On Kil-Ryong Park: "Housing is a Vessel Containing People's Lives"

Yoonchun Jung*

Ph.D., School of Architecture, McGill University, Canada

Abstract

In the early 1920s, the first generation of Korean architects educated under the Japanese Government-General of Korea, emerged in the Korean colonial space. One of these architects, Kil-Ryong Park (1898-1943), being influenced by the theory of architectural evolutionism prevalent among contemporary Japanese architects residing in Korea as well as the environmental-determinism-influenced Japanese understanding of the development of Korean minka (vernacular housing), focused his attention on traditional Korean housing from the early 1920s. The paper analyzes how he came up with his own perspective on Korean housing reformation, which was strongly influenced by his experiential knowledge of Korean living customs and their regional characteristics, such as the effects of climate and natural environments. Following the Romantic sense of modernity, described by Octavio Paz as "a tradition against itself" (Paz, 1974), the paper illustrates an alternative way to understand Korean architectural modernity during the colonial period, an understanding that differs from the current stylistic discussions on the subject.

Keywords: Korean housing; Kil-Ryong Park; evolutionism; environmental-determinism; architectural modernity

1. Introduction: Environmental Determinism in Joseon Kenchiku-Kai (Korean Architectural Association)

In the first years of the 1920s, social campaigns encouraging "cultural" ways of living and dwelling had appeared in earnest and they rapidly spread across the entire Korean colonial space via newly introduced public media such as the newspapers and magazines that started to circulate in the more or less liberal and capitalistic social atmosphere. At the same time, serious architectural efforts to improve Korean housing conditions in scientific (e.g. hygienic and healthy) and utilitarian (e.g. functional and economical) ways were instigated not only by the Japanese Government-General of Korea, but also by various private agencies.

The first architectural association in Korea, Joseon Kenchiku-Kai, which was established by Japanese architects residing in Korea with the full support of the Japanese Government-General of Korea and the Nihon Kenchiku-Kai (Association of Japanese architects) in January 1922, also took part in this collective endeavor to reform Korean housing. (Fig.1.)

*Contact Author: Yoonchun Jung, Ph.D.
School of Architecture, McGill University, Macdonald Harrington Building, 815 Sherbrooke Street West, Montreal, Quebec H3A 0C2, Canada
E-mail: yoonchunjung@gmail.com

(Received April 4, 2014; accepted February 13, 2015)
While expressing his nationalistic ideas regarding the uniqueness of (Japanese) architecture, Ito also advocated tailoring architecture to the geography and the history rooted in the land it is built on. In a 1927 article titled "Nanzan-sou yobanashi" published in *Joseon to Kenchiku*, he said:

"Normally, architecture, and more inclusively food, clothing and shelter, reflect national characteristics which are shaped by geography and history. Architecture is infused with national characteristics. For this reason, foreign national characteristics and Japanese ones are fundamentally different from each other because of their different geography and history, and there is no way to make them compatible. It is a waste of time to imitate foreign architecture (…) If architecture is a form of art, there is no global and international architecture. Recently, some people have argued that it is necessary to produce international architecture common to every country, but I think that this is like building a castle in the air. There is no architecture common to Eskimos, Africans, Japanese and Westerners. Architecture can never be internationalized."\(^{10}\)

This paper analyzes in detail how one of the first generation Korean architects, Kil-Ryong Park, took advantage of Yoshiyuki Iwatsuki (?-1931)'s knowledge of Korean minka (and thereby absorbing the influence of environmental determinism present in Iwatsuki's ideas). At the same time, it examines how Park sought to further develop Korean housing with his own unique idea of making "Korean housing…a vessel [to contain] people's "contemporary" lives."

Previous studies on Park focused only on how he reformed Korean traditional housing by improving the inefficient and irrational aspects of it with newly introduced scientific and utilitarian knowledge. Recently, Myung-Sun Kim and Jung-Woo Lee briefly mentioned Park's contribution to Iwatsuki's research without analyzing the knowledge produced in their collaborative efforts in depth.\(^{12}\) As informed by the hermeneutic and phenomenological research method, the author focuses on the journal articles published by Iwatsuki and Park in *Joseon to Kenchiku* and *Joseon* published during the 1920s.

### 2. Kil-Ryong Park's Ideas on the Development of Korean minka

Being one of the first few Korean graduates from the Gyeongseong (now Seoul) Higher Technical School,\(^{13}\) Kil-Ryong Park started working as an architectural technician for the Japanese Government-General of Korea in 1919. In its discriminatory working environment, where only a small number of Koreans could serve for minor positions such as architectural assistants or draft-men without the opportunity for
Park's research on Korean minka was first actualized through a collaborative study with Yoshiyuki Iwatsuki, an architectural engineer from the Japanese Government-General of Korea, that commenced in 1923. Although there is no written record left of the details of their collaboration, it is clear that Park played a major role in the partnership and produced all the analytical sketches and texts of Korean minka after traveling to different Korean provinces in person. Iwatsuki mentioned Park's contributions to the research at the beginning of the article.

Park's ideas on the developments of Korean minka can be glimpsed in the 1924 article "Joseon minka no te-gamae ni tsuite" ("On Korean vernacular housing structures") published in Joseon to Kenchiku. Although the article was published under Iwatsuki's name, it is obvious that they shared common interests and ideas in their work together.

"Since the beginnings of human history, the traces of the development of man-made culture have been continuously left on housing surviving in every corner of the land, from fertile fields to mountains and remote areas. Housing has a specific lifespan and it resembles people's lives. Normal minka, which are small and weak, are always destroyed and rebuilt in the fight against the power of repeating natural upheavals, and they express natural human instincts. In the middle of this process, along with the influences of human culture and civilization, minka have gradually developed (...) Surely, like other kinds of human culture and civilization, housing is influenced not only by geography, climate, materials - in other words, natural conditions of the land - but also by ethnicity, social situations, customs, religion, and even politics. Shaped by these factors, it finally achieves unique regional characteristics like a tree rooted in the ground. In reality, Korean minka are well suited to their natural conditions by creating harmony with them. From gentle foothills to the ends of vast fields as well as in between white willows, harmonious groupings of minka resembling thick-growing mushrooms can be found. The curves of the thatched roofs and the slopes of the hills mirror one another (...) Korean minka from different provinces look stylistically and structurally similar to each other [at a glance]. However, even if one region of Korea resembles another, there exist temperature differences among them because of their distinct latitudinal locations. These climatic differences have generated various different styles of Korean minka (...) Since housing is a vessel containing people's lives, we can easily picture the latter by looking at the former. In other words, it is not difficult to imagine people's living conditions by looking at their housing. Moreover, housing clearly reflects the degrees of people's wealth as well as their hobbies."

In the same article, Iwatsuki categorized Korean minka into five different regional types: central, western, southern, northern and Gyeongseong. (He later focused more on the central and Gyeongseong regions.) More detailed descriptions of the development of Korean minka in relation to climatic and regional factors are found in the same article:

"As I wrote previously, housing is heavily influenced by the natural characteristics of the region it is built in...[primarily] the climate. Unlike the openness of Japanese housing, which suits hot summer weather, the closeness of Korean housing is designed to be comfortable in cold winters. The most conspicuous feature of Korean housing is that it is planned to prevent cold air from entering. To achieve this, a surrounding clay wall, small windows and doors, and low ceilings that barely accommodate people are applied in house designs. And, for the sake of efficient heating, small room size is used to maximum advantage: instead of having several big rooms, Korean housing is composed of small rooms lined up in rows (...) Compared to those found in the south, the structure of Korean minka seen in the cold northern areas is very compact. In the case of the Korean minka existing in the warm southern regions, the rooms are arranged in rows and outdoor corridors are attached to them...it is also very interesting to see the space called daecheong used as a summer living room."

Along with geographical characteristics, Korean traditional social customs were also taken into consideration in analyzing the architectural conditions of Korean minka. Regarding the naebang (housewife's room) found in Korean minka, Iwatsuki said:

"...to name the Korean traditional housing conditions developed from habits and social conventions and systems, naebang must be addressed first. This ondol [Korean traditional floor-heating system] room is used as a living room for housewives and it is always found as a separate room in every Korean minka, even if, in some cases, it is small and poor. Each minka has only one naebang. Different from the idea of privacy in Japanese minka, that in Korean minka is maintained strictly through the naebang and no men except for the head of the household can enter it."

In analyzing the structure of Gyeongseong minka, Iwatsuki also said:
"...by planning the inner court between the main gate and the sarang [guest room] as well as orienting the main gate and the middle gate in different directions, the house structure prevents outsiders from looking into the inner court from the streets (...) The sarang is an independent structure and it is totally detached from the main house. Guests can enter the sarang and leave it without passing through the inner court. Even very close friends and acquaintances rarely have a chance to see the inside of the house. In the case of middle- and lower-class Korean minka, sarang are not separately made and are placed next to the main gate or built close to it, and incorporate ondol. Female guests are not allowed to enter through the main gate and male guests cannot enter the inner court."

In the course of his first study of Korean minka with Iwatsuki, Park came up with a number of ideas on how they developed, which had a bearing on the contemporary understanding of environmental determinism prevalent among the Japanese architects residing in Korea. Moreover, he embraced the idea that "housing (architecture) is a vessel containing people's lives" and made it his professional motto for reforming and designing architecture. After his research collaboration with Iwatsuki concluded, Park continued to delve into Korean traditional housing conditions, especially those found in the central and Gyeongseong regions. In his 1928 article entitled "Jungbujoseonjibangjuga-edaehan-ilgochal (1)" ("A study of the Korean housing from the central region (1)"), he reiterated his ideas on the development of Korean minka:

"The styles and contents of housing have been developed in relation to its regional characteristics, such as natural environments, and they have become certain qualities. On the one hand, they [the styles and the contents of housing] have been influenced by cold and warm climates, material productions, transportational relations with other areas, and geographical conditions, such as mountainous or plain areas; on the other hand, historically they have also been developed by adapting to inherent regional customs and lifestyles. So it can be seen that Korean housing reflects various stylistic characteristics which have been shaped by different geographical and artificial environments between regions."

In the same year, he published another Korean article entitled "Bugjoseonjibangjugaui ondol" ("Ondol in northern Korean housing") in Joseon. Here, Park took advantage of his previous experience in researching Korean minka to explain the differences in ondol structures developed in the southern and northern Korean regions. He said:

"The structural differences between the southern and northern ondol are the result of the different geographical and climatic influences imposed on them. In contrast to the climate of northern Korean regions, that of southern Korean areas is relatively warm and the amount of firewood produced in them is not plentiful, so they have developed an ondol system to temporarily heat only the rooms in use to reduce fuel consumption. Whereas the winter coldness of the northern Korean provinces is very severe and they have plentiful firewood, so they have developed a method to heat the rooms collectively by producing a great amount of smoke which heats the entire house all the time."

3. Park’s Assessment of Korean minka and His Ideas for its Architectural Reformations

Fundamentally influenced by the contemporary Japanese understanding of (housing) architecture as an historical entity (in the sense of its progressiveness), Park also thought that Korean minka was in the process of evolving from a primitive to a developed state. From his first assessment of Korean minka, he shared Iwatsuki's idea that they were underdeveloped, based on Korean people's old-fashioned, irrational ways of living, including their poor habits and even their personalities, and needed to be reformed, first by enlightening the Korean people with scientific knowledge. The following comments were published in a 1924 article under Iwatsuki's name:

"Meanwhile, I have looked at the architectural conditions of Korean minka, and it is not an exaggeration to say that most of them preserve..."
housing styles from ancient times. Since human living standards are developing day by day in the present, the most urgent task is to enlighten the general public. We also have to teach them the use of contemporary scientific knowledge, which has the power to reform the irrational. This mission should be the responsibility of architects. What is most disappointing is that many architects don't have sufficient knowledge of Korean minka. To fully understand it, they shouldn't merely look at its plans and structures, which are not important at all; what is most needed is to understand the fundamentals of Korean people's living conditions. So it is necessary to study their mental states and personalities - in other words, Koreans themselves. I believe that this goal cannot be achieved solely by inspecting and investigating their appearance. Rather, we need to have a deep love for our compatriots, a sympathy for the current phenomena and a strong wish for future development.

However, what is unique in Park's assessment of Korean minka is that he also found that the recently developed imbalance (incongruity) between Korean living and dwelling conditions caused by the careless importation of foreign elements was a problem. (Actually, Park criticized the contemporary proliferation of Bunka Jutaku, "culture housing", in Korea. So, in recommending its reformation, Park suggested that Korean housing traditions "environmentally" developed from the past be reclaimed in order to create harmony with people's living customs, such as clothing and dietary habits. In his 1928 article entitled "Byeongjeoggihyeong-ui saenghwalhyeongsig" ("Abnormal living style"), he said:

"...by being heavily influenced by the stimulative foreign (outside) styles, the contemporary lives of Korean people have lost and deformed the harmony and unity developed from the past. They are more abnormal than simply deformed. For example, wearing dulumagi [a traditional Korean overcoat] and jipsin [traditional Korean straw shoes] with a silk hat or Western style suits on is, needless to say, abnormal. So, along with solving individual incongruities in clothing or housing, it is important to achieve harmony between eating, clothing and housing, as they are the three main components of our contemporary lives. In this sense, kneeling on the ondol floor and eating Western food with chopsticks is an incongruous lifestyle (...) clothing and housing conventionally have a very close relationship. In a certain sense, housing can be seen as an extension of clothing...housing is an aesthetic object in itself and, needless to say, both housing and clothing must be useful. At the same time, they must share a unified and harmonized style. Korean people tend not to recognize that housing is an extension of clothing, and there is an inseparable relationship between the two (...) Everyone recognizes that it is wrong for someone to wear Western-style suits with jipsin on. However, even those who recognize this imbalance never pay attention to housing, which is not only an extension of clothing but also a mirror of human consciousness (...) Rather than changing our [traditional] housing into Western and other foreign styles and harmonizing it with Western-style clothing, it is better to throw away the useless and expensive foreign style clothing that doesn't suit our housing traditions. Housing and clothing should suit each other (...) A scene of a person calmly entering into a dilapidated thatched-roof house wearing the newest extravagant Western-style suit is like seeing a civilized person inspecting a barbarian house. If the solemn foreign-style clothing and the collapsing thatched roof house are from the same form of lifestyle, it is an impropriety rather than a simple abnormality; it is impossible to see harmony in it."

4. "Housing is a Vessel Containing People's Lives"

Basically, the gist of Park's ideas on Korean housing reformation can be understood as reclaiming historically developed Korean housing traditions to harmonize Korean living and dwelling conditions. However, he also thought that (Korean) housing should serve as a vessel containing people's contemporary lives:

"If housing doesn't serve contemporary human lives, it is a vessel that is wasted. In other words, it is a useless vessel. It is not an exaggeration to say that [Korean] traditional housing is not housing in the complete sense." 29

Park came up with a set of several architectural solutions satisfying the dual purpose of Korean housing. While respecting Korean traditional living and dwelling customs, he suggested the implementation of necessary scientific and utilitarian changes. (For example, in considering hygienic and healthy ways of living, Park thought that natural lighting and ventilation were desperately needed in contemporary housing.) To this end, Park also referenced Korean minka developed in other provinces. However, in some cases, he insisted on the abolition of certain traditional housing conditions that tailored to contemporary ways of living. The above solutions were actualized with the Korean minka existing in Gyeongseong and Kaesong.

4.1 On Korean minka in Gyeongseong

Park suggested that haenglangbang (rooms on both sides of the main gate where servants live) should be converted into sarang in Gyeongseong minka:

"...in the case of a big house where servants are definitely needed, it is better to plan a female servant room in a proper place by abolishing the traditional haenglangbang. In Gyeongseong minka, even if haenglangbang are commonly found, sarang rarely exist. Sarang are found only in big houses and are exclusive to a certain social class. So, it is important to incorporate them into ordinary people's houses in the Gyeongseong area because there is no space
for accommodating guests in them...In Korea, the traditional custom of not allowing outsiders into the family domain still exists and, even if this gradually disappears, I believe that it will still be some time before we see insiders and outsiders pleasantly talking in the naebang and the daecheong [summer living room]. So, with this surviving traditional lifestyle, Korean housing cannot avoid being regarded as abnormal if it is not equipped with guest rooms. Korean people normally don't visit other people's houses unless they have urgent business to take care of, and whenever visitors come with urgent matters, the place under the eaves of the main gates is the only spot to meet them. For this reason, rather than simply saying that it is necessary to abolish haenglangbang, I think that it is better to convert them into sarang." 

Park often discussed the possibility of repurposing and renovating naebang to accommodate sunlight and natural ventilation. Here, he referred to traditional housing structures from northwest Korea: "I think that the reason for making daecheong, which are favorable to sunlight and natural ventilation, in traditional Gyeongseong housing is to compensate for the poor conditions of naebang, which are impossible to use in the summer. So, by placing naebang in the location of daecheong and refurbishing their windows and other features properly, naebang can be kept in a good and clean condition and can be used in the summer as daecheong. Daecheong are not found in the northwest Korean provinces. Because of the proper location of naebang in these regions, people don't feel the need to have daecheong in their houses." (Fig.4.)

For the sake of its usefulness and efficiency, Park also suggested repurposing the traditional kitchen of Gyeongseong minka: "...to improve the structure of the traditional kitchen [which is now] unsuitable for cooking, first of all, its size should be enlarged to make sufficient space for storing cooking utensils as well as accommodating people's activities. As for making ondol, it is good to have each room's furnace face the kitchen, to make heating control easy. In northern Korean provinces, heating three to four rooms' ondol from one kitchen is very common. So, for the sake of efficiency, it is rational to plan an ondol structure to serve as many rooms as possible from one kitchen. Upon finishing investigating the entire Korean regions, Professor Kon from Waseda University said that the people living in the northern regions know how to build ondol structures, and I agree with his insight." (Fig.5.)

4.2 On Korean minka in Kaesong

Here, Park first talked about fixing Kaesong meolibang into a room that family members could use more actively in their everyday lives:

"Throughout its long history, a lot of unique regional living and dwelling customs imbued with traditional overtones have been generated in Kaesong. Conservative Kaesong people have developed ways to sincerely respect their ancestors in their daily lives... Next to maru [wooden porch], there is an ondol room called wolbang in Gyeongseong. [In Kaesong] This room is called meolibang (...) The ondol furnace of a meolibang is located two rooms away from it, so with the insufficient sunlight in the winter, it is impossible for people to stay in this room. And, even if it is an ondol room, heating never works here. Originally, the meolibang was not planned for people's use because it is a space where gods' spirits are supposed to stay. So it is not required to keep it warm with a human-like temperature. [I think that] meolibang are not necessary for our family lives at the present time. Seen from the perspective of housing planning, it is a useless space. I want to suggest that meolibang should be abolished. With this, however I don't mean to abolish the traditional custom of respecting ancestors. Rather, I imagine alternative ways of continuing the custom by making meolibang as simple as possible." (Fig.6.)
"Reflecting the conservative, traditional lifestyle common in Kaesong, housing there doesn't have any windows facing north. This housing structure interferes with the influx of sunlight and dry air into the rooms. With regards to health, Kaesong housing is not sanitary enough to be used as contemporary urban housing since it still preserves feudal customs. All the family rooms [in Kaesong minka] face south and a toenmaru [narrow wooden porch running along the outside of a room] is attached to each of them. Compared to the planning of naebang in Gyeongseong, it can be said that the family rooms in Kaesong minka are more advanced in the sense that each room has its own developed version of daechelong. I think that it is rational to plan important rooms to face the direction that allows the most sunlight and natural ventilation.\(^{36}\)

Finally, Park wrote more about reforming Kaesong minka in utilitarian ways:

"So, let me suggest some ways to reform Kaesong minka... It would be useful not only to put maru in some parts of the kitchen to use it as a place for cooking, but also to convert gwanggan [storage] into sarang. The furnace heating the sarang should be accessed from the space underneath the kitchen floor. In this way, sarang and naebang can be used as spaces for eating and sleeping, with the toilet next to the main gates.\(^{37}\)

3. Conclusion

Taking advantage of the newly introduced scientific and utilitarian knowledge, Park suggested architectural solutions to reform Korean traditional housing conditions, which actually went hand in hand with the contemporary social movements to "culturalize" old Korean ways of living and dwelling. However, what is monumental about Park's ideas is that he found the careless importation of Western material culture problematic, and proposed reclaiming environmentally developed Korean housing traditions to create harmony with people's living conventions, such as clothing and dietary habits. In this way, Park tried to create Korean housing that would serve as a vessel to contain not only Korean people's contemporary needs but also their traditional lifestyles.

Park's architectural ideas highlight some of the unique characteristics of Korean architectural modernity formulated during the colonial period. Although he initially embraced the concept of Korean (housing) architecture (or ideas concerning its development) drawn from contemporary Japanese thought on the subject, he ceaselessly sought new and unique ways to further develop Korean housing in relation to the lives of contemporary Korean people, which were shaped by regional and cultural factors. The author believes that Park's architectural legacy provides a new venue to initiate alternative discussions on the nature of Korean architectural modernity during the colonial period, and that it helps us overcome the stylistic debates on the subject.

Acknowledgement

This paper has been made possible by the assistance and support of McGill University and the National Research Foundation of Korea Grant funded by the Korean Government (NRF-2013K2A1A2055165).

Notes

1. See Octavio Paz, Children of the mire; modern poetry from Romanticism to the avant-garde (Cambridge, Mass: Harvard University Press, 1974), 1. According to Paz, "modernity is never itself. It is always the other. The modern is characterized not only by novelty but also by otherness." In this sense, architectural modernity can be characterized as ceaseless change, without being fixed in a particular form or style.
2. For this reason, major positions in Joseon Kenchiku-Kai were filled by Japanese government officials; Chuta Ito and Tadashi Sekino also served as advisory committee members from the beginning of the association.
3. The vice-president of Joseon Kenchiku-Kai, Shozaburo Iwai, talked about why Korean housing did not suit the Japanese. He repeatedly said that it was too small and narrow, structurally clumsy, and under-developed; he thought that it was inconvenient for the Japanese to live in. He also argued that Korean housing had been in a stagnant condition due to many decades of long economic impoverishment and that it was inferior to Japanese housing. For more, see Shozaburo Iwai, "Zaisen naichii-jin no kenchikuyoshikhu ha amarini kikou fuudo ni mukanshin da Joseon to Kenchiku," Joseon to Kenchiku, was first published in June 25th 1922 and it continued circulating till August 1945.
4. Among them, heating was one of the major problems.
5. The official magazine of Joseon Kenchiku-Kai, Joseon to Kenchiku, was published in June 25th 1922 and it continued circulating till August 1945.
6. As a chief architect for the Japanese Government-General of Korea, Iwai had been involved in a lot of major governmental architecture projects, such as the Keijo-fu building (completed in 1926, now home to the Seoul Metropolitan Library), the Government-General building (completed in 1926), and the Joseon Exhibition of 1929 held in Gyeongbok Palace.
For more, see Shoichiro Fujii and Hiroshi Yamaguchi, Nihon kenchiku sengen bunshu (Tokyo: Tokyo Shokokusha, 1973), 21-31.

Chuta Ito, "Jinja kenchiku ni taisuru kōsatsu," Joseon to Kenchiku 5, no. 1 (1926): 18.

Chuta Ito, "Nanzan-sou yobanashi," Joseon to Kenchiku 6, no. 11 (1927): 8-9.

Myung-Sun Kim, and Jung-Woo Lee, "Jungbujibang gagubeobe daehan Park Kil-Ryong ui pyeonggawa gaelyuyang" (A study on Park, Kil-Ryong's Appreciation and Suggestion for Improvement of 'the Housing Plan of the Middle Area of the Jo-Seon'), Journal of the Architectural Institute of Korea, 177 (2003): 161-169.

The school was established by the Japanese Government-General of Korea in April 1916. For more on the education of the school, please see Changmo Ahn, "Ijëha geongjeung-geonmu-eobbaggyyo wa geonchuggyyoyug" ("A Study on Kyungsung Institute of Engineering and Architectural Education"), Journal of the Architectural Institute of Korea, 116 (1998): 35-46.

Korean employees were at a disadvantage when it came to promotions, most left the Japanese Government-General of Korea after only a few years.

Yoshiyuki Iwatsuki, "Joseon minka no ie-game ni tsuite," Joseon to Kenchiku 3, no.11 (1924): 2-3.

According to Park, the central region includes the provinces of Gyeonggi, west Gangwon, south Hwanghae, and north Chungcheong. He said that these areas show a homogeneous housing style. For more, see P Saeng, "Jungbujoseonjibangjuga-edaehan-ilgochal (1)," Joseon 127 (1928): 58.

Iwatsuki, "Joseon minka no ie-game ni tsuite," 3.

Ibid., 3.

Given the fact that Wajiro Kon's first publication on Korean minka came out in 1922, it is obvious that Iwatsu and Park already knew about Kon's analyses on it. Actually, Park mentioned about Kon in one of his writings published in 1924.

Given the contemporary environmentalist interests, it is fair to say that the knowledge, "Housing is a vessel containing people's lives," was very popular among the Japanese architects, including Iwatsuki, residing in the Korean peninsula around the early 1920s.

P Saeng, "Jungbujoseonjibangjuga-edaehan-ilgochal (1)," 57.; Myung-Sun Kim and Jung-Woo Lee argued that P Saeng is Kil-Ryong Park.

P Saeng, "Bugjoseonjibangjuga ondol," Joseon 129 (1928): 49.

Iwatsuki's ideas on housing (architecture) evolutionism are found in the following articles: Yoshiyuki Iwatsuki, "Jutaku to jinrui no seikatsu ni tsuite (1)," Joseon to Kenchiku 4, no. 3 (1925): 1-5.

For more, see P Saeng, "Byeongjeoggihyeong-ui saenghwalhyeongsig," Joseon 125 (1928): 71-73.

Iwatsuki, "Joseon minka no ie-gamae ni tsuite," 10-11.

For more, see Kil-Ryong Park, "Jalsallyeomyeon jibbuteo gochibsida (1)" ("Let's fix our housing to live well (1)"). Joseon-ilbo, May 16, 1929, 3.

P Saeng, "Byeongjeoggihyeong-ui saenghwalhyeongsig," 72-73.

P Saeng, "Jungbujoseonjibangjuga-edaehan-ilgochal (2)," Joseon 128 (1928): 56.

Ibid., 57.

Ibid., 58.

See note 21.

Ibid., 58-59.

P Saeng, "Jungbujoseonjibangjuga-edaehan-ilgochal (3)," Joseon 130 (1928): 45-47.

Ibid., 47.

Ibid., 46.

Ibid., 47.

References

1. Fujii, Shoicho and Yamaguchi, Hiroshi. (1973) Nihon kenchiku sengen bunshu [Japanese architectural declaration]. Tokyo: Tokyo Shokokusha.

2. Ito, Chuta. (1926) Jinja kenchiku ni taisuru kōsatsu [Considerations on Shinto shrine architecture]. Joseon to Kenchiku, 5 (1), pp.3-19.

3. Ito, Chuta. (1927) Nanzan-sou yobanashi. Joseon to Kenchiku, 6 (11), pp.2-9.

4. Iwai, Shozaburo. (1924) Zaisen naichijin no kenchiku youshi ha amarini kikou fuudo ni mukanshin da Joseon to Kenchiku [The architecture built for the Japanese residents in Korea has nothing to do with Korean climatic and natural characteristics]. Joseon to Kenchiku, 3 (1), pp.2-3.

5. Iwatsuki, Yoshiyuki. (1924) Joseon minka no ie-game ni tsuite [On Korean vernacular housing structure]. Joseon to Kenchiku, 3 (11), pp.2-11.

6. Iwatsuki, Yoshiyuki. (1925) Jutaku to jinrui no seikatsu ni tsuite [On housing, human race and living]. Joseon to Kenchiku, 4 (5), pp.1-4.

7. Iwatsuki, Yoshiyuki. (1925) Jutaku to jinrui no seikatsu nite suite (1) [On housing, human race and living (1)]. Joseon to Kenchiku, 4 (3), pp.1-5.

8. Joseon Kenchiku-Kai. (1922) Hakkan no ji. Joseon to Kenchiku, 1, p.1.

9. Kato, Keizaburo. (1929) Sekai Keizai to Joseon (1) [World economy and Korea (1)]. Joseon, 173, pp.121-124.

10. P, Saeng. (1928) Jungbujoseonjibangjuga-edaehan-ilgochal (1) [A study on the Korean housing from the central region (1)]. Joseon, 127, pp.57-60.

11. P, Saeng. (1928) Jungbujoseonjibangjuga-edaehan-ilgochal (2) [A study on the Korean housing from the central region (2)]. Joseon, 128, pp.57-60.

12. P, Saeng. (1928) Jungbujoseonjibangjuga-edaehan-ilgochal (3) [A study on the Korean housing from the central region (3)]. Joseon, 130, pp.45-47.

13. P, Saeng. (1928) Bugjoseonjibangjuga ondol [Northern Korean housing ondol]. Joseon, 129, pp.47-51.

14. P, Saeng. (1928) Byeongjeoggihyeong-ui saenghwalhyeongsig [Abnormal living style]. Joseon, 125, pp.71-73.

15. Park, Kil-Ryong. (1929) Jalsallyeomyeon jibbuteo gochibsida (1) [Let's fix our housing to live well (1)]. Joseon-ilbo, p.3.

16. Paz, Octavio. (1974) Children of the mire; modern poetry from Romanticism to the avant-garde. Cambridge and Mass: Harvard University Press.