous peoples living in the landscape, in order that they can consolidate their own cultural landscape.

The most influential factor contributing to the recent popularity of cultural landscape on a global scale has been the adoption of the concept of cultural landscape in the *World Heritage Convention* in 1992 by UNESCO. Cultural landscape is accepted on the World Heritage List 'if the interaction between people and nature is of Outstanding Universal Value (OUV)'. The discourse on value in heritage conservation has evolved dramatically in order to meet the needs of the times and of the people for whom heritage is being protected. Value-based approaches facilitate a deeper understanding since UNESCO acknowledged the intangible values of cultural heritage and the concept of sustainable development based on local knowledge and cultural

diversity. Amongst developed discourses for the approach, cultural significance, authenticity and integrity are critical guiding concepts, offering a framework for conserving cultural landscape, in ways that these concepts could contribute to gauging the specific quality and the uniqueness of various values of the site.

However, the structuralised analytical approach towards assessing significance and maintaining authenticity and integrity that is characteristic of Western conservation practice needs to be nuanced in Asia by the metaphysical concepts which impact upon the construction of space throughout the region. It should also be tempered by the region's time-honoured traditional practice. Through the reflection of the often-heated debate between 'Western principles' and 'Asian values', there have been official declarations and protocols from Asia (for example, the *Nara Document* 1994, *China Principles* 2000, *Xi'an Declaration* 2005 and *Hoi An Protocol* 2009). These documents generally apply international conservation ethics to an Asian context by seeking compromise between both sides' principles. Conservation practitioners are now recommended not to overemphasize the authenticity and integrity of the materials or physical substance of a resource to the extent that they overlook other equally or even more important dimensions of authenticity and integrity. In practice, in order to safeguard cultural landscape we should aim to achieve public goals through partnerships and flexible delivery instruments, rather than top down from a single government department.

Re-establishing conservation ethics for Scenic Sites

Scenic sites are natural landscapes blending geographical or topographical beauty with outstanding conservation value created by unique organisms like plants and animals and a cultural landscape generated by human beings, so that the natural background is a combination of cultural and historic significance. All scenic sites, regardless of time and space, are areas with outstanding landscape as perceived by human beings, rather than absolute and specific landscapes that exist objectively, so scenic sites are the results of human-nature interactions, a space where human values are reflected, and as a result, both cultural landscape and place at the same time. To systematically manage scenic sites created by such interactions between tangible and intangible factors, it is crucial to base discussion on the value-based approach to conserving cultural heritage discussed in chapter 3, and on cultural landscape disciplines and the

conservation practices dealt with in chapter 4. For the last two decades, in the process of accepting a new idea of cultural landscape, the theoretical base of value-based conservation has been expanded and localised in terms of cultural significance, authenticity and integrity, as mentioned above. Based on such ideas, Korean scenic sites can be provided with their own unique heritage conservation system, growing independently from European-style heritage theory. This is urged as a step forward in systematising the scenic site system and Korea's landscape heritage.

RE-DEFINING SCENIC SITES

The current CPPA defines scenic sites as having 'beautiful scenery of outstanding artistic and landscape value'. However, the sites are not just limited to places with 'beautiful scenery'. Places where the natural environment and human life co-exist, they are usually areas which can be seen from renowned viewing points, where the descriptions 'renowned' and 'outstanding' are a record of human perception. They are not only established by landscape features, but also by a cultural group's point of view. They are the result of the relationship between humans and nature, and reflect the group values of Koreans on excellence and beauty. As they contain the subjective meanings of a specific cultural group, scenic sites can be considered as 'places' rather than monotonic 'spectacle spaces'.

Because they were formed through the interaction of humans and nature, scenic sites are a unique form of heritage manifesting Korea's unique psyche. Scenic sites can be recognised in locations where this interaction has taken place, in various forms such as retreat villas, designed gardens or artificial facilities like *Nu*, *Jeong* and *Dae*. Besides unique landscapes created by the distinct topography and living creatures, places well known for temporal landscapes created by the moments of natural phenomena such as sunrise and tides can also be seen as scenic sites. In earlier times, Koreans travelled to such beautiful landscape areas, composing poems or making paintings on their journey, and chose secret secluded spots in which they might conjure a Confucian and Taoist paradise with like-minded persons and their students, but ordinary places like farmland, reservoirs and old trails can also become scenic sites. Scenic sites are formed when natural physical factors, man-made objects and liberal arts combine with factors like people's spiritual philosophies and ideas.

Therefore it is necessary to expand the limited idea of ‘sites with beautiful scenery’ based on no more than the physical attributes of a landscape, as found in Article 2-1-3 of the current CPPA, into ‘valued scenic places’, taking into account their history, culture, folklore and traditions. The value of scenic sites must be understood as a ‘complex body of various values formed by the human-nature relationship’, rather than the old and visually limited definition of ‘outstanding artistic and landscape value’.

IMPLICATIONS FOR HERITAGE LANDSCAPE CONSERVATION PRACTICE

Based on this re-definition of scenic sites, this research has the following implications for establishing a stronger conservation framework for scenic sites as landscape heritage.

First, the value of scenic sites must be acknowledged based on the interaction between people and their environment; and the focus of management is on this relationship.

Scenic sites are landscape heritage formed by various relationships of nature and culture, tangible and intangible factors. So the main standard for judging heritage values must be based on human-nature interactions. Even though scenic sites have their central value in their natural landscape, their true value is shown when various contributory elements from the humanities are considered as well, such as history, culture, religion, ideas, literature, art and science. To correctly evaluate scenic site values, both natural heritage and cultural heritage values should be considered.

Human-nature interactions come in many different stories and forms, depending on the type of scenic sites. But the current definition and designation standard for conservation and management, and its dichotomous approach to the sites as culture and nature, are not appropriate. Recent international trends on cultural landscapes are moving away from an ‘elite approach’, which tends to focus on ‘exceptional and outstanding’ physical phenomena of landscape. Instead, they are trying to accept relative and diverse values, to understand landscapes as a complex body of values and protect them. At the foundation, there are ideas such as ‘ideas on interactions between tangible and intangible aspects in place’, ‘rediscoveries on human-nature interactions’, which were considered to be separate, and ‘acknowledgement of cultural diversity’, and ‘attention by the local communities as the main body for passing down and utilising heritage’, which highlight public participation, actively accepting local knowledge in sustainably safeguarding heritage in democratic ways.

Korea has been changing its ideas on scenic sites in some ways, as traditional landscape resources such as old trails, rice terraces and reservoirs have recently been designated as scenic sites. However, new ideas of cultural landscapes as the result of culture-nature interactions, along with the application of various protection methods and international trends, and a reformed protection system, are still needed. Scenic sites should be defined as ‘valued scenic places’, complex bodies of various values discovered in human-nature interactions.

For this, authenticity and integrity are the most important concepts for the conservation framework of scenic sites. Safeguarding authenticity includes both conservation of the physical fabric of the site’s built and natural environment and the traditional usage and functions of the site, which can reveal immaterial qualities of the region. Authenticity can be understood through the verification of information about the variety of values attributed to the landscape, identifying its specificity and uniqueness, its *genius loci*, establishing whether the landscape is a genuine and authentic representation of what it claims to be. The condition of integrity is a state that clearly shows a relationship between the tangible and intangible, a sense of the stream of time and continuity, and a linking of the past with the present in landscape. So this concept could be a standard for conserving the sites in respect of the continuity of authentic meanings and functions of sites, and in connection with the various and complicated relationships of the designated sites to the adjacent landscapes as a whole. These two factors together form the main idea that connects the dynamics of each site’s value. The overall significance that merits protection of the site is based on a judgment of various scenic site values and the factors that can influence them, assessed through interdisciplinary research and investigation. By finding ways to conserve scenic site values as much as possible and maintain balance and harmony within these values without sacrificing any of them, considering the authenticity and integrity of the site, the most appropriate and systematic conservation and management plans for each site can be established.

Second, a value-based conservation system is needed to sustainably conserve and utilise scenic sites as public property.

Scenic sites are landscape heritage, dealing with a considerably wider range of lands to be designated, managed and utilised compared to other heritage categories. As lands are utilised in various ways in present days, the system requires comprehensive and systematic consideration of urban plans, tourism, education, the environment and the local economy. In terms of the

administration of cultural heritage, academic and systematised value-based conservation principles must be established to explore scenic site values through investigation on scenic site resources to produce information, evaluate their significance based on the information for designation, and manage them.

The following are suggestions for methods to establish value-based conservation principles on state-designated scenic sites in Korea, based on the ideas discussed above. First, a systematic tool is needed that lists the value of scenic site resources. When assessing values in integrated and detailed manner, not only the physical and visible aspects of a site but also its intangible and mental aspects, everything must be described in detail. Descriptions of such value must serve as guideline for the process of finding conservation principles for each scenic site before designation, and management and utilisation after designation as well. In order to describe them correctly, it is necessary to carry out academic research on historical and natural scientific facts and to collect information on the site based on social, economic aspects, and on the understanding of its stakeholders. The overall ‘significance’ is defined based on judgment of various scenic site values through complex researches and investigations. In this process, relative significance must be evaluated and the site compared to others from same time period or one of similar type. At the next step, various internal or external dangers or influential factors that can damage the values and cause negative changes on scenic sites must be analysed. Clashes between different values, the current status of the heritage itself, surrounding situations such as development or other protection measures, and securing of continuous financial sources for conservation and management must be reviewed in various ways. At the final step, the most appropriate and realistic conservation and management plans based on significance defined by various values and the factors that can influence the scenic site values, must be established. The most important factor at this step is to find the ways to conserve the scenic site values as much as possible and maintain balance and harmony within these values, without sacrificing any of them.

It is the time to break away from the Designation Standard and Permission Standards for Alteration of Current State that focus only on the physical environment of landscape without a thorough understanding of a site, and administrative decisions depending much on personal opinions of few members of the CPC. Although suggested in rough outline, it is important for individuals and organisations in charge of scenic sites to establish conservation principles in logical and comprehensive point of view, based on such logical process and actual methods. To

actually carry out these processes, a practical guideline for those who in charge of conservation must be prepared, and a system to constantly educate these people is needed as well. Therefore, the CHA as the governmental organisation must prepare a systematic method for individuals, organisations or local governments in charge of safeguarding scenic sites in order that they can establish their own conservation principles suiting the regional characteristics. Education for local practitioners based on the guidelines and repetitive feedbacks about the system from them for the upgrade should be implemented on a regular basis.

Third, the focus of management is to guide change to retain the values of scenic sites.

The main focus of the management of scenic sites is to direct changes to maintain the scenic site's value. Factors that determine the values included in scenic sites as heritage are cultural traditions, utilisation and continuation by generations, social-economic system, and natural environment. These factors are dynamic: landscapes change in both cultural and ecological ways. Management of scenic sites must recognise change in the landscape and permit those changes without any damage to environmental and cultural values.

In recent times, scenic sites have held the meanings, 'places with beautiful landscape' in aesthetic aspect, 'places of leisure activities' in social aspects, and 'symbolic places' with the representative images of the region. Heritage is considered to be an excellent educational resource for the next generation, or it is considered to be a sacred object that provides sense of kinship and unity to the group who share them. People sometimes feel uncomfortable when heritage is used for secular or monetary purposes. As scenic sites are developed into tourist attractions, while recreation facilities are built around them and the environments are damaged, it is possible to think that scenic sites should not be used for tourism purposes. So an effective management system must ask, how can the scenic sites be developed gradually for effective conservation? Is it wrong to utilise scenic sites for tourist profits of local governments or activation of local economy?

The authenticity and integrity of scenic sites can be important in the management of landscape changes in sites in relation to their utilisation after designation because authentic forms and functions can be easily distorted, while their utilisation is overly emphasised for the convenience of tourist activities. Scenic sites are areal spaces connected to the overall landscape rather than to individual objects, so it can be particularly complicated to sustain their integrity. When

utilising scenic sites, it is important to consult sources of historic and ecological information about sites to keep the expression of intangible cultures in regard to maintaining authenticity as well as sustaining the setting of the sites. These consultations will also provide the basis for logical conservation of scenic sites through value-based approaches in multidimensional ways.

The range of capability of the sites' originality and totality even with the landscape change caused by the utilisation should be also considered. Such utilisation is expected to encourage interactions between regions, doubling the dynamics of the regions. So, there should be a master plan for managing scenic sites in harmony of conservation and utilisation after being designated as state-designated cultural properties. This master plan must set directions to actively conserve the necessary parts and effectively utilise them as well.

Fourth, people associated with scenic sites should be the primary stakeholders for stewardship.

Scenic sites were formed and have had value attributed to them for a long time. The local residents and stakeholders whose ways of lives were determined by the surrounding landscape and formed it through their lives in return, must be the main body for the managing of scenic sites. In conservation and utilisation of scenic sites, many stakeholders participate, not only the land owners and local residents of the region, but also public organisations like NGOs, local or national governments, group of professionals and even tourists visiting for leisure activities. For scenic sites to be conserved for sustainable use while maintaining authenticity and integrity, not only research on history and traditional ways of enjoying the site are needed, but also active consultative groups of stakeholders should be formed to preserve the knowledge of local residents who have been supporting cultural and ecological diversity of the site, and use this knowledge in safeguarding the site. Such consultative groups must include representatives of national government, land owners of scenic site designated areas, local residents, local governments and professionals with local and professional knowledge as members, and must run continuously for conservation and monitoring.

Most of all, each and every one of these stakeholders must openly participate through democratic process. It is required to encourage stakeholders including local residents to participate actively in the designation and future management of scenic sites, and to create a plan that can minimise conflicts with local residents. It is extremely important to position the roles of each group clearly,

and to build connective systems and partnerships between the groups. It is necessary to set the direction of systems to maximise the potential for utilisation in terms of conservation and management of current or future scenic sites. Local residents play a great role in this process. They are the primary consideration in conserving and utilising scenic sites, as they live in the region where the sites are located or directly practice property rights of the lands in or around the sites. Scenic sites' characteristics as state-designated cultural heritage cannot be maintained by ignoring the lives of local residents whose private property rights are violated by the designation and entertaining the eyes of tourists. A plan that allows both local residents and tourists to co-exist is needed, by providing self-respect for local residents that they live in scenic sites, and encourage the tourists to enjoy the site and to visit sites again.

The government (CHA) must put effort in suggesting utilisation measures that can maximise the profits of local residents while accepting their opinions. It is important to find an efficient strategy that can lead to active participation and agreement from stakeholders including local residents, minimising conflicts with them in the decision-making for scenic sites administrations. The CHA also must join forces with local governments or authorities to prepare and suggest various programmes that can help designations of scenic sites to benefit the local economy effectively. Many of the local governments do not have administrative individuals in charge of scenic sites and are also short of professionals to provide help. To solve opposition of local residents or governments in such passive management, the CHA should adopt a well-modulated governance approach to help the managers and owners of the sites to make sustainable plans on conservation and utilisation. Here a professional group can play the role of facilitator and negotiator, to help different groups to make decisions and to adjust conflicts during the decision process respectively, rather than taking the role of the final arbiter.

Fifth, a successful scenic site system should contribute to a sustainable society.

Scenic sites are the tangible witnesses of ancestral values everyone can perceive and experience directly in the landscape. Korea's highly developed landscape languages, with symbolic and metaphorical allusions, have contributed to the encoding and interpretation of the meanings of regional landscapes and values seen in nature. They contain abundant information concerning the still poorly known history of ordinary people and land management traditions. Scenic sites often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Local

knowledge is richest when it has accumulated over generations, embedding observations and corresponding cultural adaptations within a context of long-term environmental changes.

To sustain scenic sites, the system must be appropriate in cultural and ecological aspects, as well as beneficial to the economy. Scenic sites are resources representing regional identity, which also enhance regional brand values, and can be used as a resource for the local economy as a tourist attraction, reducing the anxiety of local residents about restrictions on their use of the sites. Conservation of scenic sites cannot focus only on visible landscape: it has to be planned in the ways to improve the lives of local residents in every way. Innovative measures will bring dual effects of developing sustainable economy and securing the protection of landscape at the same time. The development of sites for eco- and cultural- tourism, and preserving history and local knowledge related to sites for future generation's education, can sustain the protection of landscape.

The successful management of scenic sites can create sustainable local and regional development and models of sustainable development, drawing on traditional practices of sustainable use of resources. Through such sustainable development, management of these cultural landscapes can play a great role in people's lives, secure more supporters and contribute to a sustainable future.

Appendix A

Chronology of Korean History and Scenic Site Policies

Appendix A: Chronology of Korean history and Scenic Site policies

Note: *Events related to scenic site policies

Date	Events	Dynasty
2333 B.C.	The foundation of Gojoseon by Dangun	
4 th century B.C.	Formation of Buyeo (夫餘) with beginning of the Iron age	Gojoseon period (2333 – 108 B.C.)
108 B.C.	Formation of Gojoseon	
Multi-Sates Period (Proto-Three Kingdoms)		
57 B.C.	Formation of Silla	
37. B.C.	Formation of Goguryeo	
18 B.C	Formation of Baekje	
42	Gaya Federation is established	
372	Buddhism was first introduced to Korea	Three Kingdom period (57 B.C. – 668 A.D.)
372	The national Confucian academy, <i>Taehak</i> , was established in Goguryeo	
562	Gaya Federation fell to Silla	
576	<i>Hwarang</i> (an elite group of male youth in Silla) was established	
600	Baekje fell to the Silla-Tang forces	
624	Daoism was first introduced to Korea	
668	Goguryeo fell to the Silla-Tang forces, finally three kingdoms were unified into the United Silla Dynasty	
674	<i>Wolji</i> Pond with the East Palace was created by King Munmu	United Silla Dynasty and Balhae (668-935)
676	Unified Silla expelled Chinese troops from its territory	
698	Balhae was established by Dae Jo-Yeong in former Goguryeo territory	
892	Emerging Late Baekje due to Silla's losing controls of parts of the territory	
901	Emerging Late Goguryeo	
918	Wang Geon overthrown Late Goguryeo and established Goryeo Dynasty	Goryeo Dynasty (918-1392)
926	Balhae fell to Khitan forces	
935	Silla formally surrenders to Goryeo	
936	Late Baekje formally surrenders to Goryeo	
956	Emperor Gwangjong forced major land and slavery reforms	
958	Launch of the civil services examination system	
1126	Yi Ja-Gyeonm's rebellion	
1135	Myo Cheong's rebellion	
1145	<i>Samguk Sagi</i> , Korea's oldest extant history text, was compiled by Kim Bu-Sik	
1170	Military coup of 1170, inauguration of the era of military dictatorship	

Date	Events	Dynasty
1196	Start of military dictatorship by Choi family	
1197	<i>Sancheon Bibo Dogam</i> (the temporal office for the supplementation of mountains and streams) was established	
1231	First Mongol invasions	
1270	Goryeo signed a peace treaty with the Mongols, beginning an 80-year period of suzerainty. The Sambyeolcho Rebellion lasts for three more years.	
1286	Neo-Confucianism was consolidated by the introduction of <i>Zhu Xi Quanshu</i> by An Hyang	
1388	Turnabout from Wihwa Island by General Yi Seong-Gye	
1392	The Joseon Dynasty was founded by Yi Seong-gye	
1395	The completion of main palace Gyeongbokgung according to the national land <i>Fengshui</i> theory	
1396	Capital moved to Hanyang (modern day Seoul)	
1405	The completion of auxiliary palace Changdeokgung	
1443	Invention of <i>Hangeul (Humin jeongeum)</i> , Korean alphabet	
1484	The completion of auxiliary palace Changgyeonggung for queens	
1494	<i>Muo Sahwa</i> , the first literati purge	
1504	<i>Gapha Sahwa</i> , the literati purge of 1504	
1519	<i>Gimyo Sahwa</i> , the literati purge of 1519	
1542	The first <i>Seowon</i> , Baekundong Seowon, was established by Ju Se-Bung	
1545	<i>Ulsa Sahwa</i> , the literati purge of 1545	
1561	Dosan Seowon was established by Yi Hwang	
1592	Japanese invasion (-1598: <i>Imjin Wars</i>)	
1627	The first Manchu invasion	Joseon Dynasty (1392-1897)
1636	The second Manchu invasion	
1653	Dutch ship, with Captain Hendrick Hamel, wrecked on Jeju Island	
1791	<i>Sinhae bakhae</i> , the first persecution of Christians	
1866	French Campaign against Korea (<i>Byeongjin yangyo</i>)	
1871	United States expedition to Korea (<i>Sinmi yangyo</i>)	
1876	Joseon opened her ports to the world, signing the Treaty of Kanghwa with Japan	
1882	Military Mutiny of 1882 (<i>Imo gullan</i>); the commercial treaty with the UK was signed; also the Treaty of Amity and Commerce with USA.	
1884	The Gapsin coup in 1884 (<i>Gapsin jeongbyeon</i>)	
1886	<i>Byeongin bakhae</i> , the ninth and last persecution of Christians	
1887	The first Korean legation in Washington is opened	
1894	<i>Donghak</i> Rebellion prompts the First Sino-Japanese War and <i>Gabo</i> Reforms	
1895	Queen Myeongseong was murdered by Japanese assassins	
1896	King Gojong fled to the Russian legation in Seoul	
1897	The Korean Empire is declared by King Gojong; <i>Kwangmu</i> Reform	

Date	Events	Dynasty
1904	The Russo-Japanese War; Korea signs the Korean-Japanese Protocol Agreement	
1905	Protectorate Treaty with Japan (<i>Eulsa joyak</i>), consigning diplomatic power; Japanese Resident-General of Korea (RGK) was established	
1906	*The journal, 'Disappearance of Celebrated Trees and the Necessity of their Protection', published by Manabu Miyoshi [in Japan]	Daehanjeguk (Great Korean Empire: 1897-1910)
1907	Gojong was abdicated in favour of his son, Sunjong by Imperial Japan	
1909	<i>Giyugakseo</i> (a note on consigning the judicial power to Japan); the First Investigation of Historic Sites in Korea (conducted by RGK and GGK from 1909-1915)	
1910	The annexation of the Korean Empire by Imperial Japan; Governor-General of Korea (GGK) was established (-1945); *Office of the Yi Dynasty was established; *Regulation for Confucian School (<i>Hyanggyo</i>)'s Property Management was enacted	
1911	*'Regulation for Buddhist Temple' was enacted; *'Recommendation for the Protection of Historic Sites and Natural Monuments' was submitted to the Imperial Diet of Japan [in Japan]	
1916	*'Protection Regulation of Remains of Historical Value' was enacted	
1919	March First Movement; *'Historic Sites, Places of Scenic Beauty and Natural Monuments Protection Act (1919 Japanese Preservation Act)' was enacted [in Japan]	
1922	*First designation of Japanese Scenic Sites (Places of Scenic Beauty) [in Japan]	
1926	The General-Governor Building was built in front of the Gyeongbokgung palace	
1929	*Japanese 'National Treasure Preservation Act' was enacted [in Japan]	Japanese Colonial Period (1910-1945)
1933	*The 'Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (1933 Preservation Decree)' was enacted by the GGK; * <i>Albums of Ancient Sites and Relics of Korea</i> were published.	
1934	*169 cases of designations of cultural properties according to 1933 Preservation Decree (153 Treasures, 13 Ancient Sites and 3 Natural Monuments); *No designation of Scenic Sites in the first designation	
1935	* <i>Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation</i> was published by the GGK; *Enactment of 'Reich Nature Protection Act', 'Monument Protection Acts', 'Nature Protection Acts' [in Germany]	
1936	*the First designation of 'Ancient Site-level Scenic Sites' and 'Scenic Site-level Natural Monuments'	
1937	The outbreak of Sino-Japanese War and World War II	
1945	The restoration of independence	
1945	<i>Sintak tongchi</i> (-1948: Trusteeship by the allied power proposal), the Korean peninsula was divided between Soviet and American occupation forces at the 38 th parallel; Office of the Former Royal Household Affairs established by the US military government	American-occupied period (1945-1948)
1948	Republic of Korea proclaimed, the First Republic (-1960)	Daehanminguk

Date	Events	Dynasty
1950	Admission to UNESCO; the outbreak of Korean War; *Enactment of the 'Act for the Protection of Cultural Properties (1950 Japanese Protection Act)' [in Japan]; *Declaration of the 'Criteria for the Designation of the Special Historic Sites, Places of Scenic Beauty and Natural Monuments' [in Japan]	(Republic of Korea: 1948-present)
1953	The armistice of Korean War	
1954	Establishing UNESCO-Korea	
1955	*Office of Former Royal Household Properties was established; *Tentative designation of scenic sites (the Area of Yeondeam Gangcheonsa Temple Site)	
1960	The April 19 Revolution, the Second Republic (-1962)	
1961	Military coup by General Park Chung-Hee; *The foundation of the Bureau of Cultural Property Organisation (BCPO) under the Ministry of Culture and Public Information	
1962	*The enactment of 'Cultural Property Protection Act (CPPA)'; *The foundation of the Cultural Property Committee (CPC); launch of the Five-Year Economic Development Plan	
1963	The Third Republic (-1972) Park Chung-Hee inaugurated as President	
1964	The establishment of the first 'designation standard of scenic sites' in the Enforcement Regulation of the CPPA	
1965	Republic of Korea-Japan Treaty of Basic Relations	
1968	*The BCPO was transferred under the aegis of the Ministry of Culture and Information; Admission to International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)	
1969	*The Cultural Heritage Research Office was established in the BCPO	
1970	*Outsourcing to the Korean Alpine Club to scenic site resources (-1970) by the BCPO. 100 candidate sties were reported; *Mount Sogeuimgang in Cheonghakdong, Myeongju, became the first designation of scenic sites under the provision of the CPPA	
1971	Launch of the New Community Movement	
1972	Introduction of the <i>Yusin</i> Constitution (The Fourth Republic (-1980)); Launch of the first 10-year Comprehensive National Development Plan (CNDP); *The 'Five-Year Plan for the protection and management of cultural properties', including Gyeongju Area Development Project, by the BCPO (-1976)	
1975	*The Cultural Heritage Research Office was promoted to the National Research Institute of Cultural Heritage (NRICH)	
1979	President Park assassinated	
1980	Martial law; Military coup by General Chun Doo-Hwan	
1981	The Fifth Republic (-1988) Chun Doo-Hwan inaugurated as President	
1982	Launch of the second 10-year CNDP	
1984	*The enactment of Traditional Building Preservation Act	
1986	Seoul Asian Games	

Date	Events	Dynasty
1987	Constitutional revision-adopts a direct president election system with one-term presidency	
1988	Start of the ROK's Sixth Republic (1988-1993); Seoul Olympic Games; *the acceptance of the 'World Heritage Convention for the Protection of the World Cultural and Natural Heritage'; *launch of 'the Restoration Plan for Historic Remains in the Five Cultural Areas' by the BCPO (-1997)	
1990	*Restoration Projects of Royal Palaces, including demolition of the Japanese Government-General Building, by the BCPO (-1998)	
1991	The enactment of 'Natural Environment Conservation Act'	
1994	The demolition of the Foreigner's Apartments in Namsan Mountain	
1995	*The ROK adopted a local self-governing system; The first inscription on UNESCO's World Heritage List	
1996	South Korea admitted to Organisation for Economic Cooperation and Development (OECD)	
1997	International Monetary Fund (IMF) intervenes to counter ROK economic collapse; *the designation of 1997 as the Year of Cultural Heritage and proclamation of the Cultural Heritage Charter	
1998	Start of Kim Dae-Jung's Government of the People (-2003); *De-designation of scenic sites no.4 and 5	
1999	*The BCPO was promoted to an independent agency as namely the Cultural Properties Administration; the enactment of 'Framework Act on the Promotion of Cultural Industries'; ICOMOS-Korea: a national committee of the ROK established	
2000	*The establishment of Korean National University of Cultural Heritage; *the establishment of the National Trust of Korea as an NGO; * 'Effects Examination Area for Cultural Property Conservation (Effects Examination Area)' was implemented in accordance with the CPPA	
2001	*Scenic Site Resource Survey was initiated	
2002	Korea and Japan co-hosted the football World Cup; launch of the fourth CNDP (-2020); *launch of 'General Plan for Conservation, Management and Utilisation of Cultural Heritage (-2007)' by the CHA; *the establishment of the Natural Monument Division in the CHA; *launch of 'Heritage Resource Investigations of Village Groves'; *enactment of 'National Land Planning and Utilisation Act'	
2003	Start of Rho Mu-Hyun's Participatory Government (-2008); launch of 'Cheonggyecheon Stream Restoration Project' in Seoul (-2005)	
2004	*The English name of the CHA was changed to the Cultural Heritage Administration with promotion to a vice-minister level agency; *embarking 'One Heritage, One Keeper' campaign; * the enactment of 'Special Act on the Preservation of Ancient Cities'; ICOMOS-Korea reorganized in the form of an incorporated body	
2005	*Revising the concept of scenic sites	
2006	*The enactment of 'Act on the National Trust of Cultural Heritages and National Environment Assets'; *'Guideline for Preparing Permission Standards for Alteration of Current State' was distributed to local governments by the CHA	

Date	Events	Dynasty
2007	*The complete revision of the definition and designation standard of scenic sites, according to the whole revision of the CPPA; *the enactment of the ‘Landscape Act’; *launch of ‘Cultural Heritage 2011: Medium- and Long-Term Vision for Heritage Policies’ (-2011); *the National Trust for Cultural Heritage (NTCH) by the CHA and National Nature Trust (NNT) by the ME under the provision of the National Trust Act as a quango; *Jeju Volcanic Island and Lava Tubes became the first World Heritage Natural Site	
2008	Start of Lee Myung-Bak’s Government; *The arson of the No. 1 national treasure, Sungnyemun Gate; Korea hosted the ‘Intergovernmental Committee for Promoting the Return of Cultural Property to Its Countries of Origin or its Restitution in case of Illicit Appropriation (ICPRCP)’; *Re-designation of traditional gardens from historic sites to scenic sites as a result of ‘A Study for Re-Classifying <i>Wonji</i> ’	
2009	*The CHA removed historic and scenic sites, and 8 out of 10 items were re-designated to scenic sites	
2011	*Launch of ‘Five-Year Plan for Conservation, Management and Utilisation of Cultural Heritage’ (-2015); *‘Conservation Area of the Historic and Cultural Environment (CAHCE)’ was enforced as an alternative to ‘Effects Examination Area’	
2013	Start of the Park Geun-Hye’s Government; * the CHA announced the ‘Minor Alteration of Current State around the State-designated Cultural Property’ to delegate the right to the Governors of local authorities	

Appendix B

Glossary of Korean and Chinese Term

Appendix B: Glossary of Korean and Chinese Terms

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Gyeokmulchiji	격물치지	格物致知	Gewuzhizh (c.)	The ceaseless investigation of thing; study the principle of both things and events in order to understand both ourselves and the world around us more clearly
Baekdudaegan	백두대간	錦繡江山		Baekdudaegan Mountain Ranges
Baesan Imsu	배산임수	背山臨水		Mountain in back, river in front / a topographical condition for selecting settlements by <i>feng-shui</i> theory
Bangji wondo	방지원도	方池圓島		Square lotus ponds with a round island inside / garden design following the belief that 'Heaven is round and the earth is square'
Bibo pungsu	비보풍수	風水		Supplementing <i>feng-shui</i> / the means of adjusting the balance of <i>qi</i> to prepare an auspicious site
Bibo	비보	裨補		The thought of complementary / a method of preparing an auspicious site by making up for lacking elements and diminishing strong elements through artificial means
Bibo satapseol	비보사탑설	裨補寺塔說		Theory of erecting a Buddhist pagoda for supplementing or suppressing geographical energies
Bogildoji	보길도지	甫吉島誌		A Record of Bogildo Island, written in 1748 by Yun Wi
Bohoguyeok	보호구역	保護區域		Protection Zone
Bohomul	보호물	保護物		Protective Facilities
Bomul	보물	寶物		Treasure
Cheonin gameung	천인감응	天人感應		Correspondence between Heaven and Man
Cheonin hapil	천인합일	天人合一	Tianren heyi (c.)	Unity of Man with Heaven (or Nature)
Cheonyeonginyeommu l	천연기념물	天然記念物		Natural Monument
Dae	대	臺		Terraces, sometimes built a pavilion on top of these rocks
Daedong	대동	大同	Datong (c.)	The society of the Grand Union / a simple agricultural life sought by Confucians
Do	도	道	Dao (c.)	The Way / used symbolically in its sense of 'way' as the 'right' or 'proper' way of existence, or in the context of ongoing practices of attainment or of the full coming into being, or the state of enlightenment or spiritual perfection that is the outcome of such practices
Dodeokgyeong	도덕경	道德經	Daodejing (c.)	True Classic of the Way and the Power
Dongcheon	동천	洞天	Dongtian (c.)	Grotto-Heaven / Daoist utopia that is regarded completely different to the real world
Dongukyeojiseungram	동국여지승람	東國輿地勝覽		Augmented Survey of the Geography of Korea

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Dowhawon	도화원	桃花源	Taohuayuan (c.)	Peach Blossom Spring, which is an ideal refuge for Tai Yuanming who sought to live in seclusion from the world, and to integrate himself in nature, East Asian utopia
Eum	음	陰	Yin (c.)	the movement of qi is calm and still / passive, negative, compliant, weak, dark, wet, adversarial and cold
Eumyangga	음양가	陰陽家	Yinyangjia (c.)	the School of Naturalists, or School of Yin-Yang, represented by Zou Yan (305 BC - 240 BC)
Eumyangohaeng	음양오행	陰陽五行	Yinyangwuxing	Yin-Yang and the Five Elements
Gaegokjip	계곡집	谿谷集		the collection of Gaegok's works, written by Jang Yu (1587-1638)
Geumsan	금산	禁山		policies for prohibited mountains
Geumsongwanui	금산완의	禁松完議		the regulation to prohibiting cutting pines
Geumsugangsan	금수강산	錦繡江山		a land of picturesque rivers and mountains as if embroidered on silk
Gi	기	氣	Qi (c.)	the vital force or energy
Ginyeommul	기념물	紀念物		Monuments
Gojeok	고적	古蹟		Ancient Sites
Gojeok myeongseung cheonyeongginyeommul bojonbeop	고적명승천연기념물보존법	史蹟名勝天然紀念物保存法	Shiseki meissho enrenkinenbutsu hozonho (j.)	Historical Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act (1919 Japanese Preservation Act)
Gojeokgeup myeongseung	고적급명승	古蹟級名勝		Ancient Site-level Scenic Sites
Gojeokgeup yumul bojonbeopchik	고적급유물보존규칙	古蹟及遺物保存規則		Protection Regulation of Remains of Historical Value, declared by the GGK in July, 1916
Gojoseon	고조선	古朝鮮		Gojoseon (2,333 BC-108 BC)
Goryeo	고려	高麗		Goryeo Dynasty (918-1392)
Goryeosa	고려사	高麗史		History of Goryeo, written from 1392 to 1451
Goryeosa jeoryo	고려사절요	高麗史節		The Condensed History of Goryeo, written in 1452
Gugok	구곡	九曲		the Nine Bends
Gukbo	국보	國寶		National Treasure
Gukga jijeong munhwajae	국가지정문화재	國家指定文化財		State-designated Cultural Property
Gukrip munhwajae yeonnguso	국립문화재연구소	國立文化財研究所		National Research Institute of Cultural Heritage (NRICH)
Gukyeok feng-shui	국역풍수	國域風水		the national land <i>feng-shui</i>
Gunja	군자	君子	Junzi (c.)	the gentleman
Guwhangsil jaesan samuchongguk	구황실재산사무총국	舊皇室財産事務總局		Administrative Office of Royal Household Property, reformed in 1955

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Guwhangsil jaesanbeop	구황실재산법	舊皇室財産法		Royal Household Property Act, enacted in 1953
Guwhangsil samucheong	구황실사무청	舊皇室事務廳	Jiuqu (c.)	Office of Royal Household, established in 1945
Gwanbo	관보	官報		the official gazette
Gyeongcheon sasang	경천사상	敬天思想	Jingtian sixiang (c.)	the Respect for Heaven
Gyeongwan	경관	景觀	Keikan (j.)	Landscape
Gyeongwanbeop	경관법	景觀法		Landscape Act, declared in 2007
Gyeongseungji	경승지	景勝地		Valued scenic places
Hyanggyo jaesan gwanri gyujeong	향교재산관리규정	鄉校財産管理規程		Regulation for Confucian School(Hyanggyo)'s Property Management, legislated in 1910
Hyeonjjosa uigyeon	현지조사의견	現地調査意見		Site Visit Reports, which are stated by the CPC during on-site investigations
Hyeonsang byeongyeong	현상변경	現狀變更		Alteration of Current State / all activities that can influence original form or status of cultural heritage itself, or all activities that can directly/indirectly affect environment, landscape, or land, which surround designated cultural heritage
Hyunsang byeongyeong heoyong gijun	현상변경허용기준	現狀變更許容基準		Permission Standards for Alteration of Current State (Permission Standards)
Inja	인자	仁者	Renzhe (c.)	the virtuous, benevolent or humane one
Inseol	인설	仁說	Renshuo (c.)	A Treatise on Humanity, written by Zhu Xi (1130-1200) in China
Jangpung Deuksu	장풍득수	藏風得水		protection from wind, obtaining water / a topographical condition for selecting settlements by <i>feng-shui</i> theory
Jangseo	장서	葬書	Zangshu (c.)	the Book of Burial / <i>feng-shui</i> first appeared in this book, written by Guo Pu in the 4th century.
Janja jeonseo	장자전서	張子全書	Zhangziquanshu (c.)	Complete Works of Master Zhang
Jayeong (c. Ziran)	자연	自然		'it-self-be-coming, or it-self-so-ing', which normally translated as 'naturalness' or 'nature'
Jayeongwan	자연관	自然觀		Views of nature
Jeong	정	亭		pavilions normally accompanying open-type floor with Ondol rooms
Jeongsa	정사	精舍		Vihara / retreating villas built by the literati for Confucian studies
Jeontong geonjomul bohobeop	전통건조물보존법	傳統建造物保存法		Traditional Building Preservation Act, enacted in 1984
Jeontong geonjomul bojonjigu	전통건조물보존지구	傳統建造物保存地區		Protection Area of Traditional Buildings
Jeungjeon jirak	증점지락	曾點之樂	Zengdian zhile (c.)	the happiness of Zengdian / as the most ideal life in nature to be a gentleman in Confucianism

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Jijeongjaryo	지정자료	指定資料		Designation Date, which are submitted upon application for scenic site designation
Jijeongsayou	지정사유	指定事由		Reason for Designation, which are stated as official reasons in the official gazette proclaimed by the CHA to reveal why the site has been designated
Jingyeong sansu	진경산수	眞景山水		the True-View Landscape / Korean landscape culture during 18-19th century to draw and to find real landscapes, compared to Chinese landscapes
Joseon	조선	朝鮮		the Joseon Dynasty (1392-1897)
Joseon bomul gojeok myeongseung cheonyeonginyeommu l bojon sihaenggyuchik	조선보물고적명승천연기념물보존시행규칙	朝鮮寶物古蹟名勝記念物保存令施行規則		Enforcement Regulation of 1933 Preservation Decree
Joseon bomul gojeok myeongseung cheonyeonginyeommu l bojon yomok	조선보물고적명승천연기념물보존요목	朝鮮寶物古蹟名勝天然紀念物保存要目		Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation, published by the GGK in 1935
Joseon bomul gojeok myeongseung cheonyeonginyeommu l bojonryeong	조선보물고적명승천연기념물보존령	朝鮮寶物古蹟名勝記念物保存令		The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (1933 Preservation Decree)
Joseon chongdok	조선총독	朝鮮總督		the Governor-General
Joseon chongdokbu	조선총독부	朝鮮總督府		The Government-General of Korea (GGK)
Joseon gojeok dobo	조선고적도보	朝鮮古蹟圖譜		Album of Ancient Korean Sites and Relics
Joseon wangjo silrok	조선왕조실록	朝鮮王朝實錄		Annals of the Joseon Dynasty
Juja jeonjip	주자전집	朱子全書	Zhu xi quanshu (c.)	Collection of Zhu Xi's Works
Jungyo minsok munhwajae	중요민속문화재	重要民俗文化財		Important Folklore Cultural Heritage
Jungyo muhyeong muhwajae	중요무형문화재	重要無形文化財		Important Intangible Cultural Heritage
Maulsup	마을숲	洞樹		Village Groves / man-made groves typically situated in Sugu area of villages
Minsokchon	민속촌	民俗村		Folk Villages
Mui gugok	무이구곡	武夷九曲	Wuyijiuqu (c.)	Wuyi Nine Bends / The mountain area with a curved river where Zhu Xi built his academy
Mui gugok doga	무이구곡도가	武夷九曲擢歌	Wuyi jinqu zhaoge (c.)	the Boat Song of Wuyi's Nine Bends / Zhu Xi's poems, singing of the scenic beauty and his hermit life at Wuyi Nine Bends
Mui jeongsa japyeong	무이정사잡영	武夷精舍雜詠	Wuyijingshe zayong (c.)	Miscellaneous Poems on Wuyi Retreat / Zhu Xi's poems, singing of the scenic beauty and his hermit life at Wuyi Nine Bends
Mulailche	물아일체	物我一體	Wuwoyiti (c.)	the Harmonisation of Object and Ego / the idea in line with the realisation of 'the Unity of Man with Heaven (or Nature)

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Mungyobu	문교부	文教部		Ministry of Culture and Education (MCE) / formerly MCST, established in 1948, dismissed in 1990
Munhwa hceyuk gwangwangbu	문화체육관광부	文化觀光部		Ministry of Culture, Sports and Tourism (MCST) / established in 1962
Munhwagwangwangbu	문화관광부	文化觀光部		Ministry of Culture and Tourism (MCT) / formerly MCST, established in 1998, dismissed in 2008
Munhwagyeongwan	문화경관	文化景觀	Bunkateki keikan	Cultural Landscape
Munhwajae bohobeop	문화재보호법	文化財保護法		Cultural Property Protection Act (CPPA), first declared in 1962
Munhwajae gwanriguk	문화재관리국	文化財管理局		Bureau of Cultural Property Organisation (BCPO), established in 1961 / former agency of theCHA
Munhwajae wiwonhoe	문화재위원회	文化財委員會		Cultural Property Committee
Munhwajaebohobeop sihaenggyuchik	문화재보호법시행규칙	文化財保護法施行規則		Enforcement Regulations of the CPPA
Munhwajaebohobeop sihaengryeong	문화재보호법시행령	文化財保護法施行令		Enforcement Decree of the CPPA
Munhwajaecheong	문화재청	文化財廳		Cultural Heritage Administration of Korea (CHA)
Munhwaje bojon younghyang geomtogyueok	문화재보존영향검토구역	文化財保存影響檢討區域		Effects Examination Area for Cultural Property Conservation (Effects Examination Area)
Munhwaje guyeok	문화재구역	文化財區域		Cultural Property Area ('Cultural Property Designated Area' with selected 'Protective Facilities and Protection Zone')
Muwi	무위	無爲	Wuwei (c.)	translated as 'doing nothing' or 'non-action', a state in which all the artificial values that human beings place on things have been eliminated
Muwi jayeong	무위자연	無爲自然	Wuwei ziran (c.)	the tenet of Daoism emphasises living in harmony with the Way
Myeongseung	명승	名勝		Scenic Site
Myeongseung jijeong bogoseo	명승지정보고서	名勝指定報告書		Designation Reports on Natural Monuments and Scenic Sites
Myeongseunggeup cheonyeongginyeommul	명승급천연기념물	名勝級天然記念物		Scenic Site-level Natural Monuments
Noneo	논어	論語	Lunyu (c.)	Analect, written from 5th century BC by Confucius (551-479 BC) in China
Noneo jipju	논어집주	論語集註	Lunyu jizhu (c.)	The Variorum edition of Analects, written by Zhu Xi (1130-1200) in China
Ohaeng	오행	五行	Wuxing (c.)	the Five Elements / wood (木), fire (火), earth (土), metal (金) and water (水)
Okryonggi	옥룡기	玉龍記		the Record of Jade Dragon, written by Doseon (827~898)

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Ondol	온돌			Korean underfloor heating
Osang	오상	五傷	Wushang (c.)	the Five Constant Virtues of human beings in Confucianism / humanity (仁, c. ren, k. in), righteousness (義, c. yi, k. eui), propriety (禮, c. li, k. ye), wisdom (智, c. zhi, k. ji) and sincerity (信, c. xin, k. sin)
Palgwae	팔괘	八卦	Bagua (c.)	the Eight Trigrams / representing the complete archetypes of the universe
Palgyeong	팔경	八景	Bajing (c.)	Eight Scenes, which mean 8 outstanding sceneries in a certain region
Pungryu	풍류	風流		wind and flow / entertainments enjoying apart from a living place or daily life, enjoying the flow of qi from nature
Pungryudo	풍류도	風流道		The Way of Pungryu
Pung-su	풍수	風水	Feng-shui (c.)	traditional geomancy / Feng means ‘wind (風)’ and Shui is ‘water (水)’
Ru	누(루)	樓		two-story belvederes
Sachalryeong	사찰령	寺刹令		Regulation for Buddhist Temple, legislated in 1911
Saengui	생의	生意	Shengyi (c.)	the will of the universe to live / natural landscapes showing their vital energy
Sajeok	사적	史蹟		Historic Site
Sajeok mit myeongseung	사적 및 명승			Historic and Scenic Sites / one type of state-designated cultural properties by CPPA, which was removed in 1998
Sambong-jip	삼봉집	三峯集		the collection of Sambong’s works / written by Jeong Do-Jeon in 1397
Samgukyusa	삼국유사	三國遺事		Memorabilia of the Three Kingdoms
Samjae	삼재	三才	Sancai (c.)	the Three Powers / the functional basis of change in nature, powered by the combination of the three: Heaven, earth and man
Samsinsan	삼신산	三神山		Three Divine Mountains / Penglaishan Mountain (蓬萊山, k. Bongraesan), Fangzhangshan Mountain (蓬萊山, k. Bangjangsan) and Yingzhoushan Mountain (瀛洲山, k. Yeongjusan) where divine immortals live
Sancheon Bibo Dogam	산천비보도감	山川裨補都監		the temporal office for the supplementation of mountains and streams / established in 1197, based on Doseon’s Bibo thought
Sangsaeng	상생	相生	Xiangsheng (c.)	Mutual Generation
Sangseung	상승	相勝	Xiangsheng (c.)	Mutual Conquest
Sangyeongpyo	산경표	山經表		the table of Korean mountains, written by Shin Kyung-Joon in c. 1770
Sanrimgyongje	산림경제	山林經濟		Farm Management, written from c. early 18th century by Hong Man-Son

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Sansin	산신	山神		mountain spirits
Sansingak	산신각	山神閣		mountain spirit shrine
Sansinje	산신제	山神祭		a ritual for a mountain spirit
Sansintaenghwa	산신행화	山神幀畫		Buddhist-style mountain spirit painting
San-su	산수	山水	Shan-shui (c.)	mountains and water, or nature, or natural landscapes / widely used instead of the term 'nature (自然, k. jayeon)'
sansu muhwa	산수문화	山水文化		Shan-shui culture / a representative landscape culture that originated on the basis of the combination of their longstanding philosophies and religions
Sasan geumsan	사산금산	四山禁標		the policy of prohibiting four mountains
Sasinsa	사신사	四神砂		the four guardians of the directions in Feng-Shui theory
Seobok gwacha	서복과차	徐福過此	Xufu guoci (c.)	'Xu Fu passed here', a sentence derived from the legend of Xu Fu (徐福, 255 BC -?), who was sent to the east in search of immortality. He Xu Fu carved this phrase on a rock when he passed by beautiful scenic areas.
Seolwon	설원	說苑	Shouoyuan (c.)	Gardens of Stories, written by Liu Xiang (79 – 8 BC) in China
Seonghosaseol	성호사설	星湖僊說		miscellaneous explanations of Seongho, written by Yi Ik in c. 1760
Seongrihak	성리학	性理學	Chengzhuxue (c.)	Neo-Confucianism
Seonyu	선유	船遊		boating excursion
Seowon	서원	鄉校		private Confucian institutions, combining the functions of a Confucian shrine and a preparatory school in local areas
Seunggyeong	승경	景勝		a place with a beautiful or interesting phenomenon of nature or a natural characteristic seen in a continuous context / a rare and special landscape, which is the only one in the world
Sido jijeong munhwajae	시도지정문화재	市道指定文化財		City/Province-designated Cultural Property
Silhak	실학	實學		Practical Learning / the rise from the 17th century as one of major movements that criticised metaphysical essence of Neo-Confucianism and advocated practical approaches to 'pragmatic statecraft', 'improvement of lives through practical utilisation' and 'seeking truth from facts'
Sindansu	신단수	神壇樹		the holy tree
Sinseonsasang	신선사상	神仙思想		the idea of an immortality
Sinsi	신시	神市		the city of god

Revised Romanisation	Hangul (Korean Character)	Hanja (Chinese Character)	Romanisation for Chinese (c.) or Japanese (j.)	Notes Translated English
Sipjangsaeng	십장생	十長生		Ten Creatures of the Longest Life / sun, clouds, mountain, water, turtle, deer, crane, pine, bamboo and the elixir plant
Soguk gwamin	소국과민	小國寡民	Xiaoguo guamin (c.)	A little state with a small population
Songwon hakan	송원학안	宋元學案	Songyuan xuean (c.)	Survey of Song and Yuan Confucianists, written in 1838 by Huang Zongxi
Sugu	수구	水口		the mouth of the watercourse in Feng-shui theory
Sugumagi	수구막이	水口막이		Screening the mouth of the watercourse in Complementing Feng-shui theory
Taegeuk	태극	太極	Taiji (c.)	the Great Ultimate
Taekriji	택리지	擇里志		the book for the settlement selection
Umtaekpungsu	음택풍수	陽宅風水		Yin House Feng-shui / the theory for selecting sites for the dead (graves), from which descendants can get fortunes from their ancestors
Wayu	와유	臥遊		a mental stroll in nature
Wonji	원지	園池		Garden-pond
Yang	양	陽	Yang (c.)	the movement of qi is active and energetic / active, positive, forceful, strong, bright, dry, conciliatory and hot
Yangtaek pungsu	양택풍수	陽宅風水		Yang House Feng-shui / the theory for the consideration of settlements and other buildings for the living
Yeoksamunhwahwang yeong bojonjiyeok	역사문화환경 보존지역	歷史文化環境 保存地域		Conservation Area of the Historic and Cultural Environment (CAHCE)
Yi	이	理	Li (c.)	rational principle or law
Yijeongjip	이정집	二程集	Er Chengji (c.)	Two Chengs' Collected Works, written by Cheng Hao (1032-1085) and Cheng Yi (1033-1107) in China
Yosanyosu	요산요수	樂山樂水	Leshan leshui (c.)	delighting in mountains and delighting in water / those who are fond of beautiful landscapes in nature
Younghyang geomto	영향검토	影響檢討		Effects Examination
Yukgyung	역경	易經	I Ching (c.)	the Book of Changes
Yusangi	유산기	遊山詩		travel record to famous mountains / a new literature genre of recroding travelling to beautiful Shan-shui, historical relics and famous temples

Appendix C
List of Scenic Sites

Appendix C: List of Scenic Sites

No.	Name of Scenic Sites		Address	Area (m ²)	Designated Day
	English	Korean			
1	Sogeumgang Mountain in Cheonghakdong, Myeongju	명주 청학동 소금강	Gangneung-si, Gangwon-do	23,971,684	32/11/1970
2	Haegeumgang Islands in Geoje	거제 해금강	Geoje-si, Gyeongsangnam-do	223,992	23/03/1971
3	Gugyedeung Pebble Beach in Jeongdo-ri, Wando	완도 정도리 구계등	Wando-gun, Jeollanam-do	152,925	24/07/1972
4	Daedunsan Mountain and Surroundings in Haenam	해남 대둔산 일원	Haenam-gun, Jeollanam-do	8,665,272	02/09/1975, lifted on 23/12/1998
5	Songgwangsa and Seonamsa Temples and Surroundings in Seungju	승주 송광사 선암사 일원	Suncheon-si, Jeollanam-do	22,188,618	02/09/1975, lifted on 23/12/1998
6	Buryeongsagyegok Valley and Surroundings in Uljin	울진 불영사 계곡일원	Uljin-gun, Gyeongsangbuk-do	17,835,806	11/12/1979
7	Sangbaekdo and Habaekdo Islets in Yeosu	여수 상백도·하백도 일원	Yeosu-si, Jeollanam-do	3,070,897	11/12/1979
8	Dumujin Coast of Baengnyeongdo Island in Uljin	웅진 백령도 두무진	Ongjin-gun, Incheon	1,923,712	30/12/1997
9	Sea-split Path in Jindo	진도의 바닷길	Jindo-gun, Jeollanam-do	3,826,374	14/03/2000
10	Samgaksan Mountain	삼각산	Goyang-si, Gyeonggi-do	274,143	31/10/2003
11	Juwanggyegok Valley and Surroundings in Juwangsan Mountain, Cheongsong	청송 주왕산 주왕계곡 일원	Cheongsong-gun, Gyeongsangbuk-do	8,368,056	31/10/2003
12	Maisan Mountain in Jinan	진안 마이산	Jinan-gun, Jeollabuk-do	206,423	31/10/2003
13	Chaeseokgang and Jeokbyeokgang Cluffed Coast in Buan	부안 채석강·적벽강 일원	Buan-gun, Jeollabuk-do	341,378	17/11/2004
14	Eorayeon River Valley and Surroundings in Yeongwol	영월 어라연 일원	Yeongwol-gun, Gangwon-do	1,677,824	07/12/2004
15	Terraced Rice Fields of Gacheon Village, Namhae	남해 가천마을 다랑이 논	Namhae-gun, Gyeongsangnam-do	227,554	03/01/2005
16	Hoeryongpo Winding Water-course in Yecheon	예천 회룡포	Yecheon-gun, Gyeongsangbuk-do	790,864	23/08/2005
17	Taejongdae Cluffed Coast in Yeongdo, Busan	부산 영도 태종대	Yeongdo-gu, Busan	1,640,063	01/11/2005
18	Beacon Islet of Somaemuldo Island	소매물도 등대섬	Tongyeong-si, Gyeongsangnam-do	217,950	24/08/2006
19	Seonmongdae Pavilion and Surroundings in Yecheon	예천 선몽대 일원	Yecheon-gun, Gyeongsangbuk-do	255,253	16/11/2006
20	Uirimji Reservoir and Jerim Woods in Jecheon	제천 의림지와 제림	Jecheon-si, Chungcheongbuk-do	211,038	04/12/2006
21	Gomanaru Ferry in Gongju	공주 고마나루	Gongju-si, Chungcheongnam-do	889,306	04/12/2006
22	Beopseongjin Wooded Fort in Yeonggwang	영광법성진숲쟁이	Yeonggwang-gun, Jeollanam-do	27,397	01/02/2007

No.	Name of Scenic Sites		Address	Area (m ²)	Designated Day
	English	Korean			
23	Cheongnyangsan Mountain in Bonghwa	봉화 청량산	Bonghwa-gun, Gyeongsangbuk-do	4,090,322	13/03/2007
24	Oryukdo Islets in Busan	부산 오륙도	Nam-gu, Busan	28,189	01/10/2007
25	Choyeonjeong Pavilion and Woodland Garden in Suncheon	순천 초연정 원림	Suncheon-si, Jeollanam-do	66,441	07/12/2007
26	Baegunjeong Pavilion and Gaehosongsup Pine Grove in Andong	안동 백운정 및 개호송 숲 일원	Andong-si, Gyeongsangbuk-do	238,822	07/12/2007
27	Uisangdae Pavilion and Hongnyeonam Hermitage of Naksansa Temple, Yangyang	양양 낙산사 의상대와 흥련암	Yangyang-gun, Gangwon-do	74,593	07/12/2007
28	Jukseoru Pavilion and Osipcheon Stream in Samcheok	삼척 죽서루와 오십천	Samcheok-si, Gangwon-do	37,321	07/12/2007
29	Old Road of Guryongnyeong Pass	구룡령 옛길	Yangyang-gun, Gangwon-do	23,900	17/12/2007
30	Old Road of Jungnyeong Pass	죽령 옛길	Yeongju-si, Gyeongsangbuk-do	151,115	17/12/2007
31	Tokkibiri Cliffside Road in Mungyeong	문경 토끼비리	Mungyeong-si, Gyeongsangbuk-do	43,067	17/12/2007
32	Mungyeongsaejae Pass	문경 새재	Mungyeong-si, Gyeongsangbuk-do	3,768,307	17/12/2007
33	Gwanghalluwon Garden	광한루원	Namwon-si, Jeollabuk-do	69,795	08/01/2008
34	Yun Seon-do's Garden on Bogildo Island	보길도 윤선도 원림	Wando-gun, Jeollanam-do	81,745	08/01/2008
35	Seongnagwon Garden	성락원	Seongbuk-gu, Seoul	14,407	08/01/2008
36	Baekseokdongcheon Fairyland in Buam-dong, Seoul	서울 부암동 백석동천	Jongno-gu, Seoul	50,861	08/01/2008
37	Mureunggyegok Valley in Donghae	동해 무릉계곡	Donghae-si, Gangwon-do	1,534,669	02/05/2008
38	Baegyangsa Temple and Baekhakbong Peak in Jangseong	장성 백양사 백학봉	Jangseong-gun, Jeollanam-do	584,364	02/05/2008
39	Geumsan Mountain in Namhae	남해 금산	Namhae-gun, Gyeongsangnam-do	559,782	02/05/2008
40	Soswaewon Garden in Damyang	담양 소쇄원	Damyang-gun, Jeollanam-do	4,399	02/05/2008
41	Suncheonman Bay	순천만	Suncheon-si, Jeollanam-do	3,015,859	16/06/2008
42	Tangeumdae Terrace in Chungju	충주 탄금대	Chungju-si, Chungcheongbuk-do	289,492	09/07/2008
43	Jeongbang Falls in Seogwipo, Jeju	제주 서귀포 정방폭포	Seogwipo-si, Jeju-do	301,972	08/08/2008
44	Dodamsambong Peaks in Danyang	단양 도담삼봉	Danyang-gun, Chungcheongbuk-do	82,979	09/09/2008
45	Stone Gate in Danyang	단양 석문	Danyang-gun, Chungcheongbuk-do	4,982	09/09/2008
46	Gudambong Peak in Danyang	단양 구담봉	Danyang-gun, Chungcheongbuk-do	159,667	09/09/2008
47	Sainam Rock in Danyang	단양 사인암	Danyang-gun, Chungcheongbuk-do	5,950	09/09/2008

No.	Name of Scenic Sites		Address	Area (m ²)	Designated Day
	English	Korean			
48	Oksunbong Peaks in Jecheon	제천 옥순봉	Jecheon-si, Chungcheongbuk-do	178,232	09/09/2008
49	Haneuljae Pass of Gyerimnyeong Road in Chungju	충주 계림령로 하늘재	Chungju-si, Chungcheongbuk-do	397,478	26/12/2008
50	Cheongnyeongpo Winding Water-course in Yeongwol	영월 청령포	Yeongwol-gun, Gangwon-do	204,241	26/12/2008
51	Choganjeong Pavilion and Woodland Garden in Yecheon	예천 초간정 원림	Yecheon-gun, Gyeongsangbuk-do	12,979	26/12/2008
52	Chaemijeong Pavilion in Gumi	구미 채미정	Gumi-si, Gyeongsangbuk-do	56,603	26/12/2008
53	Suseungdae Boulder in Geochang	거창 수승대	Geochang-gun, Gyeongsangnam-do	34,982	26/12/2008
54	Dosolgyegok Valley and Surroundings in Seonunsan Mountain, Gochang	고창 선운산 도솔계곡 일원	Gochang-gun, Jeollabuk-do	954,778	18/09/2009
55	Iladae Cliff and Surroundings in Gucheondong, Muju	무주 구천동 일사대 일원	Muju-gun, Jeollabuk-do	51,922	18/09/2009
56	Jongmyo Jerye (Royal Ancestral Rite at Jongmyo)	무주 구천동 파회·수심대 일원	Muju-gun, Jeollabuk-do	53,280	18/09/2009
57	Sigyeongjeong Pavilion and Surroundings in Damyang	담양 식영정 일원	Damyang-gun, Jeollanam-do	28,039	18/09/2009
58	Myeongokheon House and Garden in Damyang	담양 명옥헌 원림	Damyang-gun, Jeollanam-do	13,484	18/09/2009
59	Mihwangsa Temple and Surroundings in Dalmasan Mountain, Haenam	해남 달마산 미황사 일원	Haenam-gun, Jeollanam-do	4,619,039	18/09/2009
60	Cheongamjeong Pavilion and Seokcheongyegok Valley in Bonghwa	봉화 청암정과 석천계곡	Bonghwa-gun, Gyeongsangbuk-do	232,595	09/12/2009
61	Beopjusa Temple and Surroundings in Songnisan Mountain	속리산 법주사 일원	Boeun-gun, Chungcheongbuk-do	18,464,375	09/12/2009
62	Haehinsa Temple and Surroundings in Gayasan Mountain	가야산 해인사 일원	Hapcheon-gun, Gyeongsangnam-do	20,952,454	09/12/2009
63	Gudeurae Ferry and Surroundings in Buyeo	부여 구드래 일원	Buyeo-gun, Chungcheongnam-do	2,519,062	09/12/2009
64	Hwaeomsa Temple and Surroundings in Jirisan Mountain	지리산 화엄사 일원	Gurye-gun, Jeollanam-do	2,585,252	09/12/2009
65	Songgwangsa and Seonamsa Temples in Jogyesan Mountain	조계산 송광사·선암사 일원	Suncheon-si, Jeollanam-do	22,340,612	09/12/2009
66	Daeheungsa Temple and Surroundings in Duryunsan Mountain	두륜산 대흥사 일원	Haenam-gun, Jeollanam-do	8,670,416	09/12/2009
67	Baegaksan Mountain in Seoul	서울 백악산 일원	Jongno-gu, Seoul	3,598,127	09/12/2009
68	Hajodae Rock Beach in Yangyang	양양 하조대	Yangyang-gun, Gangwon-do	134,825	09/12/2009
69	Halmi and Harabi Rocks at Kkotji Beach in Anmyeondo Island	안면도 꽃지 할미 할아버지 바위	Taeon-gun, Chungcheongnam-do	10,526	09/12/2009

No.	Name of Scenic Sites		Address	Area (m ²)	Designated Day
	English	Korean			
70	Goryeoseonwon Buddhist Garden of Cheongpyeongsa Temple, Chuncheon	춘천 청평사 고려선원	Chuncheon-si, Gangwon-do	1,091,247	05/02/2010
71	Jukbangnyeom Fishing Spot at Jijokhaehyeop Strait, Namhae	남해 지족해협 죽방렴	Namhae-gun, Gyeongsangnam-do	5,370,785	18/08/2010
72	Hansingyegok Valley and Surroundings in Jirisan Mountain	지리산 한신계곡 일원	Hamyang-gun, Gyeongsangnam-do	14,496,276	18/08/2010
73	Geomnyongso Spring in Taebaek	태백 검룡소	Taebaek-si, Gangwon-do	91,745	18/08/2010
74	Old Road of Daegwallyeong Pass	대관령 옛길	Gangneung-si, Gangwon-do	519,156	15/11/2010
75	Miniature Shape of the Korean Peninsula in Yeongwol	영월 한반도 지형	Yeongwol-gun, Gangwon-do	340,627	10/06/2011
76	Seondol Cliff in Yeongwol	영월 선돌	Yeongwol-gun, Gangwon-do	222,774	10/06/2011
77	Sanbansan Mountain in Seogwipo, Jeju-do	제주 서귀포 산방산	Seogwipo-si, Jeju-do	1,003,165	30/06/2011
78	Soesokkak Pond in Seogwipo-si, Jeju-do	제주 서귀포 쇠소깍	Seogwipo-si, Jeju-do	47,130	30/06/2011
79	Oedolgae Rock in Seogwipo-si, Jeju-do	제주 서귀포 외돌개	Seogwipo-si, Jeju-do	7,931	30/06/2011
80	Unnimsanbang Garden in Jindo	진도 운림산방	Jindo-gun, Jeollanam-do	1,367,620	08/08/2011
81	Yonggyejeong Pavilion and Deokdongsup Forest in Pohang	포항 용계정과 덕동숲	Pohang-si, Gyeongsangbuk-do	15,332	08/08/2011
82	Manhyujeong Pavilion and Woodland Garden in Andong	안동 만휴정 원림	Andong-si, Gyeongsangbuk-do	42,336	08/08/2011
83	Saraoreum Volcanic Cone	사라오름	Seogwipo-si, Jeju-do	62,863	13/10/2011
84	Yeongsilgiam and Obaeknahan Cliff	영실기암과 오백나한	Seogwipo-si, Jeju-do	969,914	13/10/2011
85	Yongchu Waterfalls in Simjindong, Hamyang	함양 심진동 용추폭포	Hamyang-gun, Gyeongsangnam-do	20,271	08/02/2012
86	Geoyeonjeong Pavilion and Surroundings in Hwarim-dong, Hamyang	함양 화림동 거연정 일원	Hamyang-gun, Gyeongsangnam-do	20,143	08/02/2012
87	Woryeondaepavilion and vicinity in Miryang	밀양 월연대 일원	Miryang-si, Gyeongsangnam-do	72,796	08/02/2012
88	Yongarmjeong in Geochang	거창 용암정 일원	Geochang-gun, Gyeongsangnam-do	10,996	10/04/2012
89	Imdaejeong Wonrim in Hwasun	화순 임대정 원림	Hwasun-gun, Jeollanam-do	11,027	10/04/2012
90	Baengnokdam Crater Lake of Hallasan Mountain	한라산 백록담	Seogwipo-si, Jeju-do	210,230	23/11/2012
91	Seonjakjiwat Plain of Hallasan Mountain	한라산 선작지왓	Seogwipo-si, Jeju-do	632,485	17/12/2012
92	Bangseonmun Valley in Jeju	제주 방선문	Jeju-si, Jeju-do	15,353	04/01/2013
93	Hwajeogyeon Pond in Pocheon	포천 화적연	Pocheon-si, Gyeonggi-do	213,473	04/01/2013
94	Meonguri Gorge of Hantangang River, Pocheon	포천 한탄강 멩우리 협곡	Pocheon-si, Gyeonggi-do	744,559	06/02/2013

No.	Name of Scenic Sites		Address	Area (m ²)	Designated Day
	English	Korean			
95	Biryong Falls and Valley in Seoraksan Mountain	설악산 비룡폭포 계곡 일원	Sokcho-si, Gangwon-do	215,000	11/03/2013
96	Towangseong Falls in Seoraksan Mountain	설악산 토왕성폭포	Sokcho-si, Gangwon-do	338,740	11/03/2013
97	Daeseung Waterfalls in Seoraksan Mountain	설악산 대승폭포	Inje-gun, Gangwon-do	495,930	11/03/2013
98	Sibiseonnyeotang Valley in Seoraksan Mountain	설악산 십이선녀탕 일원	Inje-gun, Gangwon-do	2,051,460	11/03/2013
99	Suryeomdonggyegok and Gugokdamgyegok Valleys in Seoraksan Mountain	설악산 수렴동·구곡담 계곡 일원	Inje-gun, Gangwon-do	1,394,770	11/03/2013
100	Ulsanbawi Rock in Seoraksan Mountain	설악산 울산바위	Gangwon-do	637,090	11/03/2013
101	Biseondae Rock and Cheonbuldonggyegok Valley in Seoraksan Mountain	설악산 비선대와 천불동계곡 일원	Sokcho-si, Gangwon-do	1,495,360	11/03/2013
102	Yongajangseong Ridge in Seoraksan Mountain	설악산 용아장성	Inje-gun, Gangwon-do	757,090	11/03/2013
103	Gongnyong Ridge in Seoraksan Mountain	설악산 공룡능선	Gangwon-do	1,313,080	11/03/2013
104	Mangyeongdae Peak in Seoraksan Mountain	설악산 내설악 만경대	Inje-gun, Gangwon-do	134,640	11/03/2013
105	Jusanji Reservoir in Cheongsong	청송 주산지 일원	Cheongsong-gun, Gyeongsangbuk-do	2,417,996	21/03/2013
106	Yongyeonggyegok Valley in Gangneung	강릉 용연계곡 일원	Gangneung-si, Gangwon-do	9,258,692	21/03/2013
107	Hwanbyeokdang Pavilion in Gwangju	광주 환벽당 일원	Gwangju-si, Jeollanam-do	26,832	06/11/2013
108	Gyeongpodae Terrace and Gyeongpoho Lake in Gangneung	강릉 경포대와 경포호	Gangneung-si, Gangwon-do	1,038,952	30/12/2013
109	Sujongsa Temple in Ungilsan Mountain, Namyangju	남양주 운길산 수종사 일원	Namyangju-si, Gyeonggi-do	502,980	12/03/2014

Appendix D

**Selection of International Documents
on Value-based approach to Cultural Landscapes**

Appendix D: Selection of international documents on value-based approach to Cultural Landscapes

[Appendix D-1]

Approach to Recognising ‘Cultural Qualities’ in Cultural Landscapes by ICOMOS-UK (2004)

2. Definition

This paper adopts the following definitions of key terms:

Cultural Landscapes: Cultural landscapes are particular landscapes that reflect interaction over time between people and their surroundings

Cultural Qualities: Cultural qualities are attributes of cultural landscapes that reflect human value systems

Value: Value is the value people give, either individually or collectively, and at local, national or international level, to cultural qualities in landscape.

Significance: Significance reflects the assessment of total value we ascribe to cultural and natural qualities in cultural landscapes, and thus how we evaluate their overall worth to society, to a nation or to local communities. Significance may relate to one particular quality or to a collection of several particular qualities.

3. TYPES OF CULTURAL LANDSCAPES

Before considering cultural qualities, it is useful to consider differing types of cultural landscapes.

Cultural landscapes may be of one or more of the following types:

Designed landscapes: gardens, parks or natural landscapes improved for aesthetic reasons

Evolved landscape: landscapes which reflect strong association with human processes; they may be relict or still evolving

Associative landscapes: landscapes associated with important historic people or events, irrespective of other cultural qualities, and where they may be little material evidence of this association

4. CULTURAL QUALITIES

Cultural qualities that people attribute to cultural landscapes may change or be re-evaluated in the light of new knowledge or changing value systems.

Cultural qualities may be discovered, such as archaeological, associational, scenic or natural qualities, or be created, that is planned or designed. In the latter case, people have sought to introduce new qualities that add value to the landscape.

Several qualities may be appreciated in the same landscape.

The process of defining qualities may need professional expertise and should be multidisciplinary in nature, so that all potential qualities are considered and evaluated.

Cultural qualities may be found in:

- Testimony to a distinctive culture, its way of life or its artefacts, which may be archaic or modern – through evidence that may be visible or invisible
- Exemplification of skill and scale in the design and construction of landscape elements, through for instance a reflection of technologies or particular social organisation

- Expression of aesthetic ideas/ideals/design skills
- Association with works of art, literary, pictorial or musical, that enhance appreciation and understanding of the landscape
- Associations with myth, folklore, historical events or traditions
- Spiritual and/or religious associations, sometimes connected with remarkable topography
- Generation of aesthetic pleasure or satisfaction, often through the way landscape patterns conform to preconceived notions of what makes good or perfect landscape forms
- Association with individual or group memory or remembrance
- Association with formative intellectual, philosophical and metaphysical ideas or movements, which impact on the subsequent development of landscape
- Generation of sensory or heightened emotional responses - awe, wonder, terror, fear or well-being, composure, order, appropriateness to human scale
- Ability to accommodate sought-after physical activities
- Association or connection with other sites of value – for instance the setting of a monument or site

[Appendix D-2]

Asian's Interpretation of Cultural Significance revealed in China ICOMOS's 'Principles for the Conservation of Heritage Sites in China' (2004)

2.3 The fundamental significance of a heritage site resides in its inherent values. Inherent values are a site's historical, artistic, and scientific values. Recognition of a site's heritage values is a continuous and open-ended process that deepens as society develops and its scientific and cultural awareness increases.

2.3.1 *The historical value* of a heritage site derives from the following:

- i) Important reasons led to its construction, and the site authentically reflects this historical reality.
- ii) Significant events occurred at the site or important figures were active there, and its historic setting accurately reflects these events or the activities of these people.
- iii) The site illustrates the material production, life-style, thought, customs and traditions or social practices of a particular historical period.
- iv) The existence of the site can prove, correct, or supplement facts documented in historical records.
- v) The historic remains contain unique or extremely rare period or type elements, or are representative of a type of site.
- vi) Stages of a site's transformations over time are capable of being revealed.

2.3.2 *The artistic value* of a heritage site derives from the following:

- i) Architectural arts, including spatial composition, building style, decoration, and aesthetic form.
- ii) Landscape arts, including cultural, urban, and garden landscapes of famous scenic locations, as well as particular vistas comprising a landscape of ruins.
- iii) Associated sculptural and decorative arts, including carvings, statues and fixed ornamentation, frescoes, and furnishings.
- iv) Immovable sculptural artistic works that are unique in period, type, subject, appearance, or artisan skills.
- v) The creative process and means of expression of the above-mentioned arts.

2.3.3 *The scientific value* of a heritage site refers specifically to the history of scientific and technological development and derives from the following:

- i) Plan and design, including the selection and layout of a site, protection of the ecology, response to threats of disaster, and architectural form and structural design.
- ii) Construction, materials, and techniques and the level of scientific and technological achievement they represented for their time, or their importance as a link in the development of science and technology.
- iii) A facility or place where scientific experiments, production, or transportation, and so on, occurred.
- iv) A place where important scientific and technological information is recorded or preserved.

4.2 The social benefits of heritage sites are maximized through the following uses.

4.2.1 *Scientific research function.* A site may provide material for the verification of research findings in the *humanities* or natural sciences; alternatively it may also inspire new lines of research in these disciplines.

4.2.2 *Social function.* Sites may also become

- i) Places for the commemoration of significant events or important historic figures.
- ii) Foci of education by providing knowledge of history, the arts, and the sciences.
- iii) Tourist venues where history and culture are the main themes.
- iv) Recreational places that provide healthy activities for the mind and body.
- v) Places of traditional custom and continuing religious practice.

4.2.3 *The aesthetic function* of heritage sites includes

- i) Fostering love for and interest in higher cultural and aesthetic values among the public through the influence of the site's artistic values.
- ii) Enhancing the public's artistic appreciation through enjoyment and study of the site.
- iii) Enhancing artistic creativity and techniques by providing arenas in which the public may learn through direct experience of the art and in which it may gain greater understanding of the past.

Source: China ICOMOS, 2004, highlighted by the author

[Appendix D-3]**Site Specific Methodologies for Conservation of Cultural Landscapes
in Asian Context revealed in the Hoi An Protocols****1. Definitions of Cultural Landscapes in the Asian Context**

A cultural landscape is a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, person or exhibiting other cultural or aesthetic values.

There are three general types of cultural landscapes, not mutually exclusive. The most easily identifiable is the clearly defined landscape designed and created intentionally by human beings. This embraces garden and parkland landscapes constructed for aesthetic reasons, which are often, but not always, associated with religious buildings and ensembles.

The second category is the organically evolved landscape, a relic or living landscape that results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

The final category is the associative cultural landscape. The value of such landscapes is in the powerful religious, artistic or cultural associations of its natural element rather than in its material aspects, which may be insignificant or even absent.

2. Framing Concepts for the Conservation of Asian Cultural Landscapes

Cultural landscapes arise from a long, continual process of interaction between humans and the natural environment. As such, they reflect organizing philosophies and perspectives of different cultures which must be understood and preserved.

Cultural landscapes are not static. Rather than protect the *status quo*, the conservation objective should be to identify, understand and manage, in a responsible and sustainable manner, the dynamics of those processes which influence their evolution.

Cultural landscapes in Asia are influenced by and imbued with value systems and abstract frameworks, such as cosmology, geomancy and *feng shui*, animism, as well as traditional, technological and economic systems. These systems must be identified and understood for the effective safeguarding of authenticity of the landscapes.

3. Threats to Preservation of the Authenticity of Cultural Landscapes in the Asian Context

The risks to cultural landscapes in Asia are often different from other parts of the world; they reflect a combination of specific environmental/climatic impacts, local pressures to upgrade the built and rural environment, and commercial development pressures.

Conservation of cultural landscapes must negotiate between the needs of authenticity and the economic imperative and potential realities of Asia.

It must also understand the implications of the particularly Asian combination of extreme weather and environmental conditions with existing levels of administrative preparedness, political will and technical know-how.

4. Tools for Preservation of Authenticity of Cultural Landscapes in the Asian Context

4.1 Identification and Documentation

- (1) Identification and inventory of the components of cultural landscapes should include intangible aspects as essential elements, which in Asia are often integral to authentic meaning and sense of place. Documentation should combine historical research with intensive field investigation in order to fully record existing conditions within a landscape. The result should be a clear statement of what makes a landscape significant and how it can be preserved.
- (2) Methodology for documentation and approaches to cultural landscape preservation and management are presented in detail in such documents as the US National Park Service Preservation Brief 36: Protecting Cultural Landscapes, the *ICOMOS Florence Charter on Historic Gardens*, the report of the Asia-Pacific Regional Workshop on Associative Cultural Landscapes, the *Oxford Declaration on Landscape*, the *UNESCO Recommendations Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites* (1962) plus UNESCO (2002) *World Heritage Papers 7. Cultural Landscapes: the Challenges of Conservation* and UNESCO (2009) *World Heritage Papers 26. World Heritage Cultural Landscapes: A Handbook for Conservation and Management*. There is, however, a pressing need for adaptation of international standards to more closely fit the needs of Asian cultural landscape conservation.
- (3) Cultural landscapes are comprised of multiple elements in a meaningful balance; decisions regarding conservation must aim to identify and preserve this complex and delicate balance and not destroy authenticity by stressing one component at the expense of others. A cultural landscape can include monuments; but whether with or without them, the landscape is the essential element requiring conservation.
- (4) Accurate and meaningful mapping of cultural landscapes is a crucial step in the conservation process, particularly where the term is not well understood or there are inadequate legal mechanisms for their protection. Whichever landscape mapping technique is adopted, collection and correlation of data requires a multidisciplinary approach and will include, as a minimum, consideration of earth sciences, biodiversity, visual and sensory perception, historical time mapping and cultural contexts.

4.2 Safeguarding Tangible Aspects

- (1) After documentation, it is essential that a preservation or management plan be designed which takes cognizance of those heritage values which give the cultural landscape significance. Preservation planning is required to ensure that the authenticity of cultural landscapes is preserved. A programme should be designed and implemented which includes the following components: historical research including period plans; inventory and documentation of existing conditions with plans; site analysis and evaluation of significance and integrity; development of a cultural landscape management plan;

strategy for ongoing maintenance and preparation of a record of treatment and future research recommendations.

- (2) Management of risks must acknowledge and employ often inadequate/underdeveloped administrative and legal mechanisms for conservation existing in the region. Integration with existing statutory planning tools can therefore often be one of the most effective ways to safeguard Cultural Landscapes, or at least to ensure notification of potential destructive or damaging development proposals.
- (3) Dismemberment must be discouraged by practical means. Alternatives should be explored to minimize the effect of existing dismemberment, including such methods as replication, reconstruction, relocation, etc. and the introduction of legislation to control the appearance, scale and style of future building within a landscape.
- (4) Reuse of (parts of) cultural landscapes must be limited to uses that do not compromise any of the components which make them authentic.
- (5) The diversity of Asian cultural landscapes requires multi-disciplinary and inter-sectoral conservation initiatives, and therefore, all plans for conservation of cultural landscapes should arise from and involve the pertinent communities.
- (6) Science and technologies employed should include Asia – specific methods such as community ideas of natural balance and replication of cosmologies in the landscape.
- (7) Because it is a destructive tool, archaeological excavation should be carried out only after in-depth research and baseline study. It should be carefully designed to answer specific questions about a landscape. Overuse of small scale testing is destructive and should be discouraged as a research tool.
- (8) Emphasis should be placed on the use of non-invasive tools in the study, management and conservation of cultural landscapes, including the development of GIS programmes, remote sensing, aerial photographic analysis and cultural impact assessment.

4.3 Safeguarding Intangible Aspects

- (1) In Asia it must be recognized that many components of cultural landscapes are intangible and/or impermanent. As such, it is necessary to document and understand the organic relationships between the physical components of the landscape and the intangible practices and values which impart cultural significance to a landscape.
- (2) Sources of information must be credible at the local level and include material which is locally generated and is manifested in varied forms and media, such as myth, oral history, village records, etc.
- (3) The spatial integrity of a cultural landscape cannot always be sharply defined and can change over time. The landscape recognized as relevant by its inhabitants is that which reflects the negotiated balance between environmental and cultural realms. This fact must be accommodated in planning management and legal protection.

4.4 Heritage and the Community

- (1) The concept of cultural landscape is relatively new to the heritage world as a whole and particularly to Asia. As such, public education programmes are essential to cultural landscape conservation.

- (2)The listing of World Heritage sites is just one aspect of engaging public awareness of cultural landscape issues. Ultimately, the idea of cultural heritage is rooted in a sense of place and a sense of self-identity. These should be promoted even in areas without World Heritage status.
- (3)Cultural tourism development of cultural landscapes is unavoidable; an important part of the preservation process is to inform visitors of the value of the landscape, the features which make it authentic and the responsibility of visitors to safeguard it. On-site education must be more than just historical narrative.
- (4)Asian cultural landscapes are frequently inhabited and or cultivated by local populations; it is important that many of the tasks of conservation be given to these communities, with appropriate training and supervision, in order that they can consolidate their own heritage.
- (5)The intention in conserving cultural landscapes is to safeguard them, not just as historical evidence, but as living systems and possible future templates for cultural development. Working landscapes should continue to be economically viable within the framework of authenticity.

Source: UNESCO Bangkok, 2009, highlighted by the author

Appendix E

The Transcription of Interview

Appendix E: Transcriptions of Interviews

The principle applied to the selection of interviewees was that 'less is more'. It is more important to work longer and with greater care with a few people than more superficially with many of them to achieve an intensive survey. Valuable research data which develops the quality of empirical evidence available has been obtained by carrying out personal interviews with ten key people involved in the research, management and maintenance of scenic sites and within the Cultural Heritage Administration (CHA). These interviewees include: 1 chairman and 3 members of the subcommittee of Natural Monuments in the Cultural Properties Committee (CPC), which is a core decision-making organisation in the CHA in investigating and deliberating on matters regarding the conservation, management, and utilisation of scenic sites; a researcher in the Natural Heritage Division in the National Research Institute of Cultural Heritage (NRICH); the executive secretary of the National Trust for Cultural Heritage in Korea. Four interviewees are public officials; two of them are central governmental officials in the Natural Heritage Division, which handles natural monuments and scenic sites in the CHA; and other two are officials in charge of managing administrative procedures of scenic sites in local authorities.

Interview design, the selection of interviewees, the choice of question and contact with 10 interviewees were completed by August 2010. To help bring out their ideas about the subject, the interview proposal and research main question were sent to the interviewees 7 days before the interview date. The interview was conducted over about 60 minutes but this depended on the availability of each interviewee. Interviews were finished by November 2011.

The qualitative interview questions were deliberately flexible. The purpose of each interview was to listen to the interviewee's experience, thoughts and feelings about the conservation of scenic sites, and also to assess the factors which influence their opinions. Therefore, the questionnaires were designed as semi-structured with four main questions in order to allow the opportunity for the interviewer to explore particular themes or responses further. An English summary of the transcription of the conversation conducted in Korean are attached below.

Interviewees List

	Institutions and Positions	Date	Dur. (min)
1	Emeritus Professor of Seoul National University, a former chairman of the CPC and of the Korean Committee for IUCN	21/10/2010	40
2	Professor of the Department of Landscape Architecture in Hankyong University, a member of the Subcommittee of Natural Monument in the CPC and a former president of Korea Institute of Landscape Architecture (KILA)	19/10/2010	50
3	Professor of the Department of Environmental Landscape Architecture in Sangmyung University, a member of the Subcommittee of Natural Monument in the CPC and a former president of the Korean Institute of Traditional Landscape Architecture (KITLA)	06/10/2010	60
4	Professor of the Department of Geography Education in Korea National University of Education, a member of the Subcommittee of Natural Monument in the CPC	13/11/2010	90
5	A researcher of the Natural Heritage Division in The National Research Institute of Cultural Heritage (NRICH) in Korea	23/09/2010	60
6	The executive secretary of the National Trust for Cultural Heritage in Korea	18/10/2011	70
7	A public officials in the Natural Monument Division in the CHA	29/09/2010	40
8	A public officials in the Natural Monument Division in the CHA	29/09/2010	50
9	A local authority's public official in charge of scenic sites	13/10/2011	40
10	A local authority's public official in charge of scenic sites	13/10/2011	50

A Sample of Interview Questions

Target Group: Professionals & Officers

Interview Date:

Position:

Name:

Contact:

Preface:

Introduction of myself and interview objectives

Asking to be excused to interviewee that the interview will be recorded

Questions reconfirming the interviewee's status or position for the interview

Main Questions

Question 1. General Concept of Scenic Sites

1. What would you consider to be a Scenic Site?
2. The definition of Scenic Sites by Cultural Heritage Administration (CHA) states "*Places of natural beauty with great historic, artistic or scenic values, which features distinctive uniqueness and rarity originated from their formation processes*". Would you consider this definition to be inclusive of the full range of values?
3. Why would you feel that Scenic Sites have become known to people these days? And why would you feel had been overlooked for the past 30 years?
4. What would you consider to be an ideal Scenic Sites?
5. What would you feel are the distinct characteristics of Scenic Sites in comparison with everyday landscapes or other designated places?

Question 2. Values of Scenic Sites

1. What values do you think of as distinctly Korean and do you think this is of significance?
2. Do you consider that the current Designation Standard of Scenic Sites, designed by the CHA, sufficiently reflect the various values of Scenic Sites? Would you like to suggest any alternations or additions to these criteria?

Question 3. System of Scenic Sites from the specific cases

1. Could you tell me your experiences about the barriers or limitations you felt in decision making (ex. designation, development, conservation, and management)? How have you dealt with them?
2. Would you tell me any examples of disputes between stakeholders in Scenic Sites decision making? What were the issues? What would you consider ought to be the first priority in pursuance of a 'democratic' decision making process?
3. Would you feel any Scenic Sites would not be included in the official list and why would do that?

4. Would you consider Korean Scenic Sites respond well to current global pressures and drivers of landscape change (ex. Climate change, Urbanisation, Lands development, Rural affairs...)?
Would you have any suggestions to cope with those issues and to pursue sustainability?
5. How would you consider the Korean legislation is compliant to the International Landscape Conventions (ex. By UNESCO, IUCN and EU)?

Question 4. Research Perspective on Scenic Sites devoted toward academic researchers

1. Could you explain me your field of research, and why you have chosen the direction?
2. What have the main trends and directions in research on Scenic Sites been, and how has this influenced practical decision making?
3. Based on your research experiences, what is the problem and limitation of current research on Scenic Sites, and Why?

General Questions

1. Age group?
2. Gender?
3. The highest level of education?
4. How long have you worked in this position?
5. What did you do before working in this position?
6. What are you in charge of at your position?

Close by asking whether there is anything the informant wants to add on above questionnaires.

Promise copy of transcript and a summary of overall findings.

Ask whether they would be prepared to participate in a follow-up interview.

The Translated Summary of Interview

INTERVIEW 1

The interview with Lee In-Gyu, an Emeritus Professor of Seoul National University, and a former chairman of the CPC, was conducted in October 2010, mainly focusing on current attitudes and trends regarding scenic sites.

Scenic sites are one type of cultural heritage that has been receiving attention in the last 10 years. The biggest reason for this phenomenon was the use of the term ‘cultural properties’, which implies to judge culture in property values only. Therefore, scenic sites, which are natural heritage, were excluded from cultural heritage administration that focuses on conservation of the Korean traditional culture as the primary goal. However, regardless of people and nations, cultures are created on the natural ecosystem the people live in and interact with. Thinking about such aspects, natural heritage has equal value with cultural heritage. Scenic sites, the cultural heritage formed by the interaction between humans and nature, represent these ideas. In the history of cultural heritage administration, the fire at the National Treasure No. 1 Sungnyemun Gate in 2008 was the most tragic incident, however, it also became the turning point of people’s ideas on cultural heritage. After the fire, there were discussions on overall cultural heritage administrations. During the discussion there was an agreement to change the term ‘cultural properties’, which is too focused on property values, to ‘cultural heritage’, in which ‘heritage’ includes all natural, cultural, tangible and intangible elements. I think such a change can help scenic sites to be independent as “natural heritage” and develop even further.

Historically, sites that can be designated as scenic sites were the places where traditional cultures lived in nature. Therefore, scenic sites became places where people could easily approach and enjoy rich cultural experiences. So I think that scenic sites will become a representative cultural heritage that will help people acknowledge cultural heritage as something to be experienced. This idea will play a significant role in reducing the popular misconception that state-designated cultural heritage restricts people’s property rights and impedes economic profits from development. To put this into practice, along with the excavation of new scenic sites, investigations and research into management and conservation principles for appropriate utilisation of scenic sites must be followed. In addition, there must be promotion of and education on scenic site values for the public. As scenic site system exists not only in South Korea, but also in Japan, China, Taiwan and North Korea, the uniqueness and originality of scenic sites in each country can be exchanged through international co-operation, which helps to diversify scenic site resources and supply necessary elements into the scenic site system. Furthermore, such exchanges can also ease the conflict and tension in the Korean Peninsula, including relationships between the two Koreas.

INTERVIEW 2

The interview with Kim Hak-Beom, Professor of Hankyong University, and a member of the CPC, was conducted in October 2010, focusing on his roles in the CPC and his view of scenic sites policies.

Scenic sites are important tourism resources with high utilisation values, which means they can be seen and enjoyed by the public. However, until recently, the scenic sites system was focused more on preserving their natural states rather than utilisation — public's awareness did not think any differently. Scenic sites drew their significance from the experience of visiting there, being one with nature by enjoying the beautiful natural landscape. In cases of technically designating conservation areas focused only on the protection of the ecological environment like Natural Conservation Areas and Natural Monuments, and Historic Sites that are designated for the conservation of buildings and monuments, there are limits to the extent to which people make an impression on landscape characteristics. Places that are designated as scenic sites are the regions where traditionally well-known landscapes can be appreciated. Such designations of landscapes as cultural properties and specific guidelines for people to come and visit them show great potential in utilisation of scenic sites. When the CHA recognised such potential of scenic sites in 2000, the neglected scenic site system was revived and resulted in active designations of scenic sites for the last ten years. However, the conflict between local residents and the government due to designations is the biggest obstacle to the development of the scenic site system. Of course, recently, as the CHA is handing over a large amount of rights to local governments to adjust and control the local residents' property rights rather than directly controlling them, the conflicts are diminishing. However, it is now the time for a top-down and designation-focused scenic sites system to search for mid- or long-term sustainable solutions on management and designation of scenic site resources. In addition, diversification of scenic site resources is required. For this, the parks of modern day Korea, such as Tapgol Park in Seoul, Jayu Park in Incheon, Duryu Park in Daegu and Yongdu Park in Busan, must come under consideration for being designated as scenic sites and managed as such.

INTERVIEW 3

The interview with Lee Jae-Keun, Professor of Sangmyung University, and a member of the CPC, was conducted in October 2010, focusing on his roles in the CPC and the trends in designating scenic sites.

Scenic sites are designated as state-designated cultural properties for their outstanding landscapes, but specialised by their ‘story-telling’ of history and culture embodied in their outstanding landscapes. The reasons why scenic sites could not develop until early 2000s are because there were hardly any professionals on scenic sites, and thus scenic sites could not settle down as landscape heritage. The scenic site system began to develop when landscape architects started to participate. As landscape architects brought out historic and cultural research data on scenic sites, the idea of scenic site that was limited to ‘places with outstanding landscapes’, began to expand. Especially after 2007, as designed landscapes like retreat villas and old gardens or or landscape closely related to traditional lifestyle, such as farmlands and village groves were designated as scenic sites and related researches followed, scenic sites could be thrive as they are now. For scenic sites to develop distinguished from other cultural properties and other designated conservation areas, there must be continuous investigations of historic and cultural elements of the sites to find the scenic sites’ storytelling and to apply them on utilisations such as tourism. Currently the scenic sites are categorised into ‘natural scenic site’ and ‘historic and cultural scenic site’, but the new category of ‘mixed scenic sites’, in which the other two categories are combined, should be in consideration as well. Just two officials in the CHA are now in charge of all administrative works in the Natural Monument Department. So, there should be more public officials in charge of scenic site administration, and an specialised and independent department just for scenic site, like ‘Scenic Site Department’, should be established. In addition, at least 200 designation of scenic sites should be implemented to stabilise administration system in heritage policies and to raise public awareness.

INTERVIEW 4

The interview with Ryu Je-Hun, Professor of Korea National University of Education, and a member of the CPC, was conducted in November 2011, focusing on principles of cultural landscape discussed in Korea, and the feasibility of adopting cultural landscape discourses to improve scenic sites policies.

The biggest problem of scenic site is that they cannot reflect Korea's unique environment and culture appropriately. In general, the term 'scenic site' was created in China, transferred to Japan, and applied in Korea after institutionalisation. Historically, scenic sites in Japan and Korea consider aesthetical aspects of landscape as their main reasons for conservation. On the other hand, in China, scenic site, called '*Fengjing Mingshengqu* (风景名胜区, k. *Pungyeong Myeonseounggu*)', usually covers broad areas compared to the Korean and Japanese, and is many similarities to the National Park system. In the case of Japan, old gardens are designated as scenic sites most of the time, showing much clearer characteristic of scenic sites. However, in Korea, judging from the list of designated scenic sites, which were designated without academic and systematic consideration, it is difficult to clearly define what Korea's scenic site is. This must be due to lack of basic academic discussions on scenic sites. Furthermore, in Japan, the Agency for Cultural Affairs in charge of managing cultural properties is affiliated with the Japanese Ministry of Education, with the purpose of creating scenic sites as the places of education. However, in Korea, where the CHA is affiliated with the Ministry of Culture, Sports and Tourism (MCST) that mainly focuses on the economic benefit of culture, there is a tendency to prioritise economic values by promoting scenic sites as tourism resources.

The essence of cultural landscape system suggested by UNESCO is to conserve landscape resources through the participation of local communities, as they are deeply related and have contributed to the creation of such outstanding landscape. In the case of West European countries, which have rich experiences of cultural heritage administration based on the public's high level of consciousness of their heritage, landscapes as heritage are effectively conserved through voluntary public participation. Likewise, Japan is doing well with such conservation, as it accepted cultural landscape as a form of cultural property. However, in the case of Korea, considering the level of public consciousness on heritage, it seems a bit too early to apply such bottom-up conservation systems. In addition, there is too much sense of difference for cultural landscapes with a European point of view to take root in Korea. Before introducing a system, there must be thorough academic discussions based on Korean culture. The scenic site system of Korea, as well as of Japan and China, would be able to serve as a connecting link for the introduction of cultural landscape concept into the heritage field. However, with unclear definitions of Korea's scenic site now we have, a lot of difficulties are expected. The Landscape Act, established in 2007, was expected to serve as the cornerstone for introducing the ideas of cultural landscapes. The Landscape Act is significant for

promoting the importance of public participation, but still its legal application is limited to urban landscape development. Therefore, like Japan, the introduction of cultural landscape system operated separately from scenic site system should be considered. When the ideas of cultural landscapes adopted to Korea, landscape heritage, such as scenic sites and folk villages, will be combined into cultural landscape system.

INTERVIEW 5

The interview with Dr. Lee Won-Ho, a researcher of the Natural Heritage Division in the National Research Institute of Cultural Heritage (NRICH), was conducted in September 2010, focusing on researches conducted by the NRICH, and NRICH's role in conservation and management of scenic sites

Scenic sites are recognised not only by their outstanding physical environment, but also their traditional ideas are shown through places and landscapes. The most notable characteristic of scenic site system is that it expanded the idea of cultural properties from spot-based to area-based conservation. However, the former 'historic sites' that were effectively conserved by spot-based conservation system, such as gardens or temple areas, are showing weak points in conservation as they were consequently re-designated as 'scenic sites'. The first reason for this is that professional knowledge on landscape heritage with multilateral characteristics are not being shared, and the second reason is that due to those multilateral characteristics, governmental organizations and local governments are having difficulties in cooperating. Therefore, large number of scenic sites have been neglected after designation. Since there are no systematised standards for designation and management, the professionals, local governments and local residents cannot communicate and share related information effectively. The ideal scenic site system is the one supervised by local government and led by the local residents, however, it is hard to expect local governments to identify 'sense of places' of sites on their own. This is something that has to be done by professionals of various fields, such as landscape architects, geographers and tourism scholars who can recognise various values like history, ecology and culture from the landscape. In addition, local residents and local governments must be educated continuously to enhance their level of ideas and awareness. Therefore, the NRICH has set major goals of 'establishment of database on scenic site resources', 'excavation of scenic site resources', 'development of scenic site conservation methods' and 'researched in scenic site system'. However, due to limited human resources (1 research worker majored in scenic sites) and budget, the business is processing quite slowly.

INTERVIEW 6

The interview with Gang Im-San, the executive secretary of the National Trust for Cultural Heritage, was conducted in October 2011, focusing on issues related to the conflicts between protection and utilisation of scenic sites, and the National Trust's current and future roles in the conservation of scenic sites.

Scenic sites are passed down from the past to the future generation through landscapes, formed by interactions of time, space and humans, which are given with values. The most important element of scenic sites is the lifestyle of indigenous people who have been interacted and creating the landscape. Scenic sites, until recently, have been ignoring intangible elements blended in such landscapes. For example, in case of 'Terraced Rice Fields of Gacheon Village in Namhae (scenic site No. 15)', the conservation only focused on the physical form of the rice terraces without any understanding of traditional farming and the local community in which the knowledge is passed down, therefore caused even more damage after the designation. While there are scenic sites that are conserved when left along, but there are also the sites that need human intervention to be conserved, just like rice terraces. Therefore, when dealing with scenic sites, comprehensive and systematic approaches that can sustain the landscape and the specific life activities within it, are required. Interests of local residents are the primary requirement for sustainable management. The administrative supports of national and local governments are just as important. Still in the present days, the final weapon for local landscapes to be protected is the law. Of course, the opinions of local residents are important as well, but with the current condition of Korea, the situation is as mentioned.

Society of Korea in 2000s require participations and cooperative governance in overall administrative culture. In such background, the CHA reflected the demands of the time and people's interests, thought of resident participative cultural heritage protection principles, resulting in establishment of the National Trust for Cultural Heritage (NTCH). There are no scenic site-related activities in the NTCH yet, but through voluntary conservation and management activities by the local residents, it is expected to support protecting the local communities and cultures neglected from scenic site conservation by CPPA.

INTERVIEW 7

Interviews with two public officials in the Natural Monument Division in the CHA, and two public official in local authorities were conducted focusing on their particular responsibilities and the relationship between the central and local governments in safeguarding scenic sites.

Central Public Official, CO-1

As the income level of people increases and 5-day weekdays system settles down, demands on tourism are still growing. Scenic sites are the major resources that can satisfy such demands. Scenic sites system, which has been neglected until early 2000, is putting on effort to enhance promotion activities for people through active designations along with increase in domestic tourism demands. However, when tourists visit scenic sites without the knowledge of historic and cultural facts of the places, they tend to be disappointed by the poor natural landscape. Therefore, while the landscape must be the priority in designation and management of scenic sites, it has to be accompanied by researches on excavating and providing historic and cultural values and promotional activities. But since scenic sites deal with landscape, with wide range of designated lands, administrative restrictions on private lands are inevitable. Oppositions of local residents are increasing as their property rights have been restricted due to designations of scenic sites. Their most frequent demand is for the national government to purchase their lands, which are located in or around cultural heritage areas, but these demands cannot be met due to limited governmental budget. The old CPPA restricted within 500m around the designated area, which caused great opposition from people. In fact, as overall construction activities were restricted within 500m around the area, property rights of local residents were restricted to no purpose. As the solution, "Guideline for Preparing Permission Standards for Alteration of Current State" was established in 2006 to hand over the rights to give permission on Alteration of Current State to the local governments. The local governments are establishing Alteration of Current State Principles suitable for actual situations through local ordinances, and as local residents could make assumptions on restrictions on their property rights through Guidelines, the civil complaints are reducing. Still, there are hardly any promotions on such systems, scenic site designations are being foundered due to unconditional oppositions, just like the case of Daewangam Park, Ulsan. Scenic sites have strengths in utilization compared to other cultural heritage. Of course, as cultural heritage, have maintenance of original state as the basis. However, to make scenic sites recognized as major resources of local economy revival through utilization as tourism resources, not just as the subjects of restriction, there must be flexible permissions on tourist facilities within the range of not damaging the scenic site values. Furthermore, there must be systematic researches on incentives restored to local residents after the designations of scenic sites. For such reasons, to appropriately conserve and manage natural heritage, which have different characteristics from scenic sites and mobile cultural heritage such as natural monuments, there are basic researches in process on re-establishing "Natural Heritage Act," which was separated from CPPA.

INTERVIEW 8

Central Public Official 2, CO-2

Even though scenic sites are protected as Monuments within CPPA, they must be utilized more than anything. The definition of scenic sites emphasizes on aesthetic aspects, such as artistic values and scenic values. However, the actual designated scenic sites are places with not only outstanding ecological environment, but also with historic and cultural importance. Considering these facts, scenic sites must be seen as something that includes everything, instead of being defined with one idea, like other cultural heritage. Currently there are about 80 (at the time of interview) designated scenic sites, but people do not know much about them. In fact, ‘Terraced Rice Fields of Gacheon Village in Namhae (scenic site No. 15)’ and ‘Dodamsambong Peaks in Danyang (scenic site No. 44)’ became well-known through the media, but people do not know that they are designated as scenic sites. In my opinions, it must be because there is no ‘big hit’ in scenic sites. Furthermore, it also could be because that there are not enough multilateral researches on scenic sites and promotions to make people aware of them compared to rapid growth in quantity of the increased designations. It is true that the thoughts on scenic sites are worsening due to various conflicts caused by the designations. For such reasons, there is a discussion on alleviating the Standard for Alteration of Current State for scenic sites restricted by CPPA to enhance utility of scenic sites. However, even in CHA, the two points of view co-exist—one that sees scenic sites as the subjects of utilization and the other that sees them as subjects of restriction for conservation of original conditions as cultural heritage. This is causing confusion to local public officials and local residents as it acts in both ways—tells them to restrict while speaking of utilization, and tells them to utilize while speaking of restriction. As scenic sites are State-designated cultural heritage designated and managed by CPPA, most of these conflicts end in restrictions. Furthermore, there are only two officials professionally in charge of scenic sites in CHA, including myself. It is sad that there are limited human resources and little budget compared to the increasing designations, causing inability to carry out enough amount of tasks.

INTERVIEW 9

Local Public Official (RCO-1)

The most urgent element in scenic site system is the clarity and consistency of the system. Although scenic sites are managed by local governments according to the framework of the system presented by the national government, but due to the vagueness of ideas and system of scenic sites, chaos occurs on sites. Especially when designated areas are overlapped with urban plans or other conservation areas (National Parks, Natural Conservation Areas), designation and management of scenic sites become even more chaotic. When designating a place that is already located in National Park or Natural Conservation Area as scenic site, local residents tend to object unconditionally due to their victim mentality about previous cases of restrictions on their property rights. It is urgent to assure utility of scenic sites as tourism resources and local brands to local residents. In addition, the matter of property rights is the biggest problem in scenic site administration. Land compensation or incentives directly given to local residents are needed to tolerate this matter. Even within local residents, agreements and oppositions of scenic site designation collide. Local governments have limited capacities of negotiating their conflicts in long-term basis, as they must show achievements in short amount of time to receive support from the national government. After the announcement on designating OO as scenic site, even after holding a number of briefing sessions to explain about scenic site values to local residents, including the one held by the CHA, the local residents went to the CHA to object and protest. As a result, the scenic site was designated under the promise to minimize the violation of private property rights, but there should have been an effort to listen to the opinions of stakeholders and to accumulate them before the designation announcement, no matter how much time it could have taken.

INTERVIEW 10**Local Public Official (RCO-2)**

The most basic element of scenic sites is that it must not be off point from the purpose of the CPPA. It means that the original state of landscape elements must be conserved within the conservation area. However, scenic sites formed their valuable landscapes as they were accompanied by the places of lives of the local residents. Therefore, scenic sites show their true values when the local residents who created the landscape reside essentially, harmonized with traditional economic lives. Therefore, there must be compensations and incentives given to the local residents upon designation, but this is not possible with the budget of local governments, like the one I work for. Plans are being made to maintain sense of place and benefit the economic lives of local residents, in consideration for making connections with local festivals or local specialties to commercialize the places. But due to Limits on Alteration of Current State by CPPA, the actual enforcement is faced by many restrictions. This must be due to the current scenic site system and its administrative human resources and researches are focused on physical conservation of landscapes, not being able to consider the lives and various aspects of local residents in whole. Lack of systematic and clear manual for scenic sites to support the CPPA in designation and management of scenic sites is also the problem for people in charge of scenic sites in local governments, when they have the role of connecting bridges between national government and local residents. Recently there are external services that establish Standard for Alteration of Current State for scenic sites of each regions, but due to limited capabilities of external services, they cannot establish the standards that reflect the regional environment and thoughts of local residents. In addition, such process must be mediated with various development plans of the regions, but this is hardly happening. In some cases, a construction company that does not meet the Standard for Alteration of Current State established by the local government, receive permission from the CHA. This must be caused by lack of communication between national government and local governments, along with not having clear standards. Even within local residents, a spontaneous group that can process autonomous business or collect the opinions of the residents needs to be established. In fact, there are a number of scenic site administration businesses that cannot be completed due to conflicts of opinions among the local residents.

Bibliography

Bibliography

Classic Texts

CHINESE SOURCES

Cheng Hao (程顥, 1032-1085) and Cheng Yi (程頤, 1033-1107), *Er Chengji* (Two Chengs' Collected Works: 二程集), ed. Wang Xiaoyu. (Beijing: Zhonghua shuju, 1981).

Confucius (孔子, 551–479 BC), *Analects* (論語), from the 5th century BC.

Dong Zhongshu (董仲舒, 179 BC – 104 BC), *Chunqiuifanlu* (Luxuriant Dew of the Spring and Autumn Annals: 春秋繁露), n.d.

Guo Pu (郭璞, 276-324), *Zangshu* (the Book of Burial: 葬書), c. 4th-5th century.

Huang Zongxi (黃宗羲, 1610-1695), *Songyuanxuean* (Survey of Song and Yuan Confucianists: 宋元學案), 1838.

Ji Cheng (計成: 1582-c. 1642), *Yuanye* (The Garden Treatise: 園冶, 1631).

Kong Yingda (孔穎達, 574-648), *Wujing zhengyi* (Commentaries of the Five Classics: 五經正義), n.d.

Laozi (老子, 604–531 BC), *Daodejing* (True Classic of the Way and the Power: 道德經), from the 6th century BC.

Liu Xiang (劉向, 77-6 BC), *Shouoyuan* (Gardens of Stories: 說苑), from the 3rd century BC.

Sima Chengzhen (司馬承禎, 647-735), *Tiandi Gongfu Tu* (Diagram of the Celestial and Terrestrial Palaces and Residences: 天地宮府圖), n.d.

Sima Qian (司馬遷, c. 145-86 BC), *Shiji* (Records of the Grand Historian: 史記, c. 109-91 BC).

Tao Yuanming (陶淵明, 365-427), *Guiqulaici* (Returning Home: 歸去來辭, k. *Gwigeoraesa*), n.d.

Tao Yuanming (陶淵明, 365-427), *Tao Hua Yuan Ji* (The Record of Peach Blossom Spring: 桃花源記), 421.

Unknown, *I Ching* (Book of Changes: 易經), n.d.

Unknown, *Liji* (Book of Rites: 禮記), from the 2nd century BC.

Zhang Zai (張載: 1020-1077), *Zhangziquanshu* (Complete Works of Master Zhang: 張子全書), n.d.

Zheng Xuan (鄭玄, 127-200), *Liji Zhengyi* (Commentaries of the Book of Rites: 禮記正義), n.d.

Zhou Dunyi (周敦頤, 1017–1073), *Ailianshuo* (On the love of the Lotus: 愛蓮說), n.d.

Zhu Xi (朱熹, 1130-1200), *Lunyujizhu* (The Variorum edition of Analects: 論語集註), n.d.

Zhu Xi (朱熹, 1130-1200), *Renshuo* (A Treatise on Humanity: 仁說), n.d.

Zhu Xi (朱熹, 1130-1200), *Zhu Xi Quanshu* (Collection of Zhu Xi's Works: 朱子全書), n.d.

Zhuangzi (長者, 369-286 BC), *Zhuangzi* (長者), from the 3rd century BC.

KOREAN SOURCES

Chae Je-Gong (蔡濟恭, 1720-1799) *et al.*, *Jeungbo munheon bigo* (Revised and Enlarged Edition of the Reference Compilation of Documents on Korea: 增補文獻備考), 1782.

Grand Prince Anpyeong (安平大君, 1418-1453), *Mongyudowongi* (the Record of the Dream Journey to the Peach Blossom: 夢遊桃源記), 1447.

Grand Prince Anpyeong (安平大君, 1418-1453), the article of *Buwonunbyeongseo* (附元韻并序) in *Bakseonsaengyugo* (Posthumous works of Bak Paeng-Nyeon: 朴先生遺稿), 1650.

Hong Man-Son (洪萬選, 1643-1715), *Sanrimgyongje* (Farm Management: 山林經濟), in the early 18th century.

Ilyon (一然, 1206-1289), *Samguk Yusa* (Memorabilia of the Three Kingdoms: 三國遺事), 1281 trans. Tae-Hung Ha and Grafton K. Mintz (Seoul: Yonsei University Press, 1971).

Jang Yu (張維: 1587-1638), *Gaegokjip* (the collection of Gaegok's works: 谿谷集), n.d.

Jeong Do-Jeon (鄭道傳, 1342-1398), *Sambong jip* (the Collection of Sambong's Works: 三峯集), 1397.

Jeong Gu (鄭述, 1543-1620), *Hangang seonsaeng byeoljip* (The Extra Collections of Hangang's works: 寒岡先生別集), n.d.

Jeong Yak-Yong (丁若鏞, 1762-1836), *Dasansimunjip* (The Collection of Dasan's Poetic Works: 茶山詩文集), n.d.

- Jeong Yeo-Chang's (鄭汝昌, 1450-1504), *Ilujip* (the collection of *Ilju*'s works: 一蠹集), n.d.
- Kim Bu-Sik (金富軾, 1075-1151), *Samguksagi* (History of the Three Kingdoms: 三國史記), 1145.
- Kim Chang-Hyeop (金昌協, 1651-1708), *Nongamjip* (Collected Works of Kim Chang-Hyeop, 聳巖集), 1710.
- Kim Jong-Seo (金宗瑞, 1383-1523) *et al.*, *Goryeosa* (*History of Goryeo*, 高麗史), 1451.
- Kim Jong-Seo (金宗瑞, 1383-1523) *et al.*, *Goryeosa jeoryo* (The Condensed History of Goryeo: 高麗史節要), 1452.
- No Sa-Sin (盧思慎, 1427-1498), *Dongukyeojiseungram* (Augmented Survey of the Geography of Korea, 東國輿地勝覽), 1481.
- Song Sun (宋純, 1493-1583), *Gobong jip* (the Collection of *Gobong*'s works: 高峯集), 1614.
- Yi Deok-Mu (李德懋, 1741-1793), *Cheongjangwanjeonseo* (Complete Works of Yi Deok-Mu: 靑莊館全書), n.d.
- Yi Gyu-Bo (李奎報, 1168-1241), *Donggukisanggukjip* (Collected Works of Minister Yi of Goryeo), 1241.
- Yi Gyu-Gyeong (李圭景, 1788-1856), *Ojuyeonmunjangjeonsango* (Random Expatiations of Oju: 五洲衍文長箋散稿), c. 1850.
- Yi Ha-Gon (李夏坤: 1677-1724), *Dutacho* (An Ascetic's Drafts: 頭陀草), n.d.
- Yi Hwang (李滉, 1501-1570), *Toegye-jip* (the Collection of *Toegye*'s Works: 退溪集), 1598.
- Yi I (李珥, 1537-1584), *Yulgok jeonseo* (the Complete Collection of *Yulgok*: 栗谷全書), 1611.
- Yi Ik (李穡, 1681-1763), *Seonghosaseol* (Miscellaneous Explanations of Seongho: 星湖僊說), c. 1760.
- Yi Jung-Hwan (李重煥, 1690-1756), *Taekriji* (the Book for the Settlement Selection: 擇里志), 1751 trans. Ik-Seong Lee (Seoul: Eulyoo Press, 2002)
- Yun Wi (尹偉, 1725-1756), *Bogildoji* (A Record of Bogil-do Island: 甫吉島誌), 1748.
- Joseon wangjo sillok* (Annals of the Joseon Dynasty: 朝鮮王朝實錄), 1392-1863.

JAPANESE OFFICIAL DOCUMENTS

Agency for Cultural Affairs, *The Draft on Historical Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act* [announced in Japan on 13 February in 1919].

Agency for Cultural Affairs, *The Guideline for Historical Sites, Places of Scenic Beauty, and Natural Monuments Preservation Act* [decided on 31 January, 1920, revised on 12 December, 1929].

Japanese Government-General of Korea, *The Brochure of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments* (Seoul: GGK, 1937)

Japanese Government-General of Korea (GGK), 'The Purpose of the Declaration of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree' Japanese Governor-General Gazette no. 977, (11 August, 1933), pp. 1-2

Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 430 of the GGK. Japanese Governor-General Gazette no. 2290. (27 August 1934). pp. 1-4.

Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 69 of the GGK. Japanese Governor-General Gazette no. 2730. (21 February 1936). pp. 7-8.

Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 467 of the GGK. Japanese Governor-General Gazette no. 2888 (27 August 1936), p. 3.

Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 393 of the GGK. Japanese Governor-General Gazette. extra edition (3 May 1938), p. 12.

Japanese Government-General of Korea (GGK), 'The Designation according to the Article 1-2 of the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree', Notification no. 893 of the GGK. Japanese Governor-General Gazette no. 4612 (15 June 1942), pp. 13-14.

KOREAN ACTS

The Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然記念物保存令), [August 1933, the Joseon Government-General Regulation]

Act on the National Trust of Cultural Heritages and National Environment Assets [enacted on 24 March 2006, Regulation].

Cultural Property Protection Act [enforced on 10 January 1962] [enacted on 10 January 1962].

Cultural Property Protection Act [enforced on 27 July 2012] [Act No. 11228, amended on 26 January 2012].

Enforcement Decree of the CPPA [enforced on 1 January 2014] [Presidential Decree No. 25050, amended on 30 December 2013].

Enforcement Regulations of the CPPA [Ministry of Culture, Sports and Tourism Decree No. 163, amended on 31 December 2013]

Korean Constitution Court's Decision, 98 헌 바 67, on 29 June, 2000.

Landscape Act [enacted 7 February 2014] [Act No. 12013, amended on 6 August 2013].

Marine Environment Management Act [enforced on 22 July 2014] [Act No. 12300, amended on 21 January 2014].

Natural Environment Conservation Act [enforced on 23 September 2013] [Act No. 11671, amended on 22 March 2013].

Regulation for Cultural Property Committee [enforced 5 February 2011] [Presidential Decree No. 22594, amended on 31 December 2010].

Special Act on Improving Quality of Life in Agriculture, Forestry and Fishery and for Accelerating Development of Agricultural, Mountain and Fishing Villages, [enforced on 18 March 2014] [Act No. 12427, amended on 18 March 2014].

Special Act on the Preservation of Ancient Cities [enforced 17 July 2014] [Act No. 12248, amended on 14 January 2014];.

Special Act on the Preservation of Ancient Cities [enforced 17 July 2014] [Act No. 12248, amended on 14 January 2014].

KOREAN OFFICIAL GAZETTES

Republic of Korea, 'Tentative Designation of No. 1 Scenic Site', Notification no. 16 of Ministry of Culture and Education. Official Gazettes of Republic of Korea no. 1339 (7 June 1955), p. 1.

Republic of Korea, 'Designation of Scenic Site', Notification No. 1266 of Ministry of Culture and Education. Official Gazettes of Republic of Korea No. 5706 (23 November 1970), pp. 8-9.

Republic of Korea, 'Designation of Historic Sites', Notification No. 1998-60 of Ministry of Culture and Education. Official Gazettes of Republic of Korea No. 14089 (23 December 1998), pp. 16-17.

Republic of Korea, 'Designation of the State-designated Cultural Properties', Notification No. 2000 of the CHA. Official Gazettes of Republic of Korea No. 14454 (1 March 2000)

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2003-64 of the CHA. Official Gazettes of Republic of Korea No. 15534 (31 October 2003), pp. 38-42.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2004-53 of the CHA. Official Gazettes of Republic of Korea No. 15845, (7 December 2004), pp. 17-21.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2004-58 of the CHA. Official Gazettes of Republic of Korea No. 15865, (7 December 2004), pp. 18-22.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2005-51 of the CHA. Official Gazettes of Republic of Korea No. 16069. (23 August 2005), pp. 11-12.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2005-76 of the CHA. Official Gazettes of Republic of Korea No. 16117, (1 November 2005), pp. 205-206.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2007-115 of the CHA. Official Gazettes of Republic of Korea No. 16645, (7 December 2007), pp. 100-107.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2007-118 of the CHA. Official Gazettes of Republic of Korea No. 16651, (17 December 2007), pp. 419-456.

Republic of Korea, 'Designation of the State-designated Scenic Sites and Notification of Permission Standards for Alteration of Current State around Cultural Properties', Notification No. 2008-113 of the CHA. Official Gazettes of Republic of Korea No. 16831, (9 September 2008), pp. 30-35.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2008-177 of the CHA. Official Gazettes of Republic of Korea No. 16906, (26 December 2008), pp. 331-336.

Republic of Korea, 'Designation of the State-designated Scenic Sites and the Cancellation of Historic and Scenic Sites', Notification No. 2009-107 of the CHA. Official Gazettes of Republic of Korea No. 17149 (9 December 2009), p. 320.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2010-5 of the CHA. Official Gazettes of Republic of Korea No. 17190, (5 February 2010), pp. 197-198.

Republic of Korea, 'Designation and Name Change of the State-designated Scenic Sites', Notification No. 2007-287 of the CHA. Official Gazettes of Republic of Korea No. 16628 (14 November 2011), pp. 282-301.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2012-11 of the CHA. Official Gazettes of Republic of Korea No. 17695, (8 February 2012), pp. 96-99.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2012-136 of the CHA. Official Gazettes of Republic of Korea No. 17895, (23 November 2012), pp. 253-254.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2013-26 of the CHA. Official Gazettes of Republic of Korea No. 17968, (11 March 2013), pp. 16-26.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2013-28 of the CHA. Official Gazettes of Republic of Korea No. 17976, (21 March 2013), pp. 45-49.

Republic of Korea, 'Minor Alteration of Current State around the State-designated Cultural Property', Notification No. 2013-62 of the CHA. Official Gazettes of Republic of Korea No. 18047, (28 June 2013), p. 618.

Republic of Korea, 'Designation of the State-designated Scenic Sites', Notification No. 2031-100 of the CHA. Official Gazettes of Republic of Korea No. 18134, (6 November 2013), pp. 56-58.

Secondary Sources

Agnew, Neville, and Martha Demas, eds., *Principles for the Conservation of Heritage Sites in China* (Los Angeles: The Getty Conservation Institute, 2004).

Ahmad, Yahaya, 'The Scope and Definitions of Heritage: From Tangible to Intangible', *International Journal of Heritage Studies*, 12/3 (2006), pp. 292-300.

Ahn, Dae-Hoe, 'The Housing Culture in the 18 and 19th Century and the Imaginary Garden (18·9 세 기의 주거 문화와 상상의 정원)', *Journal of Chin Tan Society*, 97 (2004), pp. 111-138.

Ahn, Gye-Bog, 'A Study of Prototypes of Dae through the Analysis of County-Wide Maps (읍지도 분석을 통한 '대'의 원형에 관한 연구)', *Research Bulletin of Catholic University of Taegu-Hyosung*, 57/2 (1998), pp. 207-217. [In Korean with an English Abstract]

Ahn, Gye-Bog, 'Korean Pavilions', in *Traditional Landscape Architecture of Korea*, ed. by The Korean Organization Committee for 92 IFLA (Seoul: Landscape Architecture Press, 1992), pp. 143-172. [In English & Korean]

Ahn, Gye-Bog, 'Nu · Jung · Dae (樓 · 亭 · 臺), Gardens for Pungryu (풍류의 정원, 樓 · 亭 · 臺)', *Journal of Korean Institute of Traditional Landscape Architecture*, 23/1 (2005), pp. 150-157. [In Korean]

Ahn, Gye-Bog, 'Nu · Jung · Dae (樓 · 亭 · 臺), the Base of Landscape-Strolling Garden (산수유람정원의 거점, 樓 · 亭 · 臺)', *Journal of Korean Institute of Traditional Landscape Architecture*, 22/4 (2004), pp. 93-102. [In Korean with an English Abstract]

Ahn, Gye-Bog, 'The Research on the Reinterpretation of the Records About Anapji, from Samguksaki ('穿池造山 種花草 養珍禽奇獸'의 재해석에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 25/4 (2007), pp. 131-142. [In Korean with an English Abstract].

Ahn, Gye-Bog, and Sung-Mi Han, 'Nu · Jung · Dae (樓 · 亭 · 臺), the Stronghold of Shanshui (Mountain-Water) Culture: Reading the Sense of Landscape and Aspects of Its Enjoyment in Shanshui (산수문화의 거점 樓 · 亭 · 臺)', *Journal of Korean Institute of Traditional Landscape Architecture*, 6 (2008), pp. 22-34. [In English with a Korean Abstract]

Ahn, Hwi-Joon, 'Joseon Prince's Dream Journey to Peach Orchard Paradise', *Koreana*, 25/1 (2011), pp. 64-67.

Ahn, Seung-Hong, 'Designation and Investigation of Scenic Sites (명승의 지정 및 조사)', in *Interdisciplinary Research on Scenic Site (명승 학제간 연구)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 80-97.

Ahn, Seung-Hong, Youn-Soon Hong, and Hak-Beom Kim, 'Rearrangement of the Designated Area and Modification of Features of Buryeongsa Valley as a Scenic Site (불영사계곡의 명승 지정구역 조정 및 현상변경 방안 연구)', *Journal of the Korean Institute of Landscape Architecture*, 37/6 (2010), pp. 48-56. [In Korean with an English Abstract]

Aitchison, John, 'Cultural Landscape in Europe: A Geographical Perspective', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. by Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 272-288

Aldred, Oscar, and Graham Fairclough, *Historic Landscape Characterisation - Taking Stock of the Method* (London: English Heritage, 2003)

Antrop, Marc, 'From Landscape Research to Landscape Planning: Aspects of Integration, Education and Application', in *From Holistic Landscape Synthesis to Transdisciplinary Landscape Management*, ed. by Bärbel Tress, et al. (the Netherlands: Springer, 2005), pp. 27-50.

Antrop, Marc, 'The Concept of Traditional Landscapes as a Base for Landscape Evaluation and Planning. The Example of Flanders Region', *Landscape and Urban Planning*, 38/1-2 (1997), pp. 105-117.

Antrop, Marc, 'Why Landscapes of the Past Are Important for the Future', *Landscape and Urban Planning*, 70/1-2 (2005), pp. 21-34.

Aplin, Graeme, 'World Heritage Cultural Landscapes', *International Journal of Heritage Studies*, 13/6 (2007), pp. 427-446.

Araoz, Gustavo, 'Protecting Heritage Places under the New Heritage Paradigm and Defining Its Tolerance for Change', *ICOMOS E-News*, 51 (2009)

Arntzen, Sven, and Emily Brady, 'Environmental Philosophy and Cultural Landscape', in *Humans in the Land - the Ethics and Aesthetics of the Cultural Landscape-*, ed. by Sven Arntzen and Emily Brady (Oslo: Unipub, 2008).

Australia ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (Burra: Australia ICOMOS, 1999); from: http://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf

Australia ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (Burra: Australia ICOMOS, 2013); from: <http://australia.icomos.org/publications/charters/>

Avrami, Erica, Randall Mason, and Marta de la Torre, eds., *Values and Heritage Conservation* (Los Angeles: The Getty Conservation Institute, 2000).

Bemelmans-Videc, Marie-Louise, Ray C. Rist, and Evert Oskar Vedung, eds., *Carrots, Sticks, and Sermons: Policy Instruments and Their Evaluation: Policy Instruments & Their Evaluation* (New Jersey: Transaction Publishers, 1998)

Beresford, Michael, 'Editorial', *Parks*, 13/2 Category V (2003), pp. 1-2.

Beresford, Michael, and Adrian Phillips, 'Protected Landscapes: A Conservation Model for the 21st Century', *The George Wright Forum*, 17/1 (2000), pp. 15-26.

Birch, Cyril, ed., *Anthology of Chinese Literature, Volume I: From Early Times to the Fourteenth Century* (New York: Grove Press, 1965).

Birnbaum, Charles A., *NPS-36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*, (Washington: U.S. National Park Service, 1994).

Brown, Jessica, Nora Mitchell, and Michael Beresford, eds., *The Protected Landscape Approach: Linking Nature, Culture and Community* (Gland; Cambridge: IUCN, 2005).

Brunetta, Grazia, and Angioletta Voghera, 'Evaluating Landscape for Shared Values: Tools, Principles, and Methods', *Landscape Research*, 33/1 (2008), pp. 71-87.

Bureau of Cultural Property Organisation, *The Catalog of North Korean Cultural Properties* (북한문화재도록), Cultural Property Protection Society, 1995). [In Korean]

Carter, R. W., and R. Bramley, 'Defining Heritage Values and Significance for Improved Resource Management: An Application to Australian Tourism', *International Journal of Heritage Studies*, 8/3 (2002), pp. 175 - 199.

Casey, Edward S., *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987).

Chang, Chin-Sung, 'The Representation of *Yangban* Leisure Activities in Late Joseon Genre Painting (조선 후기 士人風俗畫와 餘暇文化)', *Art History Forum*, 24 (2007), pp. 261-291. [In Korean with an English Abstract]

Chang, Kyung-Sup, 'Compressed Modernity and Its Discontents: South Korean Society in Transition', *Economy and Society*, 28/1 (1999), pp. 30-55.

Chang, Mark, 'A Review on the Results of Heritage Preservation in Hoi An since the Introduction of Hoi An Protocols', in *World Heritage Forum Korea 2011* (Hapcheon: ICOMOS-Korea, 2011), pp. 47-52.

Chape, Stuart, Mark Spalding, and Martin Jenkins, eds., *The World's Protected Areas: Status, Values and Prospects in the 21st Century* (London: University of California Press, 2008).

Chen, Xiangqiao, and Jianguo Wu, 'Sustainable Landscape Architecture: Implications of the Chinese Philosophy of "Unity of Man with Nature" and Beyond', *Landscape Ecology*, 24/8 (2009), pp. 1015-1026.

Choi, Chang-Jo, *Feng-Shui: Philosophy of Korea (한국의 풍수사상)* (Seoul: Mineumsa, 1984).

Choi, Chang-Jo, *Land Logic and Human Logic (땅의 논리, 인간의 논리)* (Seoul: Mineumsa, 1992). [In Korean]

Choi, Chang-Jo, 'The Characteristic of Korean Native Feng-Shui (한국 자생풍수의 특성)', in *Korean Feng-Shui Culture (한국의 풍수문화)*, ed. International Cultural Foundation (Seoul: Pagijong Press, 2002), pp. 34-66. [In Korean]

Choi, Gwang-Sik, *Nations and Rites in Ancient Korea (고대한국의 국가와 제사)* (Seoul: Hangilsa, 1994). [In Korean]

Choi, Hyung-Seok, 'The Criteria Improvement on the Designation of Historic Cultural Environment Conservation Area and the Current Conditions Alteration in Non-Urbanized Area: A Special Emphasis on Chosun Royal Tombs in Gyeonggi (비시가화지역 역사문화환경 보존지역의 설정 기준 및 현상변경기준의 개선 방안)', *Journal of Korean Society of Rural Planning*, 19/3 (2013), pp. 117-129. [In Korean with an English Abstract]

Choi, Jae-Seok, *A Study on the Ancient Korean Society (한국 고대사회사 연구)* (Seoul: Iljisa, 1987). [In Korean]

Choi, Jeung-Muk, 'A Study of Zhuxi's Ren-Shuo (朱子の 仁說에 대한 검토)', *Studies in Philosophy East-West*, 21 (2001), pp. 85-101.

Choi, Jong-Hee, 'Conservation and Management of Scenic Sites (명승의 보존 및 관리)', in *Interdisciplinary Research on Scenic Site (명승 학제간 연구)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 38-77.

Choi, Jong-Hyun, 'The Korean Traditional Landscape Painting as a Landscape Garden (원림건축 형식으로서의 한국전통산수화 고찰)', *Journal of Korean Institute of Traditional Landscape Architecture*, 25/4 (2007), pp. 13-36. [In Korean with an English Abstract]

- Choi, Key-Soo, 'Discussion on Overlapping Designation of Scenic Sites and Other Cultural Properties (명승과 타 문화재 중복지정에 대한 논의)', in *International Symposium on the Present and Future of the Scenic Sites (명승의 현황과 전망)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 402-427.
- Choi, Key-Soo, 'Structural Analysis of Traditional Landscapes Rtraditional Gok and Gyeong (곡과 경에 나타난 한국전통경관 구조의 해석에 관한 연구)' (unpublished doctoral thesis, Hanyang University, 1989). [In Korean with an English Abstract]
- Choi, Seok-Gi, 'Humanistic Meaning of Traditional Scenic Sites (전통 명승의 인문학적 의미)', *Cultural Research of Gyeongnam*, 29 (2008), pp. 187-232. [In Korean]
- Choi, Wan-Su, *Korean True-View Landscape: Painting by Chong Son (1676-1759)*. trans. Young-Sook Pak and Roderick Whitfield (London: Saffron, 2005).
- Choi, Won-Suk, 'Fengshui Landscape and World Heritage's Value on the Yoonsondo's Garden in Bogildo (보길도 윤선도 원림의 풍수경관과 세계유산적 가치)', *The Journal of Namdo Area Studies*, 22 (2012), pp. 245-273. [In Korean with an English Abstract]
- Choi, Yeong-Kook, 'Baekdudaegan, the Central Axis of the Korean Peninsular: The Path toward Management Strategies Regarding to Its Concepts', in *Ecological Issues in a Changing World: Status, Response and Strategy*, ed. by Sun-Kee Hong, et al. (Dordrecht: Kluwer Academic Publishers, 2004), pp. 355-383.
- Choi, Yun-Jung, 'A Study of Cultural Properties Protection enacted in 1962 (1962년 제정 문화재보호법 연구)' (unpublished master thesis, Sungshin Women's University, 2007). [In Korean with an English Abstract]
- Chung, Jae-Hoon, *Buyongdong Wonrim on Bogildo Island (보길도 부용동 원림)* (Paju: Youlhwadang, 1990). [In Korean]
- Chung, Jae-Hoon, 'On the Anap-Ji, the Pond of Silla Palace (신라 궁원지인 안압지에 대하여)', *Journal of the Korean Institute of Landscape Architecture*, 3/2 (1975), pp. 21-28. [In Korean with an English Abstract]
- Chung, Jae-Hoon, *Traditional Landscape Architecture of Korea (한국 전통 조경)* (Paju: Landscape Architecture Korea, 2005). [In Korean]
- Cimino, Stephanie Laura, 'Managing Change: Integrating Cultural Landscape Values and Industrial Heritage Preservation' (unpublished Master's thesis, the University of Oregon, 2009).
- Clark, Jo, John Darlington, and Graham Fairclough, *Using Historic Landscape Characterisation* (London: English Heritage, 2004).

Clark, Kate, 'Capturing the Public Value of Heritage', in *the London Conference*, (London: English Heritage, 2006).

Clark, Kate, *Informed Conservation: Understanding Historic Buildings and Their Landscapes for Conservation* (London, UK: English Heritage, 2001).

Clark, Kate, ed. *Conservation Plan in Action: Proceedings of the Oxford Conference* (London: English Heritage, 1999).

Claval, Paul, 'Changing Conceptions of Heritage and Landscape', in *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape*, ed. by Niamh Moore and Yvonne Whelan (Aldershot: Ashgate, 2007), pp. 85-93.

Collins, Joanna, Gillian Thomas, Rebecca Willis, and James Wilsdon, 'Carrots, Sticks and Sermons: Influencing Public Behaviour for Environmental Goals', (London: Demos/Green Alliance, 2003).

Conzen, Michael P., *The Making of the American Landscape* (New York: Routledge, 1994).

Cook, Robert E., 'Is Landscape Preservation an Oxymoron?', *The George Wright Forum*, 13/1 (1996), pp. 42-53.

Cosgrove, Denis E., 'Landscape: Ecology and Semiosis', in *Landscape Interfaces: Cultural Heritage in Changing Landscapes*, ed. by Hannes Palang and Gary Fry (Dordrecht: Kluwer, 2003), pp. 15-20.

Cosgrove, Denis E., *Social Formation and Symbolic Landscape* (London: Croom Helm, 1984).

Cosgrove, Denis E., and Peter Jackson, 'New Directions in Cultural Geography', *Area*, 19/2 (1987), pp. 95-101.

Council of Europe, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)*, (Faro: Council of Europe, 2005a).

Council of Europe, *Explanatory Report on the European Landscape Convention*, (Strasbourg: Council of Europe, 2000a).

Council of Europe, *Explanatory Report to the Framework Convention of the Council of Europe on the Value of Cultural Heritage for Society* (Faro: Council of Europe, 2005b).

Council of Europe, *The European Landscape Convention* (Florence: Council of Europe, 2000b).

Covell, Jon Carter, *Korea's Cultural Roots* (Seoul: Hollym, 1981).

Craig, Edward, *Routledge Encyclopedia of Philosophy*. Vol. 7 (London: Routledge, 1998).

Creswell, Tim, 'Landscape and the Obliteration of Practice', in *Handbook of Cultural Geography*, ed. by Kay Anderson, et al. (London: Sage, 2003), pp. 269-281.

Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Gangwon Province* (명승 우수자원 지정 정밀조사: 강원 지역) (Daejeon: Cultural Heritage Administration, 2007a). [In Korean]

Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: South and North Chungcheong Provinces, and Daejeon* (명승 우수자원 지정 정밀조사: 충남, 충북 대전 지역) (Daejeon: Cultural Heritage Administration, 2007b). [In Korean]

Cultural Heritage Administration, *A Investigation Report on Dongcheon Gugok of a Traditional Scenic Site* (전통명승 동천구곡 조사보고서) (Daejeon: Cultural Heritage Administration, 2007c). [In Korean]

Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Gwangju, South and North Provinces* (명승 우수자원 지정 정밀조사: 광주, 전남, 전북 지역) (Daejeon: Cultural Heritage Administration, 2008a). [In Korean]

Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: South and North Gyeongsang Provinces Province* (명승 우수자원 지정 정밀조사: 경상남북도 지역) (Daejeon: Cultural Heritage Administration, 2009). [In Korean]

Cultural Heritage Administration, *A Detailed Survey for Designating Outstanding Scenic Site Resources: Seoul, Incheon, Gyeonggi Province and Jeju Province* (명승 우수자원 지정 정밀조사: 서울, 인천, 경기, 제주 지역) (Daejeon: Cultural Heritage Administration, 2010). [In Korean]

Cultural Heritage Administration, *A Handbook for Managers of Natural Heritage* (자연유산 업무편람) (Daejeon: Cultural Heritage Administration, 2012). [In Korean]

Cultural Heritage Administration, *A Safeguarding System for Cultural Heritage in Korea: Focused on the Activities of Restoration, Transmission and Protection of Designated Cultural Properties* (한국의 문화재보호제도: 문화재수리·전수교육·보호활동) (Seoul: Ministry of Strategy and Finance, 2012a). [In English & Korean]

Cultural Heritage Administration, *A Study for Re-Classifying Historic and Scenic Sites as Designation Type of Cultural Properties* (사적 및 명승: 문화재 지정종별 재분류 조사연구) (Daejeon: Cultural Heritage Administration, 2008). [In Korean]

Cultural Heritage Administration, *A Study for Re-Classifying Wonji as Designation Type of Cultural Properties* (원지' 문화재 지정종별 재분류 조사연구 보고서) (Daejeon: Cultural Heritage Administration, 2006). [In Korean]

Cultural Heritage Administration, *A Study on Improving the Influence Investigation Area of Cultural Properties* (문화재 주변 영향검토구역 개선연구) (Daejeon: Cultural Heritage Administration, 2008a). [In Korean]

Cultural Heritage Administration, *Academic Investigation for Designation as Scenic Sites (명승지정 학술 조사 연구)* (Daejeon: Cultural Heritage Administration, 2002). [In Korean]

Cultural Heritage Administration, *Academic Investigation for Designation as Scenic Sites (명승지정 학술 조사 연구)* (Daejeon: Cultural Heritage Administration, 2003). [In Korean]

Cultural Heritage Administration, *Academic Investigation for Designation as Scenic Sites (명승지정 학술 조사 연구)* (Daejeon: Cultural Heritage Administration, 2004a). [In Korean]

Cultural Heritage Administration, *Academic Investigation for Designation as Scenic Sites (명승지정 학술 조사 연구)* (Daejeon: Cultural Heritage Administration, 2005). [In Korean]

Cultural Heritage Administration, 'Budget', (Daejeon: Cultural Heritage Administration, 2014); from http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1027&mn=NS_05_02_06

Cultural Heritage Administration, *Cultural Heritage Administration* (Daejeon: Cultural Heritage Administration, 2011).

Cultural Heritage Administration, *Cultural Heritage Charter (문화유산헌장)*, released on 8 December 1997; from: http://english.cha.go.kr/english/about_new/charter.jsp?mc=EN_02_04

Cultural Heritage Administration, *Cultural Heritage 2011: Medium- and Long-Term Vision for Heritage Policies (문화유산2011: 문화재 정책 중장기 비전)* (Daejeon: Cultural Heritage Administration, 2007). [In Korean]

Cultural Heritage Administration, Guidelines for Preparing Permission Standards for Alteration of Current State, [amended on 11 March 2014, CHA instruction No. 316]; from http://www.cha.go.kr/cop/bbs/selectBoardArticle.do?ntfId=16718&bbsId=BBSMSTR_1014&mn=NS_03_03_04

Cultural Heritage Administration, 'Guidelines for the Suitability Review in the Protection Zone', Article 3 (examination objects) [enacted on 5 February 2011, CHA instruction No. 222].

Cultural Heritage Administration, *National Survey Results of the Enjoyment and Management of Cultural Heritage (문화유산 향유 및 관리 실태조사 결과)* (Daejeon: Cultural Heritage Administration, 2010). [In Korean]

Cultural Heritage Administration, *Report of Resources Investigation Research of Maulsup Heritage in Gangwon-Do, Gyeongsanbuk-Do and Gyeongsangnam-Do (마을숲 문화재 자원조사 연구 보고서)*, (Daejeon: Cultural Heritage Administration, 2003). [In Korean]

Cultural Heritage Administration, *Survey and Improvement Study of Scenic Sites and Natural Monuments (명승·천연보호구역 실태조사 및 개선방안)* (Daejeon: Cultural Heritage Administration, 2011a).

Cultural Heritage Administration, *Survey Report for Scenic Site Resources (평승자원 조사 보고서)* (Daejeon: Cultural Heritage Administration, 2001). [In Korean]

Cultural Heritage Administration, *The Five-Year Plan for Conservation, Management and Utilisation of Cultural Heritage (문화재 보존·관리·활용 5개년 기본계획)* (Daejeon: Cultural Heritage Administration, 2012b). [In Korean]

Cultural Heritage Administration, *The General Plan for Conservation, Management and Utilisation of Cultural Heritage (문화재 보존관리 및 활용에 관한 기본계획)* (Daejeon: Cultural Heritage Administration, 2002). [In Korean]

Cultural Heritage Administration, *The Handbook for the Task of Cultural Heritage Alteration (문화재 현상변경 업무편람)* (Daejeon: Cultural Heritage Administration, 2009). [In Korean]

Cultural Heritage Administration, *The White Paper of Natural Monuments (천연기념물 백서)* (Daejeon: Cultural Heritage Administration, 2003). [In Korean]

Cultural Heritage Administration, *1997 Designation Report on Natural Monuments and Scenic Sites (1997년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 1997). [In Korean]

Cultural Heritage Administration, *2000 Designation Report on Natural Monuments and Scenic Sites (2000년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2001). [In Korean]

Cultural Heritage Administration, *2003-2004 Designation Report on Natural Monuments and Scenic Sites (2003-2004년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2004b). [In Korean]

Cultural Heritage Administration, *2005 Designation Report on Natural Monuments and Scenic Sites (2005년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2006). [In Korean]

Cultural Heritage Administration, *2006-2007 Designation Report on Natural Monuments and Scenic Sites (2006-2007년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2007). [In Korean]

Cultural Heritage Administration, *2008 Designation Report on Natural Monuments and Scenic Sites (2008년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2008b). [In Korean]

Cultural Heritage Administration, *2009-2010 Designation Report on Natural Monuments and Scenic Sites (2009-2010년 천연기념물·평승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2011). [In Korean]

Cultural Heritage Administration, *2011 Designation Report on Natural Monuments and Scenic Sites (2011 년 천연기념물·명승 국가지정 문화재 지정보고서)*, (Daejeon: Cultural Heritage Administration, 2012). [In Korean]

Cultural Heritage Administration, '5 Items of Garden Heritage are Re-classified from Historic Sites to Scenic Sites (정원문화재 5 개소, 사적에서 명승으로 탈바꿈)', (Daejeon: Cultural Heritage Administration, 2007); from http://www.cha.go.kr/newsBbz/selectNewsBbzView.do;jsessionid=o5ckfxeRjiTZ1Wy0Uik1fPxFTZiJLJqKuaAOpm6fefknoqaSozWeyzzv4O88yLk?newsItemId=155255075§ionId=b_sec_1&pageIndex=298&pageUnit=10&strWhere=&strValue=&sdate=&edate=&category=&mn=NS_01_10 [In Korean]

Cultural Heritage Administration, *50 Year History of the Cultural Heritage Administration: The Volum of History (문화재청 50 년사: 본사편)* (Daejeon: Cultural Heritage Administration, 2011). [In Korean]

Cultural Heritage Administration, *50 Year History of the Cultural Heritage Administration: The Volum of Appendix (문화재청 50 년사: 자료편)* (Daejeon: Cultural Heritage Administration, 2011). [In Korean]

Cultural Property Committee, 'the Meeting Record of the 2n Natural Monument Subcommittee in 2010', (Daejeon: Cultural Heritage Administration, 2010), pp. 52-52; from http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

Cultural Property Committee, 'the Meeting Record of the 8th Natural Monument Subcommittee in 2010', (Daejeon: Cultural Heritage Administration, 2010), pp. 8-21; from http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04.

Cultural Property Committee, 'the Meeting Record of the 12th Natural Monument Subcommittee in 2012', (Daejeon: Cultural Heritage Administration, 2012), p. 13; from http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04

Daniels, Stephen, and Denis E. Cosgrove, 'Introduction: Iconography and Landscape', in *The Iconography of Landscape*, ed. by Denis E. Cosgrove and Stephen Daniels (Cambridge: Cambridge University Press, 1988), pp. 1-10.

Déjeant-Pons, Maguelonne, 'The European Landscape Convention', *Landscape Research*, 31/4 (2006), pp. 363-384.

De la Torre, Marta, ed., *Assessing the Values of Cultural Heritage* (Los Angeles: The Getty Conservation Institute, 2002).

De la Torre, Marta, ed., *Heritage Values in Site Management: Four Case Studies* (Los Angeles: The Getty Conservation Institute, 2005).

De la Torre, Marta, Margaret G.H. Mac Lean, and David Myers, *Chaco Culture National Historical Park: A Case Study* (Los Angeles: The Getty Conservation Institute, 2003).

Do, Gwang-Sun, 'Palgwanhoe and Pungryudo (팔관회와 풍류도)', *Journal of Korean Studies*, 21/2 (1995), pp. 139-161. [In Korean]

Do, Gwang-Sun, *The Idea of Immortality and Daoism (선선사상과 도교)* (Seoul: Bumwoosa, 1994). [In Korean]

Do, Jung-Pil, *The Introduction to Cultural Heritage Policy (문화재 정책개론)* (Seoul: Minsokwon, 2009). [In Korean]

Dommelen, Peter v., 'Exploring Everyday Places and Cosmologies', in *Archaeologies of Landscape: Contemporary Perspectives*, ed. by Wendy Ashmore and A. Bernard Knapp (Oxford: Blackwell Publishers, 1999), pp. 277-285.

Donga Ilbo, 'Conflicts Caused by the Scenic Site Designation of Gageodo Island, the Treasure House of Natural Resources', (13 April 2004); from <http://news.donga.com/3/7003/20040413/8050632/1>

Donga Ilbo, 'The management of the ancient sites and natural monuments of Korea will be conducted by the nation from today', (11 August 1933); from Naver News Library (<http://newslibrary.naver.com/>).

Droste, Bernd v., Harald Plachter, and Mechtild Rössler, eds., *Cultural Landscapes of Universal Value: Components of a Global Strategy* (New York: UNESCO, 1995).

Dudley, Nigel, ed., *Guidelines for Applying Protected Area Management Categories* (Gland: IUCN, 2008).

Duncan, James, *The City as Text: The Politics of Landscape Interpretation in the Kandyan Kingdom* (Cambridge: Cambridge University Press, 1990).

Duncan, James, and Nancy Duncan, '(Re)Reading the Landscape', *Environment & Planning D: Society and Space*, 6/2 (1988), pp. 117-126

Egoz, Shelley, 'Landscape as a Driver for Well-Being: The Elc in the Globalist Arena', *Landscape Research*, 36/4 (2011), pp. 509-534.

Emerick, Keith, 'Use, Value and Significance in Heritage Management', in *Destruction and Conservation of Cultural Property*, ed. by Robert Layton, et al. (London: Routledge, 2001), pp. 276-285.

English, Anthony J., and Ellen Lee, 'Managing the Intangible', in *The Full Value of Parks: From Economics to the Intangible*, ed. by Deavid Harmon and Allen D. Putney (Oxford: Rowman & Littlefield Publishers, 2003), pp. 43-55.

English, Anthony J., and Ellen Lee, 'Managing the Intangible', *The George Wright Forum*, 21/2 (2004), pp. 23-33.

English Heritage, *Conservation Principles Policies and Guidance for Sustainable Management of the Historic Environment* (London: English Heritage, 2008).

English Heritage, *Sustaining the Historic Environment: New Perspectives on the Future* (London: English Heritage, 1997).

Fairclough, Graham, 'The Cultural Context of Sustainability: Heritage and Living', in *Heritage and Beyond*, ed. by Daniel Therond and Anna Trigona (Paris: Council of Europe, 2009), pp. 125-127.

Fairclough, Graham, and Paul Chadwick, eds., *Yesterday's World, Tomorrow's Landscape: The English Heritage Historic Landscape Project 1992-94* (London: English Heritage, 1999).

Farina, Almo, 'The Cultural Landscape as a Model for the Integration of Ecology and Economics', *BioScience*, 50/4 (2000), pp. 313-320.

Ford, Jesse, and Dennis Martinez 'Traditional Ecological Knowledge, Ecosystem Science, and Environmental Management', *Ecological Applications*, 10/5 (2000), pp. 1249-1250.

Fowler, Peter J., *World Heritage Cultural Landscapes 1992-2002*. ed. by UNESCO World Heritage Centre. Vol. 6, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2003).

Gao, Lei, 'Breaking and Repairing: Conflicting Values in the Historic Gardens of China' (unpublished doctoral thesis, The University of Sheffield, 2010).

Gelezeau, Valerie, *Séoul: Ville Géante, Cités Radieuses (아파트 공화국)*. trans. KIL Haiyon (Seoul: Humanitas, 2007). [In Korean]

Gibson, Lisanne, 'Cultural Landscapes and Identity', in *Valuing Historic Environments*, ed. by Lisanne Gibson and John Pendlebury (Farnham: Ashgate, 2009), pp. 67-92.

Gibson, Lisanne, and John Pendlebury, 'Introduction: Valuing Historic Environments', in *Valuing Historic Environments*, ed. by Lisanne Gibson and John Pendlebury (Farnham: Ashgate, 2009), pp. 1-16.

Gil, Jun-Gyu, 'The Concept of Cultural Property and Its Requisites (문화재의 개념과 그 구성요건)', *Public Law Review*, 30/1 (2001), pp. 287-303. [In Korean]

Go, Mi-Suk, *The Critical Biography of Yun Seon-Do 윤선도 평전* (Seoul: Hanibook, 2012). [In Korean]

Go, Yeon-Hee, *Shan-Shui Painting in the Joseon Dynasty (조선시대 산수화)* (Paju: Dolbegae, 2007). [In Korean]

Grazuleviciute-Vileniske, Indre, and Irina Matijosaitiene, 'Cultural Heritage of Roads and Road Landscapes: Classification and Insights on Valuation', *Landscape Research*, 35/4 (2010), pp. 391-413.

Groening, Gert, 'The "Landscape Must Become the Law"—or Should It?', *Landscape Research*, 32/5 (2007), pp. 595-612.

Guh, Ja-Ock, 'Up-to-Date Significance of Korean Conventional Agriculture (한국 전통농업의 현대적 의의)', *Study of Agricultural History*, 8/3 (2009), pp. 157-207. [In Korean with an English Abstract]

Gyosu Sinmun, 'Now is the time to change the structure of the Cultural Property Committee', (2 August 2011); from <http://www.kyosu.net/news/articleView.html?idxno=23534> [In Korean]

Haber, Wolfgang, 'Concept, Origin and Meaning of "Landscape"', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. by Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 38-41.

Hall, David L., 'On Seeking a Change of Environment: A Quasi-Taoist Proposal', *Philosophy East and West*, 37/2 (1987), pp. 160-171.

Han, Feng, 'The Chinese View of Nature: Tourism in China's Scenic and Historic Interest Areas' (unpublished doctoral thesis, Queensland University of Technology, 2006).

Han, Hee-Yeon, 'Territory of the Sages: Neo-Confucian Discourse of Wuyi Nine Bends Jingjie' (unpublished doctoral thesis, University of Toronto, 2011).

Han, Ke-Tsung, 'Traditional Chinese Site Selection-Feng Shui: An Evolutionary/Ecological Perspective', *Journal of Cultural Geography*, 19/1 (2001), pp. 75-96.

Han, Pil-Won, 'Environmentally Friendly Character of Korean Traditional Village (한국 전통 마을의 환경 친화성)', in *Korean Traditional Ecology (한국의 전통생태학)*, ed. by Do-Won Lee (Seoul: Science books, 2006), pp. 548-569.

Han, Sang-Woo, 'Cultural Heritage Management in South Korea' (unpublished doctoral thesis, University of Minnesota, 2001).

Harmon, David, 'Intangible Values of Protected Areas: What Are They? Why Do They Matter?', *The George Wright Forum*, 21/2 (2004), pp. 9-22.

Heo, Kyun, *Gardens of Korea: Harmony with Intellect and Nature*. trans. Donald L. Baker (London: Saffron, 2005).

Heo, Kyun, *Our Old Paintings Encoded by Meanings (뜻으로 풀어본 우리의 옛 그림)* (Seoul: Korean Textbooks, 1999). [In Korean]

Hirasawa, Tsuyoshi, 'Protection and Conservation of Scenic Sites and Landscapes as Cultural Heritage in Japan, Especially It's History and Protection of Places of Scenic Sites (Meisyoh) (일본의 문화유산인 풍치경관의 보호와 보전)', in *International Symposium on the Present and Future of the Scenic Sites*

(명승의 현황과 전망), ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 72-268. [In English, Japanese & Korean].

Hönes, Ernst-Rainer, 'Historische Park- und Gartenanlagen zwischen Kunstfreiheit und Umweltschutz', *DÖ V* (1998), pp. 491-501. [In German]

Hong, Sun-Kee, and Jae-Eun Kim, 'Traditional Forests in Villages Linking Humans and Natural Landscapes', in *Landscape Ecology in Asian Cultures*, ed. Sun-Kee Hong, et al. (Tokyo: Springer, 2011), pp. 83-98.

Hong, Sun-Kee, In-Ju Song, and Jianguo Wu, 'Fengshui Theory in Urban Landscape Planning', *Urban Ecosystems*, 10/3 (2007), pp. 221-237.

Hong, Sun-Pyo, 'Dream Journey to the Peach Blossom Land: Reappearance of Paradise and Establishment of Classical Landscape Paintings (몽유도원도의 창작세계)', *Art History Forum*, 31 (2010), pp. 29-54. [In Korean with an English Abstract]

Howard, Peter J., *An Introduction to Landscape* (Surrey: Ashgate, 2011).

Humboldt, Alexander v., *Personal Narrative of Travels to the Equinoctial Regions of the New Continent*. trans. Helen Maria Williams. Vol. 4 (London: Longman, Hurst, Rees, Orme, and Brown, 1814).

Hwang, Kee-Won, *Interpreting Landscape (경관의 해석)* (Seoul: Seoul National University Press, 2011). [In Korean]

ialeUK, 'Key Concepts in Landscape Ecology', in *the 1998 European Congress of the International Association for Landscape Ecology (IALE)*, (Myerscough College: ialeUK, 1998).

ICOMOS, *Charter on the Built Vernacular Heritage* (Mexico: ICOMOS, 1999).

ICOMOS, *The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites* (Venice: ICOMOS, 1964).

ICOMOS, *The Florence Charter: Historic Gardens and Landscapes* (Florence: ICOMOS, 1982).

ICOMOS, *Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas* (Xi'an: ICOMOS, 2005), Article 1.

ICOMOS-UK, *Implementing the European Landscape Convention: Outcomes of an ICOMOS-UK & IUCN UK Invited Workshop 28th February 2006* (London: ICOMOS-UK, 2006).

Im, Je-He, 'Korean Tradition of the Mountain Worship and the Transmission of the Mountain Spirit Worship (한국인의 산 숭배 전통과 산신신앙의 전승)', in *Mountains and Korean Culture (산과 우리 문화)*, ed. Jong-Seong Kim (Seoul: Sumun Press, 2002). [In Korean]

Inaba, Nobuko, 'Cultural Landscapes in Japan: A Century of Concept Development and Management Challenges', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 109-129.

ISCCL, *Tokyo Statutes* (Tokyo: ISCCL, 1970).

IUCN, *IUCN Evaluation of World Heritage Nomination: Guidelines for Reviewers of Cultural Landscapes - The Assessment of Natural Values in Cultural Landscapes* (Gland: IUCN, 2009).

IUCN, *The Durban Accord* (Durban: IUCN, 2003).

IUCN, *Guidelines for Protected Area Management Categories* (London: IUCN, 1994).

IUCN, *The Vth IUCN World Parks Congress to the Convention on Biological Diversity* (Durban; IUCN, 2003).

Jackson, John B., *Discovering the Vernacular Landscape* (London: Yale University Press, 1984).

Jackson, John B., "'Sterile' Restorations Cannot Replace a Sense of the Stream of Time', in *Landscape in Sight: Looking at America*, ed. by Helen L. Horowitz (London: Yale University Press, 1997).

Jacques, David, 'The Rise of Cultural Landscapes', *International Journal of Heritage Studies*, 1/2 (1995), pp. 91-101.

Jang, Dong-Su, 'A Study on Bibo Fengshui Techniques of Traditional Urban Landscape in the Case of the Grove of Chosan and Pool Bank (전통도시조경의 비보풍수적 기법에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 3 (2005), pp. 41-49. [In English with and Korean Abstract]

Japanese Government-General of Korea (GGK), *Guideline for the Joseon Treasures, Ancient Sites, Scenic Sites, and Natural Monuments Preservation Decree (朝鮮寶物古蹟名勝天然紀念物保存要目)* (Seoul: GGK, 1935). [in Japanese]

Jeon, Ho-Tae, *Koguryo: The Origin of Korean Power & Pride* (Seoul: Northeast Asian History Foundation, 2007).

Jeon, Jong-Han, 'A New Reading of Landscape and Place (경관과 장소를 새롭게 읽기)', in *the Gaze of Human Geograph (인문지리학의 시선)*, ed. by Jong-Han Jeon, et al. (Seoul: Sahoepyeongron, 2012), pp. 239-269. [In Korean]

Jeon, Jong-Han, 'A Study on the Evaluation and Categorization of National Heritage 'Myeongseung' in Korea from the Viewpoint of World Heritage Concept and Its Criteria (세계유산의 관점에서 본 국가유산의 가치 평가와 범주화 연구)', *Journal of the Korean Geographical Society*, 48/6 (2013), pp. 929-934. [In Korean with an English Abstract]

Jeon, Jong-Han, 'Place Memories of the Urban Back Lane: In Case of the Pimat-Gol of Jogno, Seoul (도시 뒷골목의 장소 기억)', *Journal of the Korean Geographical Society*, 44/6 (2009), pp. 779-796. [In Korean with an English Abstract]

Jin, Wu-Lun, 'Tian Ren He Yi and Sheng Cheng Bian Yi 天人合-與生成變易', *Journal of East Asian social thoughts*, 16 (2007), pp. 263-283 [In Chinese with English & Korean Abstracts]

Johnson, Matthew, *Ideas of Landscape* (Oxford: Blackwell Publishers, 2007).

Johnston, Robert, 'Approaches to the Perception of Landscape', *Archaeological Dialogues*, 5/1 (1998), pp. 54-68.

Jokilehto, Jukka, *A History of Architectural Conservation* (Oxford: Butterworth-Heinemann, 1999).

Jokilehto, Jukka, *Definition of Cultural Heritage: References to Documents in History* (Rome: ICCROM Working Group 'Heritage and Society', 2005), pp. 39-40.

Jokilehto, Jukka, 'World Heritage: Defining the Outstanding Universal Value', *City & Time*, 2/2 (2006), pp. 1-10.

Jokilehto, Jukka, Christina Cameron, Michel Parent, and Michael Petzet, *The World Heritage List: What Is OUV?* ed. by ICOMOS, *Monuments and Sites* (Berlin: ICOMOS, 2008).

Jones, Michael, 'The Concept of Cultural Landscape: Discourse and Narratives', in *Landscape Interfaces: Cultural Heritage in Changing Landscapes*, ed. by Hannes Palang and Gary Fry (Dordrecht: Kluwer, 2003), pp. 21-51.

Jung, Chi-Yeong, 'The Analysis of the Literati's Trip to Cheongryangsan Mountain in the Joseon Dynasty Based on *Yusangi* (유산기로 본 조선시대 사대부의 청량산 여행)', *Journal of The Korean Association of Regional Geographers*, 11/1 (2005), pp. 54-70. [In Korean with an English Abstract]

Jung, Chi-Yeong, 'The Aspects and Geographical Characteristics of Utopias During the Chosun Period (조선시대 유토피아의 양상과 그 지리적 특성)', *Journal of Cultural and Historical Geography*, 17/1 (2005), pp. 66-83.

Jung, Dong-O, *Cultural History of Oriental Landscape Architecture (동양조경 문화사)* (Gwangju: Chonnam National University Press, 1990). [In Korean]

Jung, Ghi-Chul, 'The Understanding of 'Myochim' and Its Reconstruction into Seowon by Salim in the 17th century (17세기 사림의 '묘침제' 인식과 서원 영건)' (unpublished doctoral thesis, Seoul National University, 1999). [In Korean with an English Abstract]

Jung, Jae-Seo, *Mythology and Ideologies of the Immortality (불사의 신화와 사상)* (Seoul: Mineumsa, 1994). [In Korean]

Jung, Jae-Seo, *Orign and History of Daoism in Korea (한국 도교의 기원과 역사)* (Seoul: Ewha Womans University Press, 2006). [In Korean]

Jung, Kyung-Hwan, and Chung-Hwa Lee, 'A Study on the Contents and Meaning of Pyungryudo (풍류도의 내용과 의미에 관한 연구)', *National Thought*, 4/2 (2010), pp. 9-44. [In Korean with an English Abstract]

Jung, Min, *Transcendental Imagination (초월의 상상)* (Seoul: Humanist, 2002). [In Korean]

Jung, Yeon-Jung, and Ki-Seo Kong, 'The Investigation of Methodology Referred to the Cultural Assets Value Estimation (문화재 가치추정에 관한 방법론 검토)', (Cheongju: Chungbuk Research Institute, 2007). [In Korean with an English Abstract]

Jung, Young-Jin, *Legl Systems for Historic Buildings in France (프랑스 역사건축물에 관한 법 제도)* (Sejong: Korea Legislation Research Institute, 2008). [In Korean]

Jung, Young-Lee, 'The Book of Change and Korean Thought', in *Religions in Korea: Beliefs and Cultural Values*, ed. Earl H. Phillips and Eui-Young Yu (Los Angeles: California State University, 1982), pp. 1-24.

Kang, Jae-Eun, *The Land of Scholars: Tow Thousand Years of Korean Confucianism*. trans. Suzanne Lee (New Jersey: Homa and Sekey Books, 2006).

Kang, Young-Jo, *Approach to Scenery (풍경에 다가서기)* (Seoul: Hyohyeong Press, 2003). [In Korean]

Kelly, Gavin, Geoff Mulgan, and Stephen Muers, *Creating Public Value - an Analytical Framework for Public Service Reform* (London: Cabinet Office, 2002).

Kerr, James S., *The Conservation Plan* (Sydney: NSW National Trust, 1996).

Keum, Jang-Tae, 'Mountains in Korean Thought', in *Korean Cultural Heritage: Thought and Religion*, ed. Juoung-won Kim (Seoul: Korea Foundation, 1996), pp. 36-41

Kim, Bong-Geon, 'Policy for the Conservation of Cultural Heritage in the UK: Focused on Local Conservation Policy (영국의 문화재보존정책)', *Cultural Heritage Studies*, 22 (1989), pp. 312-326. [In Korean]

Kim, Chang-Kyu, 'Discussion of Re-Conception of the Scenic Sites in Korea's Cultural Properties Protection Law (문화재보호법상의 '명승' 개념의 재조명)', *Journal of Law and Politics Research*, 13/3 (2013), pp. 1211-1246. [In Korean with an English Abstract]

Kim, Chang-Kyu, 'Reestablishment of the Concept for Scenic Sites (명승 개념의 재정립)', in *Interdisciplinary Research on Scenic Site (명승 학제간 연구)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 8-35.

Kim, Chang-Kyu, *The Introduction of Cultural Property Protection Act (문화재 보호법 개론)* (Seoul: Dongbang Press, 2004). [In Korean]

Kim, Choon-Hwan, 'A Study on the Cultural Assets in the Cultural Properties Protection Law of Korea (문화재 보호법에 있어서의 문화재 보호)', *Public Land Law Review*, 38 (2007), pp. 473-490. [In Korean with an English Abstract]

Kim, Dae-Yeol, 'A Study on Expansion Measures for Designating Scenic Sites in South Korea (우리나라 명승 지정 확대방안 연구)' (unpublished master thesis, Hankyong National Univeristy, 2008). [In Korean with an English Abstract]

Kim, Du-Gyu, 'Feng Shui (Pungsu): Chain of Life That Connects Ancestors with Descendants', *Koreana*, 16/4 (2002), pp. 24-31.

Kim, Duk-Hyun, 'A Study on the Rural Settlement Forest: *Dong-Soo* of Traditional Village, Nae-Ap in Andong Area (전통촌락의 동수에 관한 연구)', *Journal of Geography*, 13 (1986), pp. 29-45. [In Korean with an English Abstract]

Kim, Duk-Hyun, 'Traditional Scenic Sites: *Dongcheon* and *Gugok* (전통 명승 동천구곡)', *Cultural Research of Gyeongnam*, 28 (2007), pp. 149-197. [In Korean]

Kim, Duk-Hyun, 'Traditional Views of Nature (전통적 자연관)', in *Korean Historical Geography (한국역사지리)*, ed. The Association of Korean Cultural and Historical Geographers (Seoul: Purungil, 2011), pp. 179-225. [In Korean]

Kim, Eun-Hui, 'A Study on *Pungryudo* in Ancient Korean Thoughts (한국 고대사상에 있어서 풍류도에 관한 연구)' (unpublished master thesis, Chonbuk National University, 1993). [In Korean with an English Abstract]

Kim, Gye-Shik, 'The Status of Designation of Scenic Sites and Its Policy Direction (명승 지정 현황과 정책방향)', in *International Symposium on the Present and Future of the Scenic Sites (명승의 현황과 전망)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 429-457. [In English & Korean]

Kim, Hak-Beom, 'Expansion Schemes of Designating Scenic Sites (명승의 지정 확대)', in *Interdisciplinary Research on Scenic Site (명승 학제간 연구)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 100-129.

Kim, Hak-Beom, 'The Present and Task of Korean Scenic Sites (한국 명승의 현주소와 과제)', in *International Symposium on the Present and Future of the Scenic Sites (명승의 현황과 전망)*, ed. by

National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 338-364. [In English & Korean]

Kim, Hak-Beom, *Travelling for Korean Scenic Sites 보고 생각하고 느끼는 우리 명승기행* (Seoul: Gimmyoung Publishers, 2013). [In Korean]

Kim, Hak-Beom, and Dong-Su Jang, *Maulsup, the Korean Village Grove 마을숲* (Seoul: Youlhwadang, 1994). [In Korean with an English Abstract]

Kim, Hak-Beom, and Dong-Su Jang, 'Village Groves (마을숲)', *Journal of Korean Institute of Traditional Landscape Architecture*, 23/1 (2005), pp. 145-149. [In Korean]

Kim, Hak-Beom, and Dong-Su Jang, 'Village Grove Culture', in *Korean Traditional Landscape Architecture*, ed. Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 425-457

Kim, Hak-Beom, and Seung-Hong Ahn, 'Improving Task for Management of Korean Scenic Site by Comparing with Korea, China and Japan', *Journal of Korean Institute of Traditional Landscape Architecture*, 7 (2009), pp. 59-78. [In English with a Korean Abstract]

Kim, Ho-Jung, 'A Review of Design Functionality in the Korean Traditional Street Furniture' (unpublished Master's thesis, Hanyang University, 1989).

Kim, Hyo-Gyeong, 'An Essay on Value Estimate of Historic-Cultural Resources Ahead of Development Stage (역사문화자원의 개발이전 가치추정에 관한 시론적 접근)', *Journal of Kyonggi Tourism Research*, 13 (2009), pp. 69-79. [In Korean with an English Abstract]

Kim, Hyun-Wuk, 'A Study on the Changes of the Prohibitive Mountain and Place System at the Hansengbu in Joseon Dynasty (조선시대 한성 5 부의 금산 및 금표제도의 변천에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 26/3 (2008), pp. 87-92. [In Korean with an English Abstract]

Kim, Ji-Hae, and Jae-Keun Lee, 'South Korea's Scenic Sites Designation and Improvement Measures - Comparative Study to China, Japan, and North Korea-', *Journal of Korean Institute of Traditional Landscape Architecture*, 4 (2006), pp. 65-75.

Kim, Ji-Hae, 'A Study on South Korea's Scenic Sites Designation and Improvement Measures (우리나라 명승 지정의 현황 및 개선방향 연구)' (unpublished master thesis, Sangmyung University, 2007). [In Korean with an English Abstract]

Kim, Jong-Hyuk, 'The Interpretation of Sangyeongpyo Based on Cultural Geography (산경표의 문화지리학적 해석)', *Journal of Cultural and Historical Geography*, 14/3 (2002), pp. 88-92. [In Korean]

Kim, Jong-Man, 'Baekje Tiles with Decorative Images', *Koreana*, 19/3 (2005), pp. 46-49.

Kim, Jong-Yeon, 'A Study on the Natural Environment Survey by Korean Government Agencies (우리나라 정부기관들에 의한 자연환경 조사에 대한 연구)', *Legislation and Policies*, 1/1 (2009) pp. 209-236.

Kim, Mun-Kie, 'A Study on Dosangugok and Dosangugok Poems (陶山九曲 園林과 陶山九曲詩 고찰)', *Toegye Studies and Korean Culture*, 43 (2008), pp. 193-233. [In Korean with an English Abstract]

Kim, Myo-Jung, 'A Study on the Principles and Methods of Korean Traditional Gardening Plants Arrangement (한국 전통 화목의 배치 원칙과 배치형식에 관한 연구)', *Study of Agricultural History*, 7/2 (2008), pp. 254-264. [In Korean with an English Abstract]

Kim, Nak-Pil, 'Important Issues of Korean Daoism Studies (한국도교 연구의 중요 쟁점)', in *The Idea of an Immortality in Korea (한국의 신선사상)*, ed. The Korean Academy of Taoism and Culture (Seoul: East and West, 2000).

Kim, Ran-Ky, 'Improvement of Landscape Act Focused on the Concept of Conservation (보전 개념을 중심으로 한 경관법의 개선방향)', in *2010 Symposium of the Korean Association of Architectural History*, 2010), pp. 179-190.

Kim, Ran-Ky, 'New Evolution of Cultural Landscapes in Cultural Heritages Conservation (문화유산보호에 있어서 문화적 경관의 새로운 전개)', *Journal of Architectural History*, 14/4 (2005), pp. 288-304. [In Korean]

Kim, Ran-Ky, 'The Fire at Sungnyemun and the New Direction of Cultural Heritage Policy (승려 문화재와 문화유산정책의 새 방향)', in *Spring Symposium of Seoul Association for Public Administration* (Seoul National University, 2008), pp. 273-289. [In Korean]

Kim, Sang-Hong, 'Utopian Thought in Dasan's Poetry (다산 시의 유토피아 세계)', *Journal of Korean Literature in Chinese*, 20 (2002), pp. 75-118. [In Korean]

Kim, Soo-Jin, Hae-Joon Jung, and Woo-Kyung Sim, 'Basic Studies on the Baekwoondong Byeolsoe Garden in Gangjin County, Chonnam: With a Special Reference to Location and Spatioal Composition (강진 백운동(白雲洞) 별서정원에 관한 기초 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 24/4 (2006), pp. 51-61.

Kim, Su-Ah, and Key-Soo Choi, 'A Study on the Development of the Culture of Mental Stroll About Nature and the Building of the Traditional Landscape Architecture Space in Choseon Dynasty (조선시대 와유문화의 전개와 전통조경공간의 조성)', *Journal of Korean Institute of Traditional Landscape Architecture*, 29/2 (2011), pp. 39-51. [In Korean with an English Abstract].

Kim, Su-Gap, 'The Present Condition and Improvement Method of Preservation Policy for Cultural Properties (우리나라에서의 문화재보호정책의 현황 및 개선방향)', *The Law Review*, 7/1 (1995), pp. 133-183. [In Korean]

Kim, Su-Gap, 'The System of the Cultural Property Protection Act (문화재보호법의 체계)', *Korean Journal of Law and Society*, 19 (2000), pp. 47-79. [In Korean]

Kim, Young-Mo, and Sang-Chul Chin, 'A Study on the Spread Phase of Culture in Traditional Landscape Architecture Affected by Taoism (신선사상에 영향 받은 전통 조경문화의 전개양상에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 20/3 (2002), pp. 78-91. [In Korean with an English Abstract]

Kirchhoff, Thomas, Fridolin S. Brand, and Deborah Hoheisel, 'From Cultural Landscapes to Resilient Social-Ecological System', in *Resilience and the Cultural Landscape: Understanding and Managing Change in Human-Shaped Environments*, ed. by Tobias Plieninger and Claudia Bieling (Cambridge: Cambridge University Press, 2012), pp. 49-64.

Knapp, A. Bernard, and Wendy Ashmore, 'Archaeological Landscapes: Constructed, Conceptualized, Ideational', in *Archaeologies of Landscape: Contemporary Perspectives*, ed. by Wendy Ashmore and A. Bernard Knapp (Oxford: Blackwell Publishers, 1999), pp. 1-30

Korean Association of Cultural Property Protection, *Protection of Cultural Properties (문화재 보호)* (Seoul: Korean Association of Cultural Property Protection, 1976). [In Korean]

Korean Institute of Landscape Architecture, *Planning and Management of Natural Landscape(자연경관계획 및 관리)*, (Seoul: Munundang, 2004). [In Korean]

Korea Landscape Council, *Landscape Act and Landscape Plan (경관법과 경관계획)* (Seoul: Bomundang, 2008). [In Korean]

Korean Philosophical Association, *The History of Korean Philosophy (한국 철학사)*. Vol. 1 (Seoul: Dongmyeongsa, 1999). [In Korean]

Kwon, Young-Gull, *Space Syntactics in Korea, China and Japan: In Search of Generic Prototype for Space (한중일의 공간조영)* (Seoul: Kukje Publishing House, 2006), pp. 119-120. [In Korean]

Kyunghyang Sinmun, 'Sogeuimgang Mountain, Odesan Mountain, Haegeumgang Islands and Naejangsan Mountain will be designated as Scenic Sites', (8 July 1970); from Naver News Library (<http://newslibrary.naver.com/>).

Layton, Robert, and Sarah Titchen, 'Uluru: An Outstanding Australian Aboriginal Cultural Landscape', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. by Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 174-181.

LeBlanc, Francois, 'Values, Authenticity and Integrity for Good Management', in *New Views on Authenticity and Integrity in the World Heritage of the Americas*, ed. by Francisco Javier López Morales (San Miguel de Allende, Guannajuato, Mexico: ICOMOS, 2005).

Lee, Chang-Hun, 'The Necessity and Utilization Method of Scenic Sites Designation for Scenic Sites Resources around Imjin River and Hantan River (임진강, 한탄강 주변 명승자원의 명승지정 필요성 및 활용방안)' (unpublished master thesis, Samgmyung University, 2009). [In Korean with an English Abstract]

Lee, Chang-Seok, and Young-Han You, 'Cultural Landscape of Korea , Its Entity , Changes and Values Evaluation from New Paradigm (한국의 문화경관, 그 실체, 변화와 새로운 패러다임에 의한 가치 평가)', *Journal of Ecology and Field Biology*, 24/5 (2001), pp. 323-332. [In Korean with an English Abstract]

Lee, Do-Won, *Ecological Knowledge Embedded in Traditional Korean Landscape (한국 옛 경관 속의 생태지혜)* (Seoul: Seoul National University Press, 2004) [In Korean with an English Abstract].

Lee, Do-Won, In-Su Koh, and Chan-Ryul Park, *Ecosystem Services of Traditional Village Groves in Korea*, 2007). [In Korean with an English Abstract]

Lee, Dong-Yeong, 'Pungryu in Toegye's Poems (退溪詩 속의 風流)', *The Journal of Toegye Studies*, 75 (1992), pp. 41-51. [In Korean]

Lee, Hi-Dok, 'Sources of Korean Thought', in *Pungsu Chiri*, ed. by Sang-Il Lee (Seoul: Bakyoungsa, 1973).

Lee, Hui-Seung, *Great Korean Dictionary (국어 대사전)* (Seoul: Minjungseorim, 1982). [In Korean]

Lee, Hye-Sun, *Mountain Travelogues in the Middle Period of the Joseon Dynasty (조선 중기의 유산기 문학)* (Seoul: Jipmundang, 1997). [In Korean]

Lee, Hyuk-Jong, and Key-Soo Choi, 'A Study on the Landscape Characteristics of Dongcheon in the Traditional Space of Landscape Architecture (園林 속 洞天의 경관 특성)', *Journal of Korean Institute of Traditional Landscape Architecture*, 27/4 (2009), pp. 103-115. [In Korean with an English Abstract]

Lee, Jae-Keun, 'Discussion on Concept and Authorization System of Scenic Sites (명승의 개념 및 분류체계 논의)', in *International Symposium on the Present and Future of the Scenic Sites (명승의 현황과 전망)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 365-400. [In English & Korean]

Lee, Jae-Keun, 'Landscape Architecture of Retreat Gardens', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 179-203.

Lee, Jae-Keun, 'A Study on the Retreating Villa (Byeol Seo) Garden in Choson Dynasty (조선시대 별서정원에 관한 연구)' (unpublished doctoral thesis, Sungkyunkwan University, 1992). [In Korean with an English Abstract]

- Lee, Jeong-Hwa, 'A Study of Poems by Toegye: Centering on the Classic Poetry in Chinese Characters of *Nu* and *Jeong* (퇴계시 연구: 樓亭漢詩를 중심으로)', *Korean Thought and Culture*, 2 (1998), pp. 117-133. [In Korean]
- Lee, Jin-Hee, Young-Yi Lee, and Jae-Keun Lee, 'A Comparative Study on the Type of Scenic Spots in Northeast Asia (동북아시아 명승 유형 비교연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 30/1 (2012), pp. 31-38. [In Korean with an English Abstract]
- Lee, Jin-Su, 'The Idea of Immortality as Pungryudo (풍류도로서의 신선사상)', *Journal of Studies of Taoism and Culture* (2000), pp. 125-153.
- Lee, Jong-Eun, *Korean Literature Interpreted by Daoism (한국문학의 도교적 조명)* (Seoul: Boseongmunhwasa, 1996). [In Korean]
- Lee, Jong-Eun, et al., 'A Study on Utopia Consciousness Appeared in Korean Literature (한국문학에 나타난 유토피아 의식 연구)', *Journal of Studies of Taoism and Culture* (1996), pp. 369-588. [In Korean]
- Lee, Jong-Mook, 'Nature Stroll at Home in Choseon Dynasty (조선시대 와유 문화 연구)', *Journal of Chin Tan Society*, 98 (2004), pp. 81-106. [In Korean with an English Abstract]
- Lee, Kang-Min, 'A Study on North Korea's Scenic Sites Status and Designation System (북한 명승의 현황 및 지정분석에 관한 연구)' (unpublished master thesis, Sangmyung University, 2013). [In Korean with an English Abstract]
- Lee, Ki-Baik, *A New History of Korea*. trans. Edward W. Wagner & Edward J. Shultz (Seoul: Ilchokak Publishers, 1984).
- Lee, Peter H., Wm. Theodore de Bary, Yongho Ch'oe, and Hugh H. W. Kang, *Source of Korean Tradition: From Early Times through the Sixteenth Century*. Vol. 1 (New York: Columbia University, 1997).
- Lee, Sang-Hae, 'External Space of Joseon's Seowon and Neo-Confucian Worldview', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 369-421.
- Lee, Seok-Myeong, 'A Study of Laozu Thought's Transforming from Thought to Religion by Analysing *Laozu-Shangzoo* (老子想爾注를 통해 본 노자사상의 종교화 작업)', *Journal of Eastern Philosophy*, 27 (2007), pp. 201-227. [In Korean with an English Abstract]
- Lee, Su-Jeong, 'Analytical Study on the Definition and Nature of Authenticity in Heritage Conservation (문화재 보존에 있어서 진정성 개념의 속성과 변화 고찰)', *Munhwajae Korean Journal of Cultural Heritage Studies*, 45/4 (2012), pp. 126-139. [In Korean with an English Abstract]
- Lee, Su-Jeong, 'Preliminary Study on Defining and Assessing Heritage Values for Establishing Conservation Principles (문화유산 보존원칙 수립을 위한 가치의 정의 및 방법론에 대한 시론적

연구)', *Munhwajae Korean Journal of Cultural Heritage Studies*, 44/4 (2011), pp. 154-171. [In Korean with an English Abstract]

Lee, Tae-Ho, *How Painters in the Past Drew Our Territory (옛 화가들은 우리 땅을 어떻게 그렸나)* (Seoul: Thinking Tree Literacy, 2010). [In Korean]

Lee, Wi-Su, 'The Present and Future of Korea's Scenic Sites (한국 명승의 현황 및 전망)', in *International Symposium on the Present and Future of the Scenic Sites (명승의 현황과 전망)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2009), pp. 292-320. [In English & Korean]

Lee, Woo-Young, 'The Character of North Korean Scenic Spot Policy (북한 명승지 정책의 성격)', *The Journal of the Humanities for Unification*, 53 (2012), pp. 131-170. [In Korean with an English Abstract]

Lee, Yoon-Sun, and Eun-Sun Han, 'A Study on the Present Condition of Korean Seobok Tale and the Direction for Making It as Tourism Resources (한국 서복전설의 현황과 관광자원화 방향)', *Journal of Marine and Island Cultures*, 30 (2007), pp. 131-160. [In Korean with an English Abstract]

Lee, Young-Bae, 'Enjoying Tradition and Using Status of Scenic Sites: The Case of Youngnam Province (명승의 향유 전통과 현재 활용 사례 : 영남지방을 중심으로)' (unpublished Master's thesis, National University of Education, 2013). [In Korean with an English Abstract]

Lee, Young-Mi, and Deuk-Youm Cheon, 'Ecological Features Appearing in Korean Traditional Architecture and Landscape Architecture (한국 전통건축과 랜드스케이프 건축에 나타난 생태학적 특성)', *Journal of Architectural History* (2005), pp. 101-115. [In Korean with an English Abstract]

Lee, Young-Yi, Jin-Hee Lee, Hyoung-Dae Kim, and Jae-Keun Lee, 'A Study on the Traditional Industrial Landscape Valued as Scenic Site: With the Focus on Daranginon, Dok-Sal, Saltern (전통산업경관의 명승적 가치)', *Journal of Korean Institute of Traditional Landscape Architecture*, 30/2 (2012), pp. 14-27. [In Korean with an English Abstract]

Lekan, Thomas M., *Imagining the Nation in Nature: Landscape and Preservation and German Identity, 1885-1945* (Cambridge: Harvard University Press, 2004).

Lemons, John, 'United States' National Park Management: Values, Policy, and Possible Hints for Others', *Environmental Conservation*, 14/4 (1987), pp. 329-340.

Lennon, Jane L., 'Cultural Heritage Management', in *Managing Protected Areas: A Global Guide*, ed. by Michael Lockwood, et al. (London: Routledge, 2006), pp. 448-473.

Lennon, Jane L., 'Cultural Landscape Management: International Influences', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 45-69.

- Lennon, Jane L., 'The Evolution of Landscape Conservation in Australia: Reflections on the Relationship of Nature and Culture', in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. by Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005), pp. 205-217.
- Lennon, Jane L., and Ken Taylor, 'Prospects and Challenges for Cultural Landscape Management', in *Managing Cultural Landscapes*, ed. Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 345-364.
- Lewis, Peirce F., 'Axioms for Reading the Landscape: Some Guides to the American Scene', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979), pp. 11-32.
- Lipe, William D., 'Value and Meaning in Cultural Resources', in *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, ed. by Henry Cleere (Cambridge: Cambridge University Press, 1984).
- Livingstone, David N., *The Geographical Tradition: Episodes in the History of a Contested Enterprise* (Oxford: Blackwell, 1992).
- Lockwood, Michael, 'Values and Benefits', in *Managing Protected Areas: A Global Guide*, ed. by Michael Lockwood, et al. (London: Routledge, 2006).
- Lowenthal, David, 'European Landscape Transformations: The Rural Residue', in *Understanding Ordinary Landscapes*, ed. by Paul Groth and Todd W. Bressi (New Haven: Yale University Press, 1997).
- Lucas, P. H. C., *Protected Landscapes: A Guide for Policy Makers and Planners* (London: Chapman & Hall in association with IUCN -the World Conservation Union, 1992).
- Lynch, Kevin, and Gary Hack, *Site Planning* (Cambridge: MIT Press, 1962).
- Martin, Geoffrey J., *All Possible Worlds: A History of Geographical Ideas*. 4th edn (New York: Oxford University Press, 2005).
- Mason, David A., 'A Study of Korea's Mountain Spirit (*San-Sin*) and Its Relationship with Korean Buddhism' (unpublished doctoral thesis, Yonsei University, 1997).
- Mason, Randall, 'Assessing Values in Conservation Planning: Methodological Issues and Choices', in *Assessing the Values of Cultural Heritage*, ed. by Marta de la Torre (Los Angeles: The Getty Conservation Institute, 2002), pp. 5-30.
- Mason, Randall, ed., *Economics and Heritage Conservation: A Meeting Organized by the Getty Conservation Institute* (Los Angeles: The Getty Conservation Institute, 1999)
- Mason, Randall, 'Theoretical and Practical Arguments for Values-Centered Preservation', *The Journal of Heritage Stewardship*, 3/2 (2006), pp. 21-48.

Mason, Randall, Margaret G. H. MacLean, and Marta de la Torre, *Hadrian's Wall World Heritage Site - English Heritage* (Los Angeles: The Getty Conservation Institute, 2003).

MBC News, 'Demolition of the Foreigner's Apartments in Namsan Mountain: Wrong policies come at a high price', (21 November 1994); form http://imnews.imbc.com/20dbnews/history/1994/1942890_13446.html

Meining, Donald W., 'Introduction', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979a), pp. 1-7.

Meining, Donald W., 'Reading the Landscape: An Appreciation of W. G. Hoskins and J. B. Jackson', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979b), pp. 195-244.

Meining, Donald W., 'The Beholding Eye: Ten Versions of the Same Scene', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979c), pp. 33-48.

Melo, Vera Lúcia Mayrinck de Oliveira, and Dirceu Cadena de Melo Filho, 'Significance and Cultural Landscape: A New Approach to Heritage Management', in *Measuring Heritage Conservation Performance*, ed. by Silvio Mendes Zancheti and Katriina Similä (Rome: ICCROM, 2012), pp. 24-32.

Miller, Katie, and Hyun Kim, *Ecological Corridors: Legal Framework for the Baekdu Daegan Mountain System*, (Gland: IUCN, 2010).

Min, Ju-Sik, 'Aesthetic Thoughts of Pungryudo (풍류도의 미학사상)', *Journal of Aesthetics*, 11 (1986), pp. 3-25. [In Korean]

Min, Kyung-Hyun, *Korean Gardens* trans. Halla Kim (Seoul: Borim, 1992).

Mitchell, Nora, and Susan Buggey, 'Protected Landscapes and Cultural Landscapes: Taking Advantage of Diveristy Approaches', *The George Wright Forum*, 17/1 (2000), pp. 35-46.

Najder, Zdzisław, *Values and Evaluations* (Oxford: Clarendon Press, 1975).

Nam, Jae-Geol, 'The Rold of Universities in Regional Innovation System Development: An Analysis of Government Policy and University-Industry Cooperative Relationships in South Korea' (unpublished PhD thesis, University of Sheffield, 2007).

Nassauer, Joan, 'Culture and Changing Landscape Structure', *Landscape Ecology*, 10/4 (1995), pp. 229-237.

National Research Institute of Cultural Heritage, *Five Years since the Vitalization of Scenic Sites Policy (명승정책 활성화, 그 후 5 년 2006-2010)* (Daejeon: National Research Institute of Cultural Heritage, 2011). [In Korean]

Naveh, Zev, 'Ecological and Cultural Landscape Restoration and the Cultural Evolution Towards a Post-Industrial Symbiosis between Human Society and Nature', *Restoration Ecology*, 6/2 (1998), pp. 135-143

Naveh, Zev, 'From Biodiversity to Ecodiversity: A Landscape-Ecology Approach to Conservation and Restoration', *Restoration Ecology*, 2/3 (1994), pp. 180-189.

Naveh, Zev, 'What Is Holistic Landscape Ecology? A Conceptual Introduction', *Landscape and Urban Planning*, 50/1-3 (2000), pp. 7-26.

Newsis, 'the Designation of Daewangam Park in Ulsan as Scenic Sites, "Nonsense!" ... Conflicts expected', (21 March 2010); from <http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=102&oid=003&aid=0003146109>

Newsis, 'the Designation of Daewangam Park in Ulsan as Scenic Sites, 'Rough Going' ... the CHA deferred the Deliberation Indefinitely', (2 September 2010); from: http://www.newsis.com/article/view.htm?cID=&ar_id=NISX20100901_0006083527

O'Brien, Dave, and AHRC/ESRC Placement Fellow, 'Measuring the Value of Culture: A Report to the Department for Culture Media and Sport', (London: DCMS, 2010).

O'Hare, Daniel, 'Tourism and Small Coastal Settlements: A Cultural Landscape Approach for Urban Design' (unpublished doctoral thesis, Oxford Brookes University, 1997), pp. 275-276.

Ock, Han-Suk, 'The Nature of Landscape Geomancy and the Criteria about Selecting the Bright Yard (경관 풍수의 본질과 명당의 선정 기준)', *Journal of Cultural and Historical Geography*, 17/3 (2005), pp. 22-32. [In English with a Korean Abstract]

Oh, Se-Tak, 'A Study of Cultural Property Protection Act (문화재 보호법 연구)' (unpublished doctoral thesis, Dankook University, 1983). [In Korean with an English Abstract]

Oh, Se-Tak, 'Cultural Property Protection Act and Its Problems (문화재 보호법과 그 문제점)', *Cultural Heritage Studies*, 30 (1997), pp. 1-14. [In Korean]

Oh, Se-Tak, *The Principles of the Law for Protection of Culture Properties (문화재 보호법 원론)* (Seoul: Juluseung Press, 2005). [In Korean]

Oh, Soon-Hwan, 'Korean Poongryu Ideology and Its Connotation to Modern Tourism-Culture (한국의 풍류사상과 그 관광문화적 특성)', *Journal of Tourism Sciences*, 26/4 (2003), pp. 95-110. [In Korean with an English Abstract]

Oles, Thomas, and Karin Hammarlund, 'The European Landscape Convention, Wind Power, and the Limits of the Local: Notes from Italy and Sweden', *Landscape Research*, 36/4 (2011), pp. 471-485.

Olwig, Kenneth R., 'Sexual Cosmology: Nation and Landscape at the Conceptual Interstices of Nature and Culture, or What Does Landscape Really Mean', in *Landscape: Politics and Perspectives*, ed. by Barbara Bender (Oxford: Berg, 1993), pp. 307-343.

Olwig, Kenneth R., 'The Practice of Landscape 'Conventions' and the Just Landscape: The Case of the European Landscape Convention', *Landscape Research*, 32/5 (2007), pp. 579-594.

Ono, Ryohei, 'The Meanings and the Intention of Adoption of the Term "Keikan" by Manabu Miyoshi', *Journal of The Japanese Institute of Landscape Architecture*, 71 (2008), pp. 433-438. [In Japanese with an English Abstract]

Osgood, Charles E., and Meredith Martin Richards, 'From Yang and Yin to and or but', *Language*, 49/2 (1973), pp. 380-412.

Park, Geun-Yeop, 'Study on Development of Scenery Evaluation Criteria for Designation of Scenic Sites (명승지정을 위한 경관평가항목 개발에 관한 연구)' (unpublished master thesis, Sangmyung University, 2008). [In Korean with an English Abstract]

Park, Gyeong-Bok, 'Studies on the Restitution of the Imaginary Environment through the Comparison of Korean, Chinese and Japanese Historical and Cultural Landscape (한·중·일 역사문화경관 비교를 통한 상상적 환경 복원)' (unpublished doctoral thesis, Korea University, 2006) [In Korean with an English Abstract]

Park, Kyoon-Seop, 'A Study on the Dosanseodang of Toegye Yi Hwang: Focused on the Structure and Characteristics of Educational Space (도산서당 연구: 교육공간의 구조와 성격)', *Korean Studies*, 39 (2011), pp. 263-289. [In Korean with an English Abstract]

Pearson, Michael, and Sharon Sullivan, *Looking After Heritage Places* (Melbourne: Melbourne University Press, 1995).

Phillips, Adrian, 'Cultural Landscapes: IUCN's Changing Vision of Protected Areas', in *Cultural Landscapes: The Challenges of Conservation*, ed. by UNESCO World Heritage Centre (Paris: UNESCO World Heritage Centre, 2002a).

Phillips, Adrian, 'Landscape as a Meeting Ground: Category V Protected Landscapes/Seascapes and World Heritage Cultural Landscapes', in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. by Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005).

Phillips, Adrian, 'Management Guidelines for Iucn Category V Protected Areas Protected Landscapes/Seascapes', in *Best Practice Protected Area Guidelines Series*, ed. Adrian Phillips (Gland: IUCN, 2002b), pp. 1-4.

Phillips, Adrian, 'The Nature of Cultural Landscapes - a Nature Conservation Perspective', *Landscape Research*, 23/1 (1998), pp. 21-38.

Pirkovič, Jelka, 'Unpacking the Convention into Challenging Actions for Member States', in *Heritage and Beyond*, ed. by Daniel Therond and Anna Trigona (Paris: Council of Europe, 2009), pp. 23-27.

Plachter, Harald, and Mechtild Rössler, 'Cultural Landscapes: Reconnecting Culture and Nature', in *Cultural Landscapes of Universal Value: Components of a Global Strategy*, ed. Bernd von Droste, et al. (New York: UNESCO, 1995), pp. 15-18.

Pratt, Keith, and Richard Rutt, *Korea: A Historical and Cultural Dictionary* (Surrey: Curzon, 1999).

Prosper, Lisa, 'Wherein Lies the Heritage Value? Rethinking the Heritage Value of Cultural Landscape from an Aboriginal Perspective', *The George Wright Forum*, 24/2 (2007), pp. 117-124.

Punekar, Anwar, 'Value-Led Heritage and Sustainable Development: The Case of Bijapur, India', in *Designing Sustainable Cities in the Developing World*, ed. by Roger Zetter and Georgia Butina Watson (Aldershot: Ashgate, 2006), pp. 103-120.

Putney, Allen D., 'Perspectives on the Values of Protected Areas', in *The Full Value of Parks: From Economics to the Intangible*, ed. Anthony J. English and Ellen Lee (Oxford: Rowman & Littlefield Publishers, 2003), pp. 3-11.

Qian, Fengqi, 'China's Burra Charter: The Formation and Implementation of the China Principles', *International Journal of Heritage Studies*, 13/3 (2007), pp. 255-264.

Rapoport, Amos, *The Meaning of the Built Environment: A Nonverbal Communication Approach* (Arizona: University of Arizona Press, 1982).

Reeves, Keir, and Chris McConville, 'Cultural Landscape and Goldfield Heritage: Towards a Land Management Framework for the Historic South-West Pacific Gold Mining Landscapes', *Landscape Research*, 36/2 (2011), pp. 191-207.

Relph, Edwards, *Place and Placelessness* (London: Pion, 1976).

Rho, Jae-Hyun, and Sang-Sup Shin, 'Study on Enchanted Image and Scenic Value of Jeju Bangseonmun (제주 방선문의 선경적 이미지와 명승적 가치)', *Journal of the Korean Institute of Landscape Architecture*, 38/1 (2010), pp. 98-106. [In Korean with an English Abstract]

Rho, Jae-Hyun, and Sang-Sup Shin, 'Types of Scenic Sites of State-Designated Cultural Property and Relationship between Pal-Kyung and Doncheon-Gugok (국가 지정 문화재 '명승'의 유형과 팔경(八景), 동천구곡(洞天九曲)과의 연관성)', *Cultural Heritage Studies*, 43/1 (2010), pp. 128-159. [In Korean with an English Abstract]

Rho, Jae-Hyun, Sang-Sup Shin, Joon-Huh, Jong-Hee Choi, Jung-Moon Kim, Bong-Ju Park, and Un-Yeon Jo, 'Study on the Typification of Influence Investigation Area of Cultural Properties (문화재 주변 영향검토구역의 유형화 방안)', *Journal of Korean Institute of Traditional Landscape Architecture*, 27/2 (2009), pp. 21-30. [In Korean with an English Abstract]

Ribeiro, Rafael Winter, *Paisagem Cultural E Patrimônio* (Rio de Janeiro: IPHAN/COPEDOC, 2007).

Riegl, Alois, 'The Modern Cult of Monuments: Its Character and Its Origin' (1903), trans. K. Forster and D. Ghiardo, *Oppositions/25* (1982), pp. 20-51.

Robertson, Iain, and Penny Richards, 'Introduction', in *Studying Cultural Landscapes*, ed. by Iain Robertson and Penny Richards (London: Arnold, 2003), pp. 1-18

Rodwell, Dennis, *Conservation and Sustainability in Historic Cities* (Oxford: Blackwell, 2007).

Rokeach, Milton, *The Nature of Human Values* (New York: Free Press, 1973).

Ross, Andrea, Jeremy Rowan-Robinson, and William Walton, 'Sustainable Development in Scotland: The Role of Scottish Natural Heritage', *Land Use Policy*, 12/3 (1995), pp. 237-252.

Ryu, Je-Hun, *Reading the Korean Cultural Landscape* (Seoul: Hollym, 2000).

Rössler, Mechtild, 'World Heritage Cultural Landscapes: A Global Perspective', in *The Protected Landscape Approach: Linking Nature, Culture and Community*, ed. Jessica Brown, et al. (Gland; Cambridge: IUCN, 2005).

Rössler, Mechtild, 'World Heritage Cultural Landscapes: A UNESCO Flagship Programme 1992 – 2006', *Landscape Research*, 31/4 (2006), pp. 333 – 353.

Rössler, Mechtild, 'World Heritage Sites: Toward Linking the Tangible and the Intangible', in *The Full Value of Parks: From Economics to the Intangible*, ed. by David Harmon and Allen D. Putney (Oxford: Rowman & Littlefield Publishers, 2003), pp. 197-210.

Ryu, Je-Hun, 'The Legislation Process of Landscape Protection and Management: Learning from the Foreign Cases (경관의 보호와 관리를 위한 법제화 과정)', *Journal of the Korean Geographical Society*, 48/4 (2013), pp. 1-14. [In Korean with an English Abstract]

Ryu, Je-Hun, 'The Management System and Process of Scenic Sites as National Heritage (국가유산 명승의 관리체제와 관리과정)', in *Interdisciplinary Research on Scenic Site (명승 학제간 연구)*, ed. by National Research Institute of Cultural Heritage (Daejeon: National Research Institute of Cultural Heritage, 2012), pp. 131-167. [In Korean]

Ryu, Young-Suk, Jong-Han Jeon, and Je-Hun Ryu, 'A Study on the Present Reinterpretation on the Traditional Scenic Spot: Focused on Gokungugok in Hwacheon County (전통 명승의 현재적 재구성에 관한 연구)', *Journal of Cultural and Historical Geography*, 25/1 (2013), pp. 99-113. [In Korean with an English Abstract]

Sang, Taek-Lee, *Religion and Social Formation in Korea: Minjung and Millenarianism* (Berlin: Mouton de Gruyter, 1996).

- Sauer, Carl O., 'The Morphology of Landscape', *Geography*, 2/2 (1925), pp. 9-53.
- Scazzosi, Lionella, 'Reading and Assessing the Landscape as Cultural and Historical Heritage', *Landscape Research*, 29/4 (2004), pp. 335-355.
- Schipper, Kristofer, *The Taoist Body*. trans. Karen C. Duval (Los Angeles: University of California Press, 1993).
- Selman, Paul, 'Landscape and Sustainability at the National and Regional Scales', in *Landscape and Sustainability*, ed. by John Benson and Maggie Roe (London: Routledge, 2007), pp. 104-117.
- Selman, Paul, *Planning at the Landscape Scale* (Oxon: Routledge, 2006).
- Seo, Sin-Hye, *Utopia in the Joseon Dynasty (조선인의 유토피아)* (Paju: Munhakdongnae, 2010).
- Shin, Gi-Chul, and Yong-Chul Shin, *New Korean Grand Dictionary (새 우리말 큰 사전)* (Seoul: Samsung Press, 1987). [In Korean]
- Shin, Joung-Il, 'A Study on Go-San Yoon Sun-Do's Architectural Idea of Managing Byel-Seo Architecture in Bogil-Do 보길도 별서건축을 경영한 고산 윤선도의 건축관에 관한 연구', *Journal of Architectural History*, 13/3 (2004), pp. 21-36. [In Korean with an English Abstract]
- Shin, Sang-Sup, 'A Study on the Environmental Design Principles and Space Organization of Traditional Villages (전통마을 공간구성에 작용된 환경설계 원칙에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 18/1 (2000), pp. 20-31. [In Korean with an English Abstract]
- Shin, Sang-Sup, *Korean Traditional Villages and Finding Cultural Landscapes (한국의 전통마을과 문화경관 찾기)* (Seoul: Daega Press, 2007a). [In Korean]
- Shin, Sang-Sup, 'Residential Landscape Architecture', in *Korean Traditional Landscape Architecture*, ed. Woo-Kyung Sim (Seoul: Hollym, 2007b), pp. 87-125.
- Sim, Gyeong-Ho, 'A Study on Dasan's 'Miwoneunsaga' (다산의 미원은사가에 담긴 위전원 의식에 대하여)', *Korean Studies Quarterly*, 15/3 (1992), pp. 101-115. [In Korean]
- Sim, Kyu-Ho, 'The Taoistic Literature in Wei-Tsin Dynasty: The Fairyland and Poets in the Wei-Tsin Dynasty (위진시대의 도교문학: 신선세계와 시인)', *The Journal of Korean Society for Taoistic Studies*, 10 (1992), pp. 49-75. [In Korean with an English Abstract]
- Sim, Woo-Kyung, 'Background of Korean Traditional Landscape Architecture', in *Korean Traditional Landscape Architecture*, ed. by Woo-Kyung Sim (Seoul: Hollym, 2007), pp. 15-56.
- Sim, Woo-Kyung, 'Oriental Traditioanl Garden Culture and the Immortality (Shinsunsasang) (동양전통정원문화와 신선사상)', *Life Science and Natural Resources Research*, 10 (2002), pp. 45-56. [In Korean]

Sim, Woo-Kyung, 'The Influences of *Sinsunsasang* (Idea of Fairyland) on Korean Traditional Gardens (한국전통조경에서 보여지는 신선사상의 영향에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 1 (2003), pp. 36-42. [In English with a Korean Abstract]

Slingerland, Edward, *Effortless Action: Wu-Wei as Conceptual Metaphor and Spiritual Ideal in Early China* (Oxford: Oxford University Press, 2003).

Smith, Laurajane, *Uses of Heritage* (London: Routledge, 2006).

Son, O-Gyu, *Aesthetic Studies on Sansu (산수 미학 탐구)* (Jeju: Jeju National University Press, 2006).

Speth, William W., *How It Came to Be: Carl O. Sauer, Franz Boas and the Meanings of Anthrogeography* (Ellensburg: Ephemera Pres, 2001).

Steiner, Undo, 'Kulturauftrag im Staatlichen Gemeinwesen', *VVDStRL* 42 (1984), pp. 8-9. [In German]

Stubbs, Michael, 'Heritage-Sustainability: Developing a Methodology for the Sustainable Appraisal of the Historic Environment', *Planning Practice & Research*, 19/3 (2004), pp. 285-305.

Sullivan, Michael, *The Birth of Landscape Painting in China* (Los Angeles: University of California Press, 1962).

Sung, Dong-Hwan, 'A Study on the Ecological Idea and the Practice of Feng-Shui (풍수 논리 속의 생태개념과 생태기술)', *Study of Eastern Culture*, 50 (2005), pp. 503-534. [In Korean with an English Abstract]

Taylor, Ken, 'Cultural Heritage Management: A Possible Role for Charters and Principles in Asia', *International Journal of Heritage Studies*, 10/5 (2004), pp. 417-433.

Taylor, Ken, 'Cultural Landscapes and Asia: Reconciling International and Southeast Asian Regional Values', *Landscape Research*, 34/1 (2009), pp. 7-31.

Taylor, Ken, 'Landscape and Meaning: Context for a Global Discourse on Cultural Landscapes Values', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 21-44.

Taylor, Ken, and Jane L. Lennon, 'Cultural Landscapes: A Bridge between Culture and Nature?', *International Journal of Heritage Studies*, 17/6 (2011), pp. 537-554.

Taylor, Ken, and Jane L. Lennon, 'Introduction: Leaping the Fence', in *Managing Cultural Landscapes*, ed. by Ken Taylor and Jane L. Lennon (London: Routledge, 2012), pp. 1-17.

The Academy of Korean Studies, *Selected Items from the Jangseo-Gak Collection* (Bundang: The Academy of Korean Studies, 2009).

The Japanese Government-General of Korea, *Joseon Gojeok Dobo (Album of Ancient Sites and Relics of Korea: 朝鮮古蹟圖譜)* (Tokyo: The Japanese Government-General of Korea, 1933). [In Japanese]

The Society for the Protection of Ancient Buildings, *The Manifesto* (London: SPAB, 1877).

Thérond, Daniel, 'Benefits and Innovations of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society', in *Heritage and Beyond*, ed. by Daniel Thérond and Anna Trigona (Paris: Council of Europe, 2009), pp. 9-11.

Tishler, William H., 'Historical Landscapes: An International Preservation Perspective', *Landscape Planning*, 9/2 (1982), pp. 91-103.

Tuan, Yi-Fu, 'Foreword', in *Landscape, Nature and the Body Politics: From Britain's Renaissance to America's New World*, ed. by Kenneth R. Olwig (Madison: University of Wisconsin Press, 2002).

Tuan, Yi-Fu, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977).

Tuan, Yi-Fu, 'Thought and Landscape: The Eye and the Mind's Eye', in *The Interpretation of Ordinary Landscapes*, ed. by Donald W. Meinig (Oxford: Oxford University Press, 1979), pp. 89-102.

Turner, Sam, 'Historic Landscape Characterisation: A Landscape Archaeology for Research, Management and Planning', *Landscape Research*, 31/4 (2006), pp. 385 - 398.

UK Government, *A Better Quality of Life: A Strategy for Sustainable Development for the United Kingdom*, (London: UK Government, 1999).

UK Government, *Sustainable Development: The UK Strategy* (London: HM Stationery Office, 1994).

Ulsan Broadcasting Corporation (UBC), 'Daewangam Park: the debate over the Scenic Sites designation', (22 August 2010); from http://www.ubc.co.kr/t_tv_41.html

UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage* (Paris: UNESCO, 1972).

UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris: UNESCO, 2003).

UNESCO, *Nara Document on Authenticity* (Nara: UNESCO, 1994).

UNESCO, 'Report of the Expert Meeting on Evaluation of General Principles and Criteria for Nominations of Natural World Heritage Sites (Parc National De La Vanoise, France, 22 to 24 March 1996)', (Paris: UNESCO, 1996).

UNESCO, 'Report of the World Heritage Committee, Fourteenth Session, Banff, Alberta, Canada, 7-12, December', (Paris: UNESCO, 1990)

UNESCO, *UNESCO Universal Declaration on Cultural Diversity* (Paris: UNESCO, 2001).

UNESCO Bangkok, *Hoi An Protocols for Best Conservation Practice in Asia: Professional Guidelines for Assuring and Preserving the Authenticity of Heritage Sites in the Context of the Cultures of Asia* (Bangkok: UNESCO Bangkok, 2009).

UNESCO World Heritage Centre, *Cultural Landscapes: The Challenges of Conservation*. ed. by UNESCO World Heritage Centre. Vol. 7, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2002).

UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 1994).

UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 1999).

UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 2005).

UNESCO World Heritage Centre, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 2012).

UNESCO World Heritage Centre, *World Heritage Cultural Landscapes - A Handbook for Conservation and Management*. ed. by UNESCO World Heritage Centre. Vol. 26, *World Heritage Papers* (Paris: UNESCO World Heritage Centre, 2009).

UNEP, *Global Environment Outlook 4* (Valletta: UNEP, 2007).

Van Dommelen, Peter, 'Exploring Everyday Places and Cosmologies', in *Archaeologies of Landscape: Contemporary Perspectives*, ed. by Wendy Ashmore and A. Bernard Knapp (Oxford: Blackwell Publishers, 1999), pp. 277-285.

Verellen, Franciscus, 'The Beyond Within: Grotto-Heavens (*Dongtian*) in Taoist Ritual and Cosmology', *Cahiers d'Extrême-Asie*, 8 (1995), pp. 265-290.

Waterton, Emma, Laurajane Smith, and Gary Campbell, 'The Utility of Discourse Analysis to Heritage Studies: The Burra Charter and Social Inclusion', *International Journal of Heritage Studies*, 12/4 (2006), pp. 339-355.

WCPA, 'IUCN World Commission on Protected Areas, Task Force on the Non-Material Values of Protected Areas', WCPA, 2000). Unpublished work.

Weiss, Lucas, 'Rectifying the Deep Structures of the Earth: Sima Chengzhen and the Standardization of Daoist Sacred Geography in the Tang', *Journal of Daoist Studies*, 5 (2012), pp. 31-60.

Whang, Bo-Chul, and Myung-Woo Lee, 'Landscape Ecology Planning Principles in Korean Feng-Shui, Bi-Bo Woodlands and Ponds', *Landscape and Ecological Engineering*, 2/2 (2006), pp. 147-162.

Wilson, Chris, and Paul Erling Groth, 'The Polphony of Cultural Landscape Study: An Introduction', in *Everyday America: Cultural Landscape Studies after J.B. Jackson*, ed. by Chris Wilson and Paul Erling Groth (Berkeley: University of California Press, 2003), pp. 1-22.

Winchester, Hilary P. M., Lily Kong, and Kevin Dunn, *Landscapes: Ways of Imagining the World* (Essex: Pearson Education Limited, 2003).

World Commission on Environment and Development, *Our Common Future* (Oxford: Oxford University Press, 1987).

Worthing, Derek, and Stephen Bond, *Managing Built Heritage: The Role of Cultural Significance* (Oxford: Blackwell, 2008).

Wu, Jianguo, 'Integrating Nature and Culture in Landscape Ecology', in *Landscape Ecology in Asian Cultures*, ed. by Sun-Kee Hong, et al. (Tokyo: Springer, 2011), pp. 301-321.

Wylie, John, *Landscape* (Oxon: Routledge, 2007).

Xiaogan, Liu, 'An Inquiry into the Core Value of Laozi's Philosophy', in *Religious and Philosophical Aspects of the Laozi*, ed. by Mark Csikszentmihalyi and Philip J. Ivanhoe (New York: State University of New York Press, 1999).

Yang, Byoung-E, 'Introduction', in *Traditional Landscape Architecture of Korea*, ed. by 92 IFLA Korean Committee (Seoul: Landscape Architecture Press, 1992), pp. 9-34 [In English & Korean]

Yang, Byoung-E, Eun-Yeong Park, and Hui Park, 'Studies on Retreating Villa Gardens in View of the Scholar Culture in the Choson Dynasty (선비 문화가 조선시대 별서정원에 미친 영향에 관한 연구)', *Journal of Korean Institute of Traditional Landscape Architecture*, 21/1 (2003), pp. 9-20. [In Korean with an English Abstract]

Yang, Ju-Mi, 'Analysis of the Factors for Designation Korean Traditional Garden Ponds to Scenic Sites (전통원지의 명승지점 요인 분석)' (unpublished master thesis, Sangmyung University, 2008). [In Korean with an English Abstract]

Yi, Song-Mi, *Korean Landscape Painting: Continuity and Innovation through the Ages* (Seoul: Hollym, 2006).

Yi-jie, Tang, 'On the Unity of Man and Heaven', in *Man and Nature: The Chinese Tradition and the Future*, ed. by Tang Yi-jie, et al. (New York: University Press of America, 1989), pp. 13-24.

Yim, Seok-Jae, *An Introduction to Architecture (교양으로 읽는 건축)* (Seoul: Inmul & Sasang Press, 2008). [In Korean]

Yom, Chan-Hee, 'Korean Cultural Policy and Cultural Regulation Effect: Focus on the Changing 'Culture' Meaning since 1990s (1990년대 이후 한국 문화정책의 '문화' 이해 변화 과정', *Democratic Society and Policy Studies*, 16 (2009), pp. 212-242. [In Korean with an English Abstract]

Yoo, Ka-Hyun, 'A Study on the 'Dong' as Scholar's Landscape Garden in Joseon Dynasty (조선시대 사대부 園林으로서 洞에 관한 연구)' (unpublished doctoral thesis, Seoul National University, 2012). [In Korean with an English Abstract]

Yoon, Hong-Key, *The Culture of Fengshui in Korea: An Exploration of East Asian Geomancy* (New York: Lexington Books, 2006).

Yoon, Hong-Key, 'The Role of Pungsu (Geomancy) in Korean Culture', in *The 5th Biannual KSAA Conference, the Enlightening Korea: Converging or Diverging*, ed. by Kyu-Suk Shin and Hyun Chang (Perth, Australia, 2007), pp. 7-12.

Yoon, Sa-Soon, *Korean Neo-Confucianism and Practical Learning (한국의 성리학사실학)* (Seoul: Samin Publishers, 1998)

You, Gil-Sang, and Seung-Joo Lee, *The Story of Sejongro Road (세종로 이야기)* (Seoul: Seoul Metropolitan Government, 2005). [In Korean]

Yu, Chai-Shin, *Korean Thought and Culture: A New Introduction* (Bloomington: Trafford Publishing, 2010).

Zhang, Juwen, *A Translation of the Ancient Chinese : The Book of Burial (Zang Shu) by Guo Pu (276-324)* (Lewiston: Edwin Mellen Press, 2004).

Zho, In-Choul, 'The Feng Shui (Pungsu) of Mt. Bukhansan: Energizes the Mountains of Seoul', *Koreana*, 18/1 (2004), pp. 4-9.

Websites

Cultural Property Committee, the *Meeting Record of the Natural Monument Subcommittee*, (Daejeon: Cultural Heritage Administration, 2006-2014); (http://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1019&mn=NS_03_05_04)

Cultural Heritage Administration (CHA) (<http://www.cha.go.kr/>)

Korea University Library System (<http://library.korea.ac.kr/>)

Korean Law Information Centre, Ministry of Government Legislation (<http://www.law.go.kr>)

Korean Law Information in English, Ministry of Government Legislation (<http://elaw.klri.re.kr>).

Korean National Commission for UNESCO (<http://www.unesco.or.kr/>).

Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea (<http://gwanbo.korea.go.kr/>)

Ministry of Security and Public Administration, Electronic Official Gazettes of Republic of Korea before 2001 (<http://theme.archives.go.kr/next/gazette/viewMain.do>)

National Archives of Korea (<http://www.archives.go.kr/>)

National Research Institute of Cultural Heritage (NRICH), <http://www.nrich.go.kr/>)

National Institute of Korean History (<http://db.history.go.kr>)

National Institute of the Korean Language (http://www.korean.go.kr/eng_new/document/roman/roman_01.jsp)

National Library of Korea (<http://www.nl.go.kr/>)

National Museum of Korea (<http://www.museum.go.kr/>)

National Institute of The Korean Language (<http://stdweb2.korean.go.kr/main.jsp>)

Naver Art Search in Naver Encyclopaedia (<http://arts.search.naver.com/>)

North Korean Human Geography (<http://www.cybernk.net/>)

System for Using the Official Gazette of the Japanese Government-General of Korea (<http://gb.nl.go.kr/>)

The Chinese Text Project (<http://ctext.org/>)

The Cultural Landscape Foundation (<http://tclf.org/>)