Architecture as Mediation: The Korean Pavilion at the Montreal Expo '67

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Abstract
This paper explores the Korean Pavilion at the Montreal Expo '67 as a mediation of contrastive concepts in modern architecture: tradition and modernity, native and foreign, and preservation and development. This pavilion was built in 1967 as the Korean exhibition hall for the Montreal Expo '67 in Canada. Designed by Korean architect Swoo-Geun Kim (1931–1986), it was widely praised to have played a significant role in revealing Korea's national identity to the world at that time. This pavilion demonstrates the following design intentions: 1) The pavilion tried to mediate between tradition and modernity in Korean architecture. Although the design manifested the aesthetic sense of the Korean traditional housing hanok through applying the hanok's wooden structure, the designer also reflected on modern architectural concepts through implementing open spaces and irregularly arranged columns in accordance with functions. 2) This pavilion mediates between authentic Korean and Japanese traditional styles. Influenced by his educational background in Japan, Kim drew on his perception of Japanese architecture when designing this pavilion and included Japanese traditional elements. 3) This pavilion mediates between the processes of preservation and development in an urban context, and the preservation issue of this building is still an ongoing debate.

Keywords: Korean Pavilion; Montreal Expo '67; Swoo-Geun Kim; modernity; tradition; preservation

1. Introduction
This paper explores how the Korean Pavilion at the Montreal Expo '67 functions as a medium which represents modern and traditional Korean architecture. Architects and architectural historians generally have not considered this building as a significant Korean building because it was regarded as a temporary structure constructed for the Montreal Expo '67. However, to determine whether the Korean Pavilion is a building or a temporary structure can be related to the concept of medium. Walter Benjamin claims that the meaning of medium changes over time: "The medium through which works of art continue to influence later ages is always different from the one in which they affect their own age" (Benjamin, 2002: 235). He points out that the modes of perception are transformed with society through time: "The mode of human sense perception changes with humanity's entire mode of existence. The manner in which human sense perception is organized, and the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well" (Benjamin, 2007: 222). To analyze how modern architecture as the medium negotiates and connects tradition and modernity as well as eastern and western culture, this paper uses the Korean Pavilion as a case study for illustrating the involved controversial issues in architectural theory, history, and historic preservation during the modernism of the 1960s. As architectural historian Alberto Pérez-Gómez stated, it is important to analyze the transformation from classic tradition towards modern architecture in order to understand the essence of modern architecture in the west (Pérez-Gómez: 1983: 130). In this sense, the exploration of the Korean Pavilion at the Montreal Expo '67 will aid to finding the origin of Korean modern architecture. In norms of historic preservation, the fifty-year mark plays a significant role in deciding a building's historic preservation value (Prudon, 2008: 6). It provides an empirical standard for preservation of modern buildings. It has been fifty years since the Korean Pavilion was constructed. Now is a suitable time to reconsider and reinterpret its historical meanings. While there has been no scholarly writing on the Korean Pavilion at the Montreal Expo '67, this paper discusses the historical and theoretical values of the Korean Pavilion in spite of the fact that it was originally intended to be a temporary building. The research focuses on the following questions: How does this building mediate between tradition and modernity in Korean architecture; how to identify this building within the continuum between authentic Korean architecture and the Japanese influences; how can this historical building drive preservation and development in the urban fabric of Montreal?

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In general, this research employs a hermeneutical approach not only for analyzing and interpreting archival materials such as writings, drawings, photographs, and manuscripts, but also for interviews of architects, preservationists, and the Korean Consulate General that are relevant to the Korean Pavilion through site visitation. The paper not only investigates Swoo-Geun Kim's design intentionality but also analyzes how the Korean Pavilion was perceived, experienced, represented, and received by the public through various press reports in magazines, newspapers and other media.

2. The Montreal Expo '67 and the Korean Pavilion

The history of modern architecture is closely related to the history of buildings created for international expositions and fairs (Kim, 2012: 79). The innovative materials and construction methods employed by Joseph Paxton for the Crystal Palace at the London Exhibition of 1851 reverberated throughout the architectural world in the following decades. The Eiffel Tower of the Paris Exhibition of 1889 and Mies van der Rohe's Barcelona Pavilion for the German exhibit at the Barcelona International Exposition of 1929 affected architectural innovation up to the present time. In addition, overseas construction of buildings provided a unique opportunity for architects to communicate with the world by delivering their authentic cultures through their architecture (Shim, 2013). Architects often create new meanings by blending and synthesizing their own cultural heritage into a new locality that has social and regional characteristics quite distinct from their own countries. In this sense, international expositions have been strongly associated with the sharing of cultural differences and creating new meanings because each country shows its identity through the buildings they create for these events. Therefore, it is important to understand the atmosphere between expositions and Korean architecture in order to understand how Korean identities were expressed through the Korean Pavilion at the Montreal Expo '67.

The theme of the Canadian Universal and International Exhibition (Montreal Expo '67) was "Man and His World," and the narrative highlighted man's attempts to understand his natural environment: "Man adapts to his world. He changes his environment as his skills develop. He adapts to the new environment" (Ferguson, 1964). Thus, man and the environment react to each other and communicate through man's skills. Even though the Montreal Expo '67 emphasized the relationship between human beings and the natural environment, its credo was futurism and the organizers stressed progress and technology (McDonough, 2010: 83).

The Montreal Expo '67 was located on the artificial islands of Île Notre-Dame and Île Sainte-Hélène in the old Montreal area. When Expo '67 started in 1967, ninety pavilions were constructed. Although most of the expo buildings have been demolished, some structures are still in use, such as the Montreal Biosphère, which was the former pavilion of the United States, and Habitat 67, which was designed for visitors to the fair and was later converted to affordable housing for local residents. The Korean Pavilion, too, has been preserved on this site to the present (Fig.1.).

In the short history of the overseas constructions of Korean buildings designed by Korean architects, the Korean Pavilion at the Montreal Expo '67 is considered as one of the pioneering buildings that played a significant role in revealing Korean identity to the world at that time. This building was designed by Swoo-Geun Kim (1931-1986). He designed both the main pavilion and an accompanying wooden pagoda (tower) which was composed of stacked timber logs next to the main building. Swoo-Geun Kim is considered a prominent Korean modern architect during the second half of the 20th century in Korea. Su-Nu Choi, the former director of Seoul's National Museum, commented: "Kim is the kind of man whom we in Korea could have only once in a hundred years" (Burnett, 1977). The New York Times's writer described Kim as "the Lorenzo de'Medici of Seoul" in Space Design because he consistently supported struggling young artists (Burnett, 1977).

Swoo-Geun Kim wrote in his autobiography: "When I arrived at the Montreal airport, the Montreal government officers accorded me the treatment of a national guest" (Kim, 1989: 91); he was treated as a significant architect by the organizers of the exposition.

The Korean pavilion was built entirely of wood and consisted of two structures: an exhibition hall and an entrance tower (Fig.2.). The hall building was a one-story structure with a floor area of 4,624 sq. ft. in a square plan of 68' x 68'. The hall building was 20' high and the tower 40' (Kalin, 1967: 191). Swoo-Geun Kim was the master architect of this pavilion and was assisted by Won Kim, a junior architect who developed Swoo-Guen Kim's ideas in detail. According to Won Kim, the adoption of a wood structure represents not only Koreans' passion for the future, but also an identity expression of the Korean Pavilion in order to catch visitors' attention.1

Fig.1. A Perspective View of the Korean Pavilion at the Montreal Expo '67 in a Postcard
(Source: Canadian Centre for Architecture, Montreal, Canada)
During the Expo, the Korean Pavilion was used for exhibiting the cultural heritage of traditional Korean history, which dated back more than four thousand years (Expo 67’s organizing committee, 1967: 24). The exhibitions include traditional cultural and artistic relics, such as silken fabrics, Korean traditional masks, trays, woodcuts, and ancient and modern masks, each illustrating the traditions of a regional culture in Korea (Fig.3.). In addition, some products on exhibit were modern items that represented Korea's new art; they, too, retained a distinctive Korean character (Expo 67’s organizing committee, 1968: 146). The Korean government thus devoted a great deal of effort to move onto the international stage through the exhibitions at the Expo. They also attempted to demonstrate through the pavilion and exhibitions that this developing Eastern country had produced not only technical and pragmatic values but also aesthetic and cultural values as well.

Various Montreal press outlets published coverages and critiques of the Korean Pavilion. I. Kalin wrote: "[The Korean Pavilion was] well situated on the site, this ingenious little pagoda type pavilion was simply designed within Korean architectural traditions. It was completely constructed of clearly defined, laminated wood members" (Kalin, 1967: 191). Some Montreal newspapers considered this building as a way of showing Korea's cultural diversity: "The Korean Pavilion at Expo 67 is built in the style of a Korean manor. It presents the cultural heritage of Korea whose history dates back to more than four thousand years, as well as its current efforts in the area of international commerce" (Expo 67’s organizing committee, 1968: 24). A French-language Canadian paper evaluated the Korean Pavilion as revealing the international identity of Korean tradition and modern architecture in terms of its international context, and highlighted the building's proficient architectural skills: "Endowed with a tower that contributes to the oriental atmosphere, Korea's pavilion is also preceded by a steel construction of a very modern style but which is not discordant and that can be used as a multipurpose space" (La Press, 1967: 15). In general, the Korean Pavilion was evaluated as a well-embodied pavilion that synthesized modernity into the Korean traditional architectural style.

There has been some criticism, however, of this building by Korean architectural historians. Hyon-Sob Kim argued that the Korean Pavilion at the Montreal Expo '67 was behind the times. Although the Pavilion was an outstanding building in terms of its reinterpretation of traditional wooden architecture, Hyon-Sob Kim thought it did not adequately reinterpret the zeitgeist because it did not address one of the major architectural statements of its time, such as manifested by Buckminster Fuller’s geodesic dome at the Expo (Kim, 2012: 79). The giant dome of the United States Pavilion rapidly came to be seen as a key work of postwar modern architecture: Buckminster Fuller made use of "the organic metaphor of homeostatic enclosure to project a vision of American society reorganized so as to exceed the Soviet system in both efficiency and equality" (Massey, 2006: 465). Moreover, even though Swoo-Geun Kim, the designer of the Korean Pavilion at the Montreal Expo '67, well embodied the Korean traditional timber frame expressing the esthetic of the Korean traditional house, hanok, Swoo-Geun Kim was challenged by the current trend of high-tech technology, such as the Geodesic dome (Kim, 2012: 83). Pavilions were supposed to showcase each country's technological skills. Responding to the criticism (or challenges), Kim later designed the Korean Pavilion at the 1970 Osaka Expo in a high-tech form that echoed both Metabolism (Jung, 1996; Jung, 2003) and Archigram theories, which were major trends in western architecture at that time.

3. The Mediation between Tradition and Modernity

The Korean Pavilions have attempted to mediate between tradition and modernity in Korean architecture. In particular, In-ha Jung discussed the Korean Pavilion at the Montreal Expo in his monographs (Jung, 1996; Jung, 2003). Jung argued that even if Kim tried to incorporate detailed characteristics of Korean traditional wooden architecture into the pavilion, we cannot see the ambience of Korean traditional architecture through this building for three reasons: first, the general proportion between the whole and the parts of this building is alien; second, it looks harsh because Kim did not use the traditional Korean style's curved line of the roof and eaves in this building; and finally, a Korean traditional wooden structure generally has plenty of space, but this building does not have enough space because the entire façade was constructed of solid material (Jung, 2003: 96-98). However, Jung did not consider the fact that this pavilion was not intended for residential use, but was rather constructed for the public purpose of the Montreal exhibition in a limited area. This building also needed to be harmonized with other pavilion buildings, and it needed to fulfill its required functions in terms of the Korean exhibits. In addition to these limitations, Jung did not realize that the Korean Pavilion was constructed in the late Joseon Dynasty in the late 19th century. In the West, the first Korean pavilion was constructed at the World's Columbian Exposition held in Chicago in 1893 (Kim, 2010: 351). This Joseon pavilion was the first Korean pavilion which tried to embody the Korean traditional house, hanok.
For the pavilion, architect Won Kim, who took charge of the design of this building in 1966 under Swoo-Geun Kim's direction, referred to the latter's design intention as "a harmony of tradition and the present [modernism]" (Kim, 1966: 73).

In order to embody his architectural idea, Swoo-Geun Kim simplified traditional wooden structures and articulated the aesthetics of the traditional Korean house (*hanok*). He interpreted the *hanok*’s traditional structure of cross beams (*dori*), brackets (*gongpo*), and rafters (*segarae*) from a modern perspective. Even if the Korean Pavilion used the system of *dori-gongo-seokarae*, this system was modified and, as realized in the Korean Pavilion, it does not reflect the actual bracket system typical of Korean architecture. Kim simplified the system of *dori-gongo-seokarae* in order to realize the atmosphere of Korean traditional buildings in the Korean Pavilion. However, Kim used the concept of repetition in his realization of the simplified *dori-gongo-seokarae* system, and this concept, which is related to efficiency, is not a traditional idea but represents a modern perspective. He also tried to keep a traditional atmosphere in this building through designing rafters under the big gable roof (Park, 2012). Thus, the Korean Pavilion used a traditional timber frame, presented through modern ideas and interpretations, but it still embodied the beauty of the Korean traditional house, *hanok*. The plan of the Korean Pavilion evolved from the traditional spatial paradigm of 9 squares based on the concept of 3 *kan* (bays) by 3 *kan,* so the façade reminds of a typical Korean housing style which was composed of 3 bays. Architectural historian Bong-hee Jeon argued that 3 by 3 bays are a basic structure of East Asian wooden pavilions (Jeon et al., 2006: 6). There are various examples of the 3-bay facade in East Asian architecture, such as the reconstruction of the primitive dugout house at Banpo in China, the clay model of Eastern Han in China, Daewoong-jeon of Bookjijang-sa in Korea, and Usa jingu in Japan. In particular, Jeon analyzed 156 Buddhist halls and 226 Confucian shrines which currently exist in Korea. Among these buildings, 50.6% of Buddhist halls and 62.8% of Confucian shrines were constructed using 3-bay types in their facades (Jeon et al., 2006: 7-8). In this way, the pavilion can be symbolically related to the sense of Korean traditional architecture (Figs.4., 5.).

Although the pavilion referred to the form of traditional Korean houses, it did not adopt authentic traditional building elements, materials and techniques. The general form of this pavilion originated from an interpretation of Korean traditional wooden structures, but Swoo-Geun Kim intended to respond to modern design concepts through, for example, making more open spaces and the irregular arrangement of columns in accordance with the function of special needs. When we look at the plan, it appears to be arranged in an orderly layout. However, when this building was seen from the facade, the spans of columns are different between the outside and middle span. Moreover, this building did not follow the grid system, which modern buildings generally followed. Kim tried to make more space in the center in order to fulfill the function of the Pavilion's special requirements. His initial intention for this building was summarized by his assistant Won Kim: "I added protection walls at the outside of this basic structure. This was intended for not only the effective use of space, but also the meaning of 'a harmony of tradition and the present [modernism].' The coexistence of these two contradicting themes overcomes 'paradox' and 'chaos' and eventually reaches a balanced space. This is an urgent problem that we face now and there should be an alternative to our modern society where we are losing our humanity" (Won Kim, 1966: 73).

According to his plan, Swoo-Geun Kim intended to create a feeling of modern space by installing protection walls beyond the column structure. This was not only to make more space, but was also a way to create harmony between tradition and modernity. As shown in the section drawing, the separation between the columns and walls enables the interior to be a more open and flowing space. The layout of the columns does not follow a grid pattern but rather the spatial needs on the ground. Such a modern approach does not exist in traditional Korean architecture. Swoo-Geun Kim employed modern construction methods, such as reinforced concrete for columns instead of wood, and iron joints between columns and the waffle-slab structure, which were becoming popular in western modern buildings. In terms of the building façade, the repetitive use of louvers at the edge of the horizontal roof provides a rhythm to the elevation (Fig.5.). The repeated vertical lines and waffle slabs provide a sense of order to this building, which was seen in modern Brutalist architecture, such as the Boston City Hall (1968) (Monteyne, 2011). The Boston City Hall also used repetitive vertical lines in its facade and features a more massive structure at the top, as compared to the bottom of the structure. Thus, the Korean Pavilion echoes the Boston City Hall in its appearance, especially its facade. Brutalism was in vogue in western architecture at that time. Kim's design seems to imitate tradition, but his fundamental concept is to embrace modernity.
In his autobiography, Swoo-Geun Kim defined his thoughts on tradition: "Is it a good idea about tradition that the gable roof of the temple-like falls directly on the concrete structure [rather than wood supports]?" (Kim, 1989: 136-137). He emphasized that such a combination is simply an imitation of our ancestors and is not our own authentic creation (Kim, 1989: 136-137). For Swoo-Geun Kim, tradition in the modern age is not just imitation of ancient practice but the creation of something new based on the old. He insisted that creating a real tradition in modernity did not come from simple imitation of tradition: "Tradition is easy to be formalized and fixed. But it is not a continuation of tradition by the repetition of classical forms" (Kim, 1989: 139). The real continuation of tradition is to create continuation of tradition: "A continuation of tradition is a creative continuation. A meaningfully represented [rather than imitated] tradition is an authentic continuation of tradition" (Kim, 1989: 139). By synthesizing tradition and modernity, Swoo-Geun Kim created a paradoxical "new tradition" of Korean architecture.

Stacking wood logs to create a pagoda-like tower represents a different type of construction method compared with the Korean tradition. This technique is called "jung-gan-sie" construction in certain regions of East Asia, which involves simple interlocks of wood columns and beams. This technique is also a typical way to build a wooden house in the Canadian countryside but not common in Korean architecture. Koreans usually construct pagodas with stones instead of wood and this feature is quite different from ancient China wherein both wood and brick pagodas were popular. In the design of the Korean Pavilion, the architect might try to integrate the Eastern paradigm of pagoda with the construction of Canadian vernacular architecture because the Canadian government encouraged the pavilion's architects to respect Canada's local culture in their designs, saying in their guidelines that "These facilities [i.e., the new pavilions]... will be preserved through the exhibition and [will] be at the disposal of visitors as a central recreation area." The architects might thus have tried to follow the Canadian government's guidelines in each country's pavilion, and these suggestions helped to preserve the local environment.

4. Mediation between the Korean Authentic and the Japanese Style

The Korean Pavilion has been debated in terms of its Korean identity, as it is positioned in a continuum between authentic Korean and the Japanese style. Swoo-Geun Kim studied architecture at Tokyo National University of Fine Arts & Music (for a bachelor degree) and the University of Tokyo (for master and Ph.D. degrees) (Pai, 1997: 118). He lived in Tokyo from the mid-1950s to the mid-1960s. Throughout his education, he was strongly influenced by leading Japanese architects such as Kenzo Tange and Kunio Maekawa who were the primary advocates of the Japanese Metabolism movement during the post-war period. Metabolism related ideas of urban mega structures to organic biological growth. It can be understandable that Kim incorporated Japanese architectural influences into his design (Ahn, 2006: 132). Moreover, Swoo-Geun Kim was indirectly influenced by Le Corbusier's architecture through Kenzo Tange and Kunio Maekawa who first introduced Le Corbusier's ideas to Japan. Tange was an active designer who sought the connection between Le Corbusier's modernism and the Japanese tradition (Fujimori, 1993: 191-193). It is clear that Swoo-Geun Kim's perception of Japanese architecture was strongly reflected in his architecture, and it is evident that his life experience in Japan was reflected in his designs.

The sense of Japanese architecture in this pavilion is demonstrated in its line-based structural style and the roof style. The roof is a straight-line roof ridge instead of a curved roof ridge. However, Kim embodied the Korean traditional curved roof ridge at the elevated middle part of the roof on a small scale (Fig.6.). The detailed construction methods of the pavilion look closer to a Japanese style than to western buildings: the form of bracket units holds a sense of Japanese tradition. Compared with Korean and Chinese traditional bracket units (dougong in Chinese pinyin), the Japanese form appears more abstract and simple. In his design, Kim composed abstract forms with simple lines in order to integrate his perception of Japanese architecture. In addition, his adoption of the rhythmic pattern of rafters between the roof and columns reminds us of the Japanese style. All these construction details look familiar in Japanese modern buildings or the traditional tatami houses based on the module of floor mats. Moreover, the projects of Japanese architect Ashihara Yoshinobu (1918-2003) have several similarities with Kim's Korean Pavilion. Yoshinobu designed the Komazawa Olympic Gymnasium and Control Tower in Tokyo, Japan in 1964. This building has strong similarities to the Korean Pavilion not only in its form, which is composed of a main building and a tower, but also in its approaching sequence from the outside to the main building in terms of the sense of space (Figs.6. 7.). The acting designer, who was in charge of this building in Yoshinobu's design office at that time, was a classmate of Swoo-Geun Kim at Tokyo University of the Arts in Japan (Park, 2015: 257-258). Furthermore, at the time of the Montreal Expo, both the Japanese and the Korean Pavilions were the subject of debates over the similarities of their form and structure (Kim, 2015: 244).

In the 1960s, there were serious criticisms of Kim's architecture. A newspaper commented that "[Swoo-Geun Kim's] designs are 'crude and Japanese-like'" (Burnett, 1977). The same kind of debate has surrounded Kim's other project, the Buyeo National Museum (1964) in Korea, which was considered an imitation of a Japanese shrine. The dispute about the
Buyeo National Museum was provoked by an article in the *Dong-A Ilbo* daily newspaper on August 19, 1967. Though image comparisons in detail, the article introduced experts' opinions about whether the main entrance of this building and the gabled roof looked like a Japanese shrine. The prominent architect Joong-Up Kim suspected Swoo-Geun Kim's design mimicked the *torii* (obliquely crossed roof beams) which is the iconic entrance of a typical Japanese shrine (Kim, 1967).

Although it is undeniable that the influence of Japanese architecture was sensed in the Korean Pavilion, it is not a mere imitation of the Japanese style. As Swoo-Geun Kim stated, "In this building [the Korean Pavilion] I aimed to express our desire for essence through the connection between separate structures as well as an application of repetitive use of the same patterns with handicrafts" (Kim, 1966: 73). Kim's intention for the Korean Pavilion is to render it as a continuation of tradition rather than an imitation of tradition; his intention is to create something new for the spirit of the age. The similar intention was popular in western modern architecture as well as in Japanese modern architecture. At the Korean Pavilion, Swoo-Geun Kim adopted thin wall materials and framed them in repetitive patterns. He emphasized the vertical and horizontal movements of straight lines. According to Swoo-Geun Kim, he integrated Japanese modern architecture, which often applied an open plan and thin wall materials, as a means of promoting Korean architectural modernity (Kim, 1966). For him, Japan was a crucial channel to construct and embody modernism in Korean architecture. This approach is not very different from Western architects who tried to construct regional modernism during the 1920s to 1940s by finding a way that could be related but distanced as well from mainstream modernism. Kim's approach to Korean modernity was mixed with the continuation of Korean tradition and "Japanized" modernity, which was subtly different from other East Asian and Western regional approaches.

5. The Mediation between Preservation and Development

There are issues of preservation and development in the urban fabric when analyzing the history of the Korean Pavilion. Most of the pavilions constructed for the Montreal Expo '67 were demolished after the exhibition. Although a few original structures were preserved after Expo '67, most of them decayed and were demolished in order to make space for the 1976 Olympics and eventually the very few remaining exhibits were torn down in 1981 (Bromberg, 2012). According to an interview with architect Won Kim, city officials in Montreal wanted to preserve the Korean Pavilion in 1967 due to its aesthetic values, and architect Swoo-Geun Kim agreed to its preservation. After the fair closed, the Korean Pavilion was used as a post office from 1972 to 1995, and later it was used for multiple functions such as a bus station, a ticket booth for concerts, and the exhibition site for various events. As Won Kim recalled, when he revisited the building in 1994, the pavilion played an important role in the local area as a post office and its situation looked very good at that time (Fig.8.). Nevertheless, in 2012 the wooden pagoda was demolished (Fig.9.), not only because it was no longer usable, but also because of the risk of collapse. Furthermore, the main pavilion is closed to the public because of the danger of falling debris. When the author visited the site in February 2014, the building was used as a garage for storing tools for cleaning snow. As the Korean historic preservationist Ho-Jin Choi, the director of the National Trust of Korea said, although the Korean government has taken an action to preserve and utilize this building, they have taken a passive attitude toward preserving this building and their action failed due to economic problems. As the Korean consul Haeng-Gu Kang at the Korean Consulate General in Montreal explained, the Korean Pavilion belongs to the city of Montreal; it is not easy for the Korean government to manage this property. Though the building is considered precious for Korean society due to its historical and architectural values, over the past years the main pavilion has been used as a garage. The values of this building thus appear paradoxical today, and the assessment of its significance to the city depends on the public recognition of the collective memory. Finally, the Montreal government decided to preserve the building because the government highly respected its historical values. This building will be renovated and reopened for the public by May 2017 as one of the events for a celebration of the 50th anniversary of the Montreal Expo '67. This place will be used as a space to promote the friendship between Korea and Canada (Secretariat, 2015). Preserving this pavilion can play a significant role in connecting Montreal with its Korean immigrant population.

In order to preserve the legacy which stands as a reminder not only of Montreal's historical achievements but also as a symbol of Korean architectural identity, preservation of the Korean Pavilion is a significant matter both for Montreal as well as for the Korean government. At this point in time, we should think of effective ways by which this building can be preserved and revived in the present urban fabric. Although the Korean Pavilion is in danger of falling apart (Figs.10., 11.), it could be preserved through a careful examination and strategic plan, which not
only can exert didactic effects of cultural encounters, but also can preserve the local memory for the shared lived world. The historic preservationist D. Blunstone suggests that the preservation of modern buildings have a stronger relationship with "stakeholders' memory" (Blunstone, 2000). Modern buildings shape our lived environments, and thoughtful buildings occupy the memory of our lives. As revealed by the historian Frances A. Yates's pioneer work on the art of memory (Yates, 1992), the preservation of architecture is not only significant in terms of the historical and cultural identity of a modern building, but also recalls the collective memory of its residents and visitors because it embodies their poetic lives through reflecting on the fundamental meaning of human existence (Seo, 2014).

The preservation of the Korean Pavilion at the Montreal Expo '67 interweaves elements of traditional and modern Korean architecture. The amalgamated unity, therefore, returns to the origins of Korean modernity because not only does this building clearly demonstrate its historical significance, but also the architect, Swoo-Geun Kim, is a representative modern Korean architect. The philosopher Karsten Harries has insisted on the significance of preserving modern architecture for tracing the origins of our vivid lives because it embodies the people's memory (Harries, 1997: 267). Preserving this building represents the continuing dialogue not only between tradition and modernity, but also between modernity and the postmodern and even contemporary architecture. Thus, the preservation of the Korean Pavilion at the Montreal Expo '67 provides a way for us to open up the essence of Korean modern history.

6. Conclusion

Although Swoo-Geun Kim designed the Korean Pavilion at the Montreal Expo '67 by implementing modern techniques and skills, he tried to integrate traditional motifs through his innate interpretations of Korean architecture and intended to transform tradition into modernity. For him, the use of traditional elements does not mean mimicry of the old model but is to create a work closely related to the present. Therefore, the Korean Pavilion can be conceived as a medium which transforms tradition through representation. It can also be understood as a mediator between tradition and modernity. While the Korean Pavilion attempted to present Korea's traditional architecture in a different culture, it does so through mixed modern representation, no matter how paradoxical this approach may appear.

In order to approach modernity through interpreting tradition, Swoo-Geun Kim referred to Japanese modernism in his design. The desired modernity through the Korean Pavilion was not the direct transplantation of western modernity as usually seen in other modern architectural works. His approach represents the characteristics of Korean modern architecture, which is subtly different from other East Asian or western modernity. The Korean modernity expressed through the Korean Pavilion should be considered in the context not only of the old and new, but also of Japanese influences. The Korean Pavilion echoes the concept of "critical regionalism," as proposed by Paul Ricoeú's philosophy (Ricoeú, 1965) and Kenneth Frampton's history book (Frampton, 1983), because Kim's design approach could only emerge from his historical and cultural context. Specifically, the Korean Pavilion can be understood through the concept of "dialectical expression," which was one of the major arguments in Frampton's critical regionalism (Frampton, 1983). Frampton argued that general modernism is deconstructed by values and images which are initiated from each regional culture, and that the outer paradigm (and the new models or influences) will be synthesized with the local culture, which is accompanied by regional values (Frampton, 1983, 149). In this sense, this building is a good example of Frampton's "dialectical expression" because while it synthesized tradition and modernity in Korean architecture, the architect amalgamated them based on the Korean tradition. The Korean Pavilion
provides us with a possibility of reinterpreting Korean modernity of the mid-20th century from a cross-cultural perspective. What is discovered through this essay from anonymous peer reviewers of JAABE.

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Notes
1 The author interviewed Won Kim twice during March-April 2014 by mail.
2 In Chinese traditional architecture, Gugunggyeok (9-square diagram) is a cosmic spatial layout, similar to the Korean spatial concept of "3 x 3 (3 bays by 3 bays)."
3 Canadian Corporation for the 1967 World Exhibition (1964) Exposition Universelle 1967 World Exhibition. Montreal, Canada: Place Ville Marie.
4 Issue of Architectural Style in New Buyeo National Museum under Construction: Japanese Shinto Shrine vs. Baikje's Traditional Style, The Dong-A Ilbo (August 19, 1967).
5 The author's interview with Won Kim in March 2014 through email and mail.
6 Ibid.
7 The author's interview with Ho-Jin Choi in March 2014 through email.
8 The author's interview with Haeng-Gu Kang at the Consulate General of the Republic of Korea in Montreal in March-April 2014.