Tadashi Sekino's Perspective on the Architectural Differences Between Japan and Korea Around the Early 1920s

Yoonchun Jung*

Assistant Professor, Department of Architecture, Kwangwoon University, South Korea

Abstract

This paper focuses on determining the architectural intention of Tadashi Sekino, portrayed in his writings on Japanese and Korean architecture, entitled "Kikou oyobi chishitu yori mi taru nissen no kenchiku" [Japanese-Joseon architecture seen from the perspective of climate and geological features] published in Chosen to Kenchiku in 1924; in his journal paper, Sekino claims that the architectural differences between Japan and Korea are related to the geological, climatic, and customary differences between the two countries. However, it is very important to acknowledge that Sekino's perspective later radically changed from his previous position where he had mainly argued stylistic similarities between Japanese and Korean architecture, beginning with his first publication on Korean architecture in 1904. In this context, this paper argues that Sekino's architectural writings of 1924 were informed by contemporary Japanese political propagandas that expressed Japan's attitude towards the West. Especially, for the purpose of dealing with the world politics of the time, Japanese architects attempted to construct a historical narrative to highlight the architectural uniqueness of Japan over its Asian and Western neighbors.

Keywords: Tadashi Sekino; Japanese and Korean architecture; geological; climatic and customary difference; architectural uniqueness

1. Introduction

Beginning with the early twentieth century, under the full support of the Japanese Government-General of Korea, the Japanese architect Tadashi Sekino (1868-1935) carried out governmental research projects investigating ancient Korean art and architectural traditions (Fig.1.). From research he conducted on the architecture of ancient Korean cities, including Gyeongju (the seat of the Shilla dynasty), Kaesong (the seat of the Koryo dynasty), and Seoul (the seat of the Joseon dynasty), Sekino published a number of research papers and reports: a governmental report, Chosen Kenchiku Chosa Hokoku [Report on Korean Architecture] in 1904; "Chosen no Jutaku kenchiku" [Korean housing architecture] in Jutaku Kenchiku [Housing architecture] in 1916; "Kikou oyobi chishitu yori mi taru nissen no kenchiku" [Japanese-Korean architecture seen from the perspective of climate and geological features] in Chosen to Kenchiku [Korea and architecture] in 1924; and the first history book on Korean art and architecture entitled Chosen Bijutsu-Shi [The History of Korean Art], in 1932.

Fig.1. Sekino's Detailed Drawings of Parts of Architectural Elements; from the Sekino Tadashi Collection, The University Museum, The University of Tokyo

Previously, it has been mainly argued that Sekino attempted to historicize Korean ancient structures by finding stylistic similarities between Japanese and Korean architecture during the years of his research on Korean architecture. For example, in the conclusion of Chosen Kenchiku Chosa Hokoku, Sekino discusses the architectural similarities between Japan and Korea:

*Contact Author: Yoonchun Jung, Ph.D., Department of Architecture, Kwangwoon University 20 Kwangwoonro, Nowon-Gu, Seoul 01897, South Korea E-mail: yoonchunjung@gmail.com

(Received October 6, 2016; accepted July 23, 2018)

DOI http://doi.org/10.3130/jaabe.17.393
Over the entire period of the Joseon dynasty, Korea and Japan weren't close, so it can be concluded that they didn't influence each other architecturally... Even if Korean architecture of the time had nothing to do with its contemporary Japanese counterparts, it did however share some similarities with Japanese precedents from ancient periods.

The same idea is also presented in his well-known historical diagram in Chosen Bijutsu-Shi, which graphically shows the origins of Japanese architecture in the world context (Fig.2.). In brief, this diagram is fundamentally based on the theory that Japan and its Asian neighbors (including Korea and China), and that even Greece, share stylistic similarities in architectural traditions.

Furthermore, with his efforts to historicize Korean architectural traditions, Sekino intended to highlight the inferiority of Korean architecture over its Japanese counterpart. By fully acknowledging the notion regarding the origins of Japanese architecture supported by contemporary main-stream Japanese architects such as Chuta Ito (1867-1954), Sekino also demonstrated his belief that Japanese architecture is a culmination of Asian architecture, which automatically suggests that Korean architecture has less status than Japanese architecture. Consequently, this idea became the main storytelling of Chosen Bijutsu-Shi, and it legitimized the Japanese colonial rules over the Korean peninsula. Hence, derogatory assessments of Korean architecture were frequently found in his writings. For example, when Sekino discusses in Jutaku Kenchiku the architectural characteristics of the architecture of Korean housing in relation to Korean traditional social strata, he uses the term "pigsties" to describe the poor architectural conditions of Korean commoners' housing.

Korean society is divided into two strata, the noble class and the commoner class... On the one hand, noblemen hold all the political and social privileges and enjoy their lives, while on the other hand commoners resign themselves to suffering and sometimes give up on their lives. So, the jutaku [housing] of noblemen have a grand and imposing appearance, whereas the jutaku [housing] of commoners resemble pigsties (Fig.3.).

However, it is important to acknowledge that in Sekino's research on Korean architecture, he also investigated the architectural differences between Japan and Korea, and mentioned issues related to geographical and climatic conditions (earthquakes) and their influences on clothing and architecture in Japan and Korea, respectively. In this context, this study supports the notion that unpacking Sekino's architectural intentions embedded in his efforts is a worthwhile task, especially through the analysis of Sekino's 1916 publication entitled "Kikou oyobi chishitu yori mi taru nissen no kenchiku" [Japanese-Joseon architecture seen from the perspective of climate and geological features], where he introduces environmental determinist approaches in looking at Japanese and Korean architecture.

2. Geological Differences between Japan and Korea (Discussions on Earthquakes)

In "Kikou oyobi chishitu yori mi taru nissen no kenchiku", Sekino comments on the geological differences between Japan and Korea. In particular, he focuses on earthquakes, which were of major scholarly interest in Japan at the time because of the Great Kanto earthquake of 1923, which is considered to be the most destructive earthquake in the modern history of Japan. In the article, Sekino writes:
From a geological perspective, Japan is the most unfortunate country in the world. This is because Japan is a volcanic region as well as a seismically active one. So every 20, 30, 50 and 100 years, at least one destructive earthquake occurs in Japan. Korea is in the opposite condition; it is located in an area with few earthquakes, subject neither to volcanoes nor earthquakes. In this sense, Korea is very lucky.

Here, Sekino states that Japan is "the most unfortunate country in the world" because it sits within a volcanic region with frequent and sometimes fatal earthquakes. Korea is very lucky with few earthquakes. In this way, he uses the notion of geographical differences between the two countries by focusing on the issue of the earthquake. For the less frequent earthquakes in Korea, Sekino bases his analysis on documentary records and historical evidence. In relating these details, he continuously compares Korean cases to Japanese cases:

Throughout the past 198 years of the Joseon [dynasty] period, neither a big earthquake nor a small one has occurred even once. (…) So, I have researched what kinds of earthquakes have occurred in Korea. Seen from the Japanese perspective, there seem to have been no damaging earthquakes in Korea, not even one, unlike the ones that have occurred in Japan. There have been no injured people. … Compared to the Japanese cases, the earthquakes in Korea are very minor. Also, it is important to note that the earthquakes in Korea are recorded in Kanji [Chinese characters], so they are described in a very hyperbolic way. The earthquakes in Korea are not severe. The intensity of the biggest one came nowhere near the severity of the Meiji 26 [1894 Meiji Tokyo earthquake] Tokyo earthquake. I think that the low intensity of these earthquakes is related to the geological conditions of Korea. (…) My knowledge of geology and earthquakes is very limited; however, if we look at the history of Korea, there are no records of earthquakes like the Japanese ones, which severely injured people and animals.

Based on his research, Sekino suggests that damaging earthquakes, such as those causing casualties, had not occurred in the Korean peninsula throughout the Joseon dynasty period. Instead, the only occurrences of earthquakes were those with less intensity than the earthquakes that seriously damaged Japan. He also claims that, since Korean earthquakes were written in Chinese characters in a "very hyperbolic way", their actual intensity would have been weaker than that at the level of which they were described. He continuously argues that the severity of even the largest Korean earthquake was not even close to that of the Japanese 1894 Meiji Tokyo earthquake, which resulted in many casualties of people and animals and severe damage to the built environment.

Similarly, Sekino further references the relatively well-preserved Korean architecture from the previous dynastic periods as evidence that no damaging earthquakes occurred in Korea throughout its entire history:

The same research conclusion can be drawn if you look at the old architecture in Korea. … In Korea, there haven't been any earthquakes to destroy the many stone pagodas from the Three Kingdoms and the Shilla and other later periods. They have been in a very unstable structural condition since ancient times. (Among these, some have been damaged not by earthquakes, but by grave robbers intent on stealing the treasures kept inside them.)

Here, Sekino argues that most Korean stone pagodas from ancient periods have remained relatively intact because of the low intensity of Korean earthquakes. He also suggests that the structurally unstable condition of the stone pagodas was caused not by earthquakes, but by grave robbers. In the end, he concludes that the lower intensity and the less frequency of Korean earthquakes are related to the geological conditions of the country, which is not within a volcanic region.

3. Differences in Japanese and Korean Clothing Seen from a Climatic Perspective

In "Kikou oyobi chishitu yori mi taru nissen no kenchiku," Sekino discusses the climatic differences between Japan and Korea, and suggests they contribute to the different clothing styles developed in each country (Fig. 4.). In fact, around the early 1920s, contemporary Japanese architects expressed a growing interest in Korean traditional clothing, with its uniquely Korean characteristics that differed to those of Japanese traditional clothing. For example, the ethnological efforts of the Japanese architect Wajiro Kon (1888-1973) are noteworthy; he idealized traditional Korean costumes from an aesthetic point of view (Fig. 5.). In this context, Sekino took a slightly different approach in understanding Korean traditional clothing and compared it to its Japanese counterpart by considering climatology:

Japanese clothes are better suited to the summer heat than the winter coldness because the former is harder to endure than the latter. So, for ventilation purposes, a Japanese kimono has completely loose sleeves from top to bottom. Whenever sweat comes out from the skin, either natural or artificial wind (made by a fan) completely cools it down; the wind takes heat from the sweat, which
finally evaporates into the air. So, in Japan, a special type of clothing has been developed that allows the wind to freely touch the skin. (...) On the other hand, since winter is very difficult to endure in Korea, specific winter clothing has been developed; the top features tight sleeves and the pants are tightly bound at the bottom. So the wind never blows inside the clothes. In the Korean summer, people don't sweat as much, so it is not difficult to live with this kind of clothing.

Basically, Sekino argues that the Japanese kimono is more suitable for the summer season, whereas Korean traditional clothing is more suitable for the winter. Given the fact that the summer in Japan is very harsh, he claims that the Japanese kimono can be understood as being loosely designed from top to bottom to maximize ventilation, where any breeze occurring can cool the skin through evaporation of sweat. In contrast, he states that Korean traditional clothing is not designed in this way, with its tight sleeves and tightly bound pants, because the severe coldness in winter is more problematic to Korean people. He suggests that the summer in Korea is "manageable", so Koreans are able to wear "tight sleeves and tightly bound pants".

4. Architectural Materials for Japanese Architecture

Sekino identified the primary reason for using wood in Japanese traditional architecture as its natural and climatic conditions. As his discussion progressed, he placed more emphasis on the frequent earthquakes in Japan:

Wood is the traditional material for Japanese architecture. The first reason is that wood is very common in Japan. The second reason is the climate — the hot summer temperatures in Japan need a sort of open architecture. In this case, wood is the most appropriate material. For these two reasons, architecture using wood has been developed in Japan. (...) One more reason is the need to build earthquake-proof architecture. Now, there are some newly developed earthquake-proof materials such as steel-frame reinforced concrete and reinforced concrete that were not available some 20-30 years ago. Without access to these newly developed earthquake-proof materials, in the past, when constructing buildings, only wood, stone and brick were used and no other materials existed. Of these, wood was the most appropriate material for earthquake resistance.
Sekino also suggested materials for future Japanese architecture. He pointed out that wood is still weak when it comes to withstanding fire, so he concluded that, to survive both earthquakes and fires, the new materials developed through modern technology, such as steel-framed reinforced concrete and reinforced concrete, were the most appropriate for Japanese urban architecture for the present and the future. He wrote:

Since wood structures are generally built with a huge amount of effort and take many factors into consideration, they easily withstand earthquakes. However, they are very weak when it comes to fires. In the earthquake that occurred last year [1923], because of the accompanying fires affecting the collapsed buildings, we witnessed extremely devastating conditions. The susceptibility of wood to fire is a huge flaw when it comes to using it as a material in urban architecture, which must be able to withstand both earthquakes and fires. (...) So, for these reasons, I have come to believe that steel-framed reinforced concrete and reinforced concrete are the most suitable building materials for Japanese architecture. I think that future urban architecture in Japan should make use of both of these materials, and when they are used, their ability to withstand earthquakes and fires should be calculated.9

5. Architectural Materials for Korean Architecture

In contrast to the importance of taking earthquake-resistant architecture into consideration in Japan, Sekino argued that it was unnecessary in Korea, given the country's geological conditions. Moreover, he expressed his ideas concerning economic standards in constructing architecture here. Sekino wrote:

Compared to Japan, there are no severely damaging earthquakes in Korea. So, architects don't need to take earthquake resistance into consideration. After last year's big earthquake [1923] in Tokyo, there are a group of people who not only have become anxious about the possibility of a future disastrous earthquake in Korea, but who also think that earthquake-resistance architecture is needed in Korea. However, I think this is a huge mistake. (...) It is a big mistake to imitate the structures built in New York in Tokyo, and it is also a mistake to construct earthquake-resistance buildings in New York, which is uneconomical. By the same token, it is unnecessary to consider earthquake resistance in Korea, where only very minor earthquakes occur. In Korea, it is better to construct buildings as economically as possible.10

Regarding the materials for future architecture, Sekino argued that wood is not appropriate. Rather, he suggested the use of brick, stone, steel-framed reinforced concrete and reinforced concrete because they are economical, fire-resistant and heat-retaining. Sekino wrote:

Given the cold [winter] climate in Korea, Korean architecture should be heat-insulating. (...) So, traditional Japanese wood architecture is not appropriate for Korea in the sense that it is only good for keeping cool. In Korean architecture, there is a need to thicken the walls. For future Korean architecture, Japanese-style wood architecture shouldn't be used; instead, brick, stone, steel-framed reinforced concrete and reinforced concrete structures should be used. For large-scale structures, I think that steel is the most appropriate architectural material in Korea. However, it should be cheap, accessible to the general public, fire-resistant and heat-retaining.11

6. The Uniqueness of Japanese Architectural Style Compared to Western and Korean Architectural Styles

At the end of his paper, "Kikou oyobi chishitu yori mi taru nissen no kenchiku," Sekino finally focuses on the issue of architecture, especially the Japanese architecture in which he was originally interested. Given the development of his narrative, it can be understood that Sekino's initial efforts of studying the geological and climatic differences between Japan and Korea were motivated by his original interest in understanding the 'unique' characteristics of Japanese architecture. Furthermore, through this, Sekino devised a set of ideas on the architectural differences between Japan and Korea. Basically, Sekino claimed that Japanese architecture is unique, especially in its use of wood, a material resistant to earthquakes. Similarly, Sekino suggested that in Japan, wood is a more suitable building material than stone or brick and challenged the popularity of the latter in Western (modern) architecture. Sekino wrote:

Among the civilized countries in the world, Japan is rare, being so affected by earthquakes. So in the business of architecture, earthquakes should be taken into consideration in every aspect of building. Before we started using steel structures and steel-framed reinforced concrete, there were enough reasons to use wood, a relatively earthquake-resistant material. I have heard from Westerners that wood structures are temporary, whereas brick and stone ones are permanent. However, in Japan, brick and stone are temporary, whereas wood has permanence. When it comes to fires, even wooden structures built 1,200 and 1,300 years ago, such as Yakushiji, Todaiji,
Toshodaiji and Horyuji, and those ones built in each Japanese historical period, have been relatively well maintained. However, brick and stone structures [in Japan] have a life-span of only 20 to 30 years these days.\textsuperscript{12} (Fig.6.)

Here, by focusing on the geological conditions of Japan, with its frequent earthquakes throughout its history, Sekino argues that Japan has developed its unique wood structure in response to developing an architecture resistant to earthquakes. To support this argument, he references in detail various well-maintained architectural precedents, which have survived major devastating earthquakes as well as fires. Moreover, he claims that wood is more suitable and considered to be more permanent in Japanese architecture than brick and stone, which were popular at that time. He even states that in Japan, brick and stone architecture is considered weak and temporary, even though it is considered to be strong in the West. He therefore opposes the then contemporary popular architectural trend of using brick and stone as building materials in Japan. (Fig.7.) Sekino continued to argue for the superiority of Japanese architecture over Western and Korean architecture, not only by indicating the weakness of the latter in withstanding earthquakes, but also by analyzing their poor construction methods used with brick and stone. He wrote:

It was a big mistake to use structural calculations made in countries not subject to earthquakes in countries where a lot of earthquakes occur, such as Japan. In the earthquake that occurred last year [1923], most of the buildings constructed by Americans collapsed, except for the Imperial Hotel. However, the buildings by Japanese architects, who paid a lot of attention to earthquakes, survived with no damage.\textsuperscript{13}

I had a chance to look at the completely destroyed streets of Lens battlefield in France. After the war, all the buildings and walls were fixed with tuff and limestone mortar, which cannot be used in Japan because of their weakness. What was even worse was that the buildings with those materials were built up to five or six stories. In Japan, this kind of architecture totally collapsed two years ago because of the earthquake in Tokyo. Moreover, most of the relatively well-constructed brick and stone architecture, constructed 20 to 30 years ago, was also destroyed. If an earthquake with similar intensity occurred in London, Paris, Berlin or New York, the cities and the streets would be all destroyed. (...) As everyone knows, traditional Korean architecture is very cheap and coarse. Generally, the walls are constructed by accumulating and binding rocks together. Moreover, constructing a two- or three-story brick structure with a single wall is a common method which the Japanese don't have the patience to imitate. However, there are no earthquakes in Korea, so these structures don't collapse.\textsuperscript{14}

Along with noting the Western negligence in considering earthquakes in their building structures, Sekino criticizes the poor construction techniques and methods of Western architecture; he states that they have not survived the recent Japanese earthquakes and claims that only the architecture built by the Japanese could survive in Japan. Here again, he discusses the superiority of Japanese architecture over Western architecture in terms of its strength. Similarly, he mentions the superiority of Japanese architecture over Korean architecture, given the "cheap" and "coarse" building qualities of the latter, such as the single wall structure built by accumulating bricks and binding rocks. (Fig.8.)
7. Intrinsic Differences between Japanese and Korean Architecture

Based on his analyses of the differences between Korean and Japanese architecture from climatic and geological perspectives, Sekino finally concludes that Japanese and Korean architecture could never be harmonized. He wrote:

*"If we compare Japanese and Korean architecture to one another, we can see both differences and similarities in them. However, what is most apparent is that they can never harmonize with one another."*

Even if stylistic similarities exist between Korean and Japanese architecture, as Sekino claims in his early writings, he concludes that, given the geological and climatic conditions, these architectural styles also significantly differ and their integration would not result in a harmonized architecture.

8. Towards a Pan-Asiatic Architecture: A Future Stylistic Blend of Japanese and Korean Architecture

The nationalistic intentions underlying Sekino's discussion of the architectural differences between Japanese and Korean building styles, as well as the uniqueness of Japanese architecture, are clearly reflected in his suggestion of creating a unique, harmonized pan-Asiatic architectural style (with oriental taste) along with a spiritual coalition of these two countries. At the end of his lecture, Sekino wrote:

*"To summarize, from the naturalistic perspective, there are two fundamentally irreconcilable differences between Japan and Korea: one is a climatic issue and the other is a geological one. Because of these two issues, architectural plans and structures in the two countries have developed in different ways, adapted to each country's specific natural conditions. In imagining a future architectural style, it is important to consider the historical backgrounds of Japan and Korea as well as to research the surviving art and architecture of the two countries. In other words, it is necessary to understand Toyo shumi [Oriental taste] enough and to create unique and creative architectural styles that integrate the traditions of Japan and Korea, not to just copy the West. This is the hope of Korean architects. Structurally speaking, there are some physical limitations which prevent the harmony of Japan and Korea. However, psychologically, the situation is the reverse: it is possible to harmonize the two countries in the sense that they confront the West together as brothers of Asia. By studying Japanese and Korean physical and psychological conditions, I suggest that we do our best to improve and develop the future of architecture."*

9. Conclusion

So far, Tadashi Sekino's research on Korean architecture was generally understood only through a single perspective; he examined the stylistic similarities between Japanese and Korean architecture with the intention of seeking Japanese architectural origins in Korea. This perspective was then further developed and was finally used in analyzing his later publication entitled *Chosen Bijutsu-Shi* [The History of Korean Art], where he suggests that the status of Korean architecture degenerates as time progresses. The limitation of the aforementioned perspective is that Sekino's architectural research in Korea is solely understood with regard to Japanese colonial missions over the Korean peninsula.

However, other aspects should be considered to fully understand the significance of Sekino's architectural research in Korea. Considering that his architectural intention was originally to seek origins of Japanese architecture, it can also be seen that his perspective was directly affected by the contemporary Japanese efforts to elevate Japan's political status in the world context, especially through making history. Initially, by simply emulating the progressive structure of a Western sense of history, Japanese historical narratives at that time were mainly constructed around similarities between Japan and its Asian neighbors. However, around the early 1920s, after being recognized as a strong modern nation by the West, Japan was in search of a new historical narrative that highlighted the uniqueness of Japan over Asia as well as the West.

Accordingly, Sekino's research on Korean architecture also changed over time and, beginning with the early 1920s, he started to focus less on architectural similarities than on the differences between Japan and Korea. In this context, he paid much attention to geological, climatic, and customary concepts, of which he took advantage in order to develop his theory on the architectural differences between the two countries. He eventually developed a set of ideas that suggested the superiority of Japanese architecture over Korean and Western architecture.
In this paper, it is argued that, in all his analyses in "Kikou oyobi chishitu yori mi taru nissen no kenchiku", Sekino fundamentally supports the idea that Japanese architecture is unique and distinctively differs from its Korean and Western counterparts; such perspective supports the contemporary Japanese political propagandas aiming to win over the West. In this sense, it can also be argued that Sekino’s understanding of Korean architecture might be motivated by a political agenda and that the narratives he produced are political constructs which show not only Japanese colonial policies on the Korea peninsula, but also Japan’s world politics and its attitudes towards the West around the early 1920s. In addition, it is strongly argued here that in order to understand the complexity of Sekino’s research on Korean architecture, post-colonialist discussions on the subject must be initiated.

Acknowledgement

The present research has been supported by the Research Grant of Kwangwoon University in 2018.

Notes

1. Tadashi Sekino, Chosen kenchiku chosa hokoku [Report on the survey of Joseon architecture] (N.p.: n.p.,1904), 249.
2. Tadashi Sekino, "Chosen no jutaku kenchiku" [Joseon housing architecture], in Jutaku kenchiku [Housing architecture] (Tokyo: Kenchiku sekaisha, 1916), 158.
3. Tadashi Sekino, "Kikou oyobi chishitu yori mi taru nissen no kenchiku" [Japanese-Joseon architecture seen from the perspective of climate and geological features], Chosen to kenchiku 4, no. 1 (1924): 11.
4. Sekino, "Kikou oyobi chishitu yori mi taru nissen no kenchiku", 15-16.
5. Sekino, "Kikou oyobi chishitu yori mi taru nissen no kenchiku", 16.
6. See Wajiro Kon, "Chosen no minka ni kansuru kenkyu ippan" [Regarding the study related to Joseon vernacular housing], Chosen to kenchiku 1, no. 5 (1922): 3-4.
7. Tadashi Sekino, "Kikou oyobi chishitu yori mi taru nissen no kenchiku" [Japanese-Joseon architecture seen from the perspective of climate and geological features], Chosen to kenchiku 4, no. 1 (1924): 9-10.
8. Ibid., 11.
9. Ibid., 12.
10. Ibid., 16-17.
11. Ibid., 17-18.
12. Ibid., 14.
13. Sekino, "Kikou oyobi chishitu yori mi taru nissen no kenchiku", 14.
14. Ibid., 17.
15. Ibid., 8.
16. Ibid., 18.
17. Eiji Oguma argued that, around the 1920s, Japan’s interests had shifted from ‘blood’ to ‘climate’ and it had started to propagate the theory of multi-ethnicity of the Japanese rather than that of mixed-ethnicity. For more, see Eiji Oguma, A genealogy of ‘Japanese’ self-images (Melbourne: Trans Pacific Press; Portland, Or.: Distributor, International Specialized Book Services, 2002), 260-84.

References

1) Kon, Wajiro. (1922) “Chosen no minka ni kansuru kenkyu ippan” (Regarding the study related to Joseon vernacular housing). Chosen to Kenchiku 1 (5), pp.2-11.
2) Imperial Japanese Government Commission to the Japan-British Exhibition. (1910) An illustrated catalogue of Japanese old fine arts displayed at the Japan-British Exhibition, London, 1910. Tokyo: The shimbun shoin.
3) Oguma, Eiji. (2002) A genealogy of ‘Japanese’ self-images. Translated by David Askew. Melbourne: Trans Pacific Press.
4) Sekino, Tadashi. (1916) "Chosen no jutaku kenchiku" (Korean housing architecture), in Jutaku Kenchiku (Housing architecture). Tokyo: Kenchiku sekaisha.
5) Sekino, Tadashi. (1931) Ancient Remains and Relics in Korea: Efforts Towards Research and Preservation. Tokyo: The Japan Council of the Institute of Pacific Relations.
6) Sekino, Tadashi. (1932) Chosen bijutsu shi (The history of Joseon art). Keijo: Joseonshi gakukai.
7) Sekino, Tadashi. (1990) Hangughi geonchuggwa yesul (Korean Architecture and Art). Translated by Bongjin Kang. Seoul: Wolgangeonchugmunhw.
8) Sekino, Tadashi. (1924) Kikou oyobi chishitu yori mi taru nissen no kenchiku (Japanese-Korean architecture seen from the perspective of climate and geological feature). Chosen to Kenchiku, 4 (1), pp.7-18.
9) Tanaka, Stephan. (1933) Japan's Orient. Berkeley, Los Angeles, London: University of California Press.