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ART AND ARCHITECTURE OF KOREA: TRADITION AND MODERNITY

Abstract

For a long time, Korea has experienced the powerful influence of Chinese culture and art. Perceiving the best traditions of Chinese art, the Korean people creatively processed it and created their own remarkable original art. Early monuments of Korean culture have not survived our time, as they were usually destroyed during numerous invasions of foreign troops into the country. Only after the Second World War did the Korean people for the first time get the opportunity to study their native country, its history, and culture of the past. The article examines Korean architecture and art from the point of view of tradition and modernity.

Keywords: *art, architecture, modernity, tradition, Korea*

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Koreya incəsənəti və memarlığı: ənənə və müasirlik

Xülasə

Uzun müddətdir ki, Koreya Çin mədəniyyəti və incəsənətinin güclü təsirini yaşayır. Koreya xalqı Çin sənətinin ən yaxşı ənənələrini dərk edərək, onu yaradıcılıqla emal edərək, özünəməxsus gözəl orijinal sənətini yaratmışdır. Koreya mədəniyyətinin ilk abidələri dövrümüzdə qədər gəlib çatmamışdır, çünki onlar adətən xarici qoşunların ölkəyə çoxsaylı basqınları zamanı məhv edilirdilər. Yalnız İkinci Dünya Müharibəsindən sonra Koreya xalqı ilk dəfə öz doğma ölkəsini, onun tarixini və keçmişinin mədəniyyətini öyrənmək imkanı əldə etdi. Məqalədə Koreya memarlığı və incəsənəti ənənə və müasirlik baxımından araşdırılaraq geniş şəkildə təhlilə cəlb edilir.

Açar sözlər: *incəsənət, memarlıq, müasirlik, ənənə, Koreya*

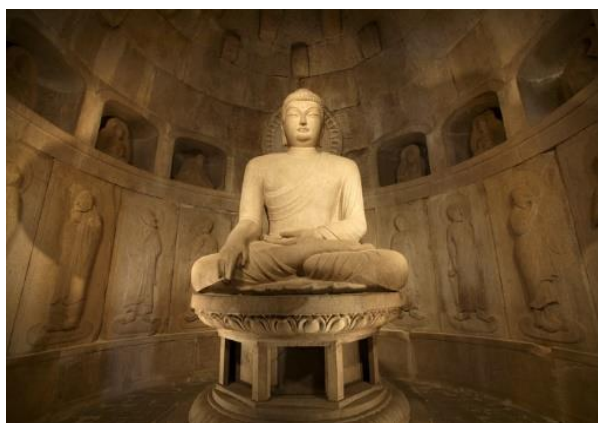
Introduction

Korean scientists have discovered grandiose burials of the 3rd-7th centuries AD. Excavations have shown the high skill of the builders in the construction of tombs, very diverse in their structure. The discovered crypts are distinguished by carefully executed masonry. Individual burials struck archaeologists with grandiosity: their walls are made of huge stone slabs up to 5 m long, and large mounds above them resemble natural hills. Many burials are decorated with well-preserved frescoes depicting genre scenes. Particularly interesting in terms of its constructive methods were discovered at the beginning of the 20th century. Near Pyongyang burial of the 6th century. In San Yenchon. Here, under the outer high hill, there is an underground burial chamber with a stepped roof made of a complex system of stone slabs, forming a kind of octagonal false dome, and two powerful hexagonal columns flanking the entrance. The walls of the burial chamber and the columns are richly painted with images of processions, birds, and plants, and the compliant ceiling is decorated with various ornamental paintings. In the 7th century, China subjugated the northern parts of the country, and in the south of Korea, a new state of Silla was formed, which eventually became an ally of China and gradually subjugated the entire peninsula. The cessation of wars caused the rise of productive forces (Sir Gompertz, 2003: 56).

As a result of the unification of Korea, agriculture was developed, which in ancient times was the basis of the country's economy. It was in the 7th-10th centuries. there is a significant

development in science, art, and architecture. Penetrated in the VI century. to Korea from China, Buddhism contributed to the assimilation of new architectural forms in religious buildings. In the X century. the capital of the state of Silla (Gyeongju city) becomes the main center of culture and art. Near Gyeongju, there is also an ancient Buddhist temple Pul-Kuksa, located on Mount Tkhohamsan. The temple has been reconstructed, but the original gate with a high staircase, rising in two flights to the upper terrace, and the wonderful Tabotkhan pagoda, which is 10 m high, are well preserved. Built-in 751, it is a very rare monument of stone architecture throughout the Far East (Kuner, Dubrovina, 2010).

The cave temple of Seokkul-am (near Gyeongju, on the slope of Mount Thohamsan) was built in 742-764. in imitation of similar temples in India and China. It impresses with its remarkable processing of stone vaults and columns, as well as magnificent artistic bas-reliefs depicting Buddhist deities. The temple consists of two halls - quadrangular and round.



Under the huge stone dome of the main, round hall, there is a colossal Buddha statue. At the beginning of the X century. The state of Silla, which had suffered greatly after feudal strife, was subjugated by the large Korean feudal lord Wang Gen, who in 918 formed a new state union of Koryo. During the Goryeo period, Buddhism gained particular importance, becoming the backbone of the new state in the struggle against secular feudal lords. Numerous huge ensembles of Buddhist monasteries were erected in the valleys of the Zanansa and Phonunsa rivers in the Diamond Mountains, the largest of which were destroyed by American bombardments and burned with napalm. Changes in the architectural monuments of the Koryo period, due to the further development of feudal society, were especially pronounced in the architecture of the pagodas of this time (Dzharylgasinoва, 2008). Built-in 1085, a small memorial pagoda Hanmyotang, about 7 m high, clearly testify to the departure of architects from the strict forms of the Silla period in the direction of greater decorativeness and splendor. This pagoda was built of light granite and covered with bas-reliefs on all sides. Its protruding parts create a wonderful effect of the play of light and shadow on the surface. Pagodas of this type are found only in Korea. Currently, it has been moved to Seoul and stands near the museum.



In the XIII century, the state of Koryo was attacked by the Mongol troops, who devastated the country. The expulsion of the Mongols from Korea at the end of the XIV century. Contributed to the struggle of the Chinese people, which led to the overthrow of the Mongol Yuan dynasty in China (in 1367). In 1392, the kingdom of Li (Lin), headed by the commander Lee Sen Ge, was formed on the territory of Korea. During this period, the state of Goryeo was renamed Chosen. Lee Sen Ge, having brutally suppressed the spiritual feudal lords - Buddhist monasteries, whose power became dangerous for the state power, confiscated their lands. A gradual decline in Buddhism and Buddhist architecture began in Chosen. Seoul became the capital of the country, which emerged as a military fortress on the way from China to the southern part of Chosen and as a trading center at the crossroads of trade routes in the center of the country. At the end of the XIV century, massive fortress walls with loopholes made of granite blocks were built around Seoul, reaching almost 20 km along their perimeter. The wall winds its way through the hills surrounding Seoul. Eight gates in different parts form passages to the city (Youngjun, 2001: 45).

The architectural appearance of the gates, crowned with wooden towers, usually decorated with double, slightly curved roofs, as well as their names (for example, "Gate of Solemn Tranquility") indicate the very close ties of Chosen with Chinese culture of the 15th century. 34 Ensembles of royal palaces are located among green parks and groves in the northern part of Seoul. Of greatest interest is the old palace ensemble of Gyeongbokgung, surrounded by a massive wall with gates of a peculiar shape. First erected in 1394, it was destroyed by the hordes of the Japanese commander Hideyoshi in 1593 (Wollen, 2007).

At the beginning of the XX century Japan subjugated Korea and turned it into its colony. European-style buildings have grown in cities that have the significance of administrative centers. And only in the folk dwelling of Korea, the old traditional forms have been preserved up to the present day. A typical Korean traditional dwelling is a small one-story, very low house, sometimes reaching a height of only 2.5 m.



Numerous monuments of Korean architecture testify to the fine artistic taste and remarkable skill of the architects of this truly Land of Morning Calm. The picturesque art of Goguryeo, well preserved in a number of burials, gives a complete picture of its characteristic features and subjects. The close connection of the mural subjects with the life of that era is reflected in a large multi-figure composition on the north side of the corridor that bypasses the throne room from the north and east sides. The plane of the wall, on which this large scene is executed, reaches a length of up to 10 m. The graphic composition is sustained in a calm colorful range. The artist depicted a solemn procession, filling the entire wall of the burial with it. The complex composition of the procession, consisting of more than two hundred figures, probably showed the ruler of the country returning with his warriors from a successful campaign. In 427, the capital of the state of Goguryeo was moved to the area of modern Pyongyang. In its vicinity, the ruins of the palace building of the Ankhakkun ensemble have survived to this day, and fortresses that served as protection for the palace were located not far from it. It is not surprising that it was here that parts of the walls of the palace ensemble were preserved, and decorated with paintings depicting the life and life of not only the ruler of the country but also his nobles (Glukhareva, 1999: 54).

Having entered into a military alliance with China, Silla subjugated the state of Pekche in 660, and in 668 also Koguryeo. The rise of Buddhism, which became the official state religion, also contributed to the unification of the country. In the middle of the 7th century in Silla, the development of Buddhist rock sculpture began, which arose as an imitation of the sculpture of the temples of India and China. Of great importance was the Sokuram temple, which is an outstanding monument of world significance not only in terms of architectural design but also in terms of its sculptural complex. This temple was discovered by chance in 1913, and some of its sculptures were discovered later. The artistic design and design of the Sokuram temple indicate the high, mature skill of the builders who created such a domed ceiling, which for more than a thousand years has been able to withstand the enormous weight of the earth poured over it. On the sides of the entrance hall and at the entrance, the figures of eight heavenly governors and dragon spirits are symmetrically placed on the slabs. They stand frontally in armor and cloaks thrown over them and armed with spears. Their faces convey the individual characteristics of each, and headdresses and hairstyles indicate belonging to different countries. Against the entrance are reliefs depicting two door guards in warlike poses. The high reliefs of Sokuram are considered to be remarkable works of stone sculpture of the Far East. They reflect the desire of the creators not only to convey the external expressiveness of the image but most importantly - to reveal its spiritual essence. The development of the economy in the initial period of the rule of the Goryeo state contributed to the flourishing of culture in the second half of the 11th - early 12th centuries. In 990, the first public library was opened in the new capital of the country, Kegyong, which was preceded by the rapid development of book printing. Buddhism, which became the state religion in Korea, gained even more weight. Its spread among the broad masses of the people was facilitated by the formation of Buddhist sects, among which the sects of Heavenly Majesty and Sleep acquired special significance, with their teaching on self-contemplation as a path of enlightenment accessible to all. Sculpture in the X-XIV centuries. No longer had such great artistic significance as in the Silla period when expressiveness and deep spirituality of the image came to the fore in the works of sculptors (Abramov, 2011: 119).

Progressive traditions of Korean painting of the 18th century. were further developed in the art of the XX century. The artistic content of contemporary art in Korea is primarily the painting on the Joseon-hwa scrolls, which has existed for centuries. But in the thirties, European oil painting penetrated Korea. Therefore, in modern Korean art, there are, as it were, two directions: the traditional classical (Joseon-hwa painting) and the new, brought from European countries (oil painting on a primed canvas). Joseonghwa painting is preserved in its finest classical forms, developed by an 18th-century master. Chong Son and his students Kim Hongdo, Lee Insan, Choi Buk, and other artists of the 18th - early 19th centuries. An important motive in the work of artists of the traditional style is the transition from abstract landscapes to painting nature from nature. By tradition, the figure of the dancer is depicted without the surrounding background, which in this case focuses all the attention of the viewer on the plasticity of the depicted girl, and does not distract him with everyday details. A major master of the older generation is the painter Cha De Do. During the period of Japanese colonial rule, the artist left his homeland, worked in Beijing under the guidance of the great master of painting Qi Bai Shi. Returning to his homeland, Cha De Do refused to create paintings pleasing to the Japanese and preferred to be a miner in the mines. After the end of the war, the artist again took up the brush, creating in the 50s a wonderful painting "Pine, Bamboo and Peach," in which he brilliantly used all the best that is in the realistic traditions of past centuries. In the Peace Scroll, artist Choi Do Yeol depicts a child at play with touching warmth. The vertical compositional construction is distinguished by originality and conciseness (Glukhareva, 2003).

The portrait genre in modern Korean art of painting has not yet developed much. The sharpness and accuracy of the characteristics of people are manifested only in individual images of thematic paintings. On the other hand, a small, masterfully made painting by Pak Kyung Nan "Daughter" is perceived as a kind of portrait of a sleeping girl - her face is so characteristic, expressive, and exactly written. In graphics, woodcut engraving has recently been developed. Engravings by Kim

Gong-chung are informative and varied in the subject matter. An example of a dramatic and full of impressive expression of the solution to the theme is Hong Jong Won's woodcut "Mother from Phadyu", depicting the image of a woman who suffered from the cruelty of the Japanese occupiers in the village of Phadyu, in South Korea. The first sculpture park was opened in 1982, and now there are more than 10 sculpture parks in Korea, the most famous of which is the Sculpture Garden in the Olympic Park, created based on an open-air exhibition-workshop.

Today, artisans are trying not only to preserve the wonderful artistic traditions of the past but also to create new original products. Their unique beauty and individuality are highly valued by Koreans who are already tired of the monotony of mass-produced products.

Modern Korean development was inspired by the most visionary unbuilt projects that have influenced many urban planners around the world. Specifically, the ones developed by the great modern masters at the beginning of the twentieth century. Ludwig Hilberseimer with the projects of High Rise City in 1924 and Berlin's Gendarmenmarkt Square in 1927, envisioned a repetition of identical residential buildings, disposed of in a logical geometrical layout, completely disconnected from the existing context. Similarly, Walter Gropius's housing diagrams from 1929 show a clear scientific approach to the problem of large housing complexes. Ultimately, Le Corbusier's three main urban proposals – Contemporary City for Three Million People, 1922; Plan Voisin, 1925; The Radiant City, 1933 – were the main source of inspiration for the Korean architectural vision, in particular, his adherence to height, light, and geometrical order, were seen as salvation from inefficient and unhealthy urban sprawl. Another very important theory that influenced the definition of modern apartment complex planning in Korea is Clarence Perry's Neighbourhood Unit. The American urbanist developed the Neighbourhood Unit theory in 1929, which essentially defined a residential block delimited by transportation arteries (Prokofiev, 2012: 109).



The Neighbourhood Unit would be designed to accommodate a population that ranges from 3,000 to 9,000 residents - which corresponds to a primary school capacity of 1,000 to 1,600 students. It should be noted, however, that the 12 Future Housing: Global Cities and Regional Problems AMPS, Architecture_MPS; Swinburne University 09-10 June 2016 residential buildings were intended to be low-rise individual houses. This urban scheme is influenced by the Garden City, but the interesting fact is that the Garden City movement predicated urban dispersal as a reaction against the congested urban center, whereas the Korean tanji was intended to be located in the very heart of the city and the new expansion areas. Eventually, the urban layout adopted by Korean urban planners was a hybrid interpretation of Clarence Perry's Neighbourhood Unit, combined with the modernist's proposition of collective highrise residential towers and slabs. In reality, the tanji were not completely self-sufficient and the contemporary city is characterized by a collage of high-rise and low-rise buildings, with strict functional division. When comparing the 1950s and 1960s European applications with the Korean tanji, we note a distinctive political approach. While the European projects were developed as 'social housing' for the poor and located at the periphery of the city, the Korean high-rise

apartments were built within the existing city and oriented toward the growing middle class and upper-middle class. Similarly, while European social housing was intended to be rented, Korean housing was based on a policy of home ownership (Yoson, 2005: 104).

Other, more direct influences, should be credited to Japan and The USA. Japan developed its post-war modernization process earlier than Korea, also being the only Asian country to have developed an architectural avant-garde – the Metabolism – which has had an international impact. In contrast, South Korea had advanced a very unique corporation system, defined by the country's large construction conglomerates (chaebol). These large companies played – and still play – a key role in the urban and regional transformation, where large housing projects are the instrument used to dominate the real estate market, leaving only the small and middle-scale projects to more independent and progressive architectural firms.

Result

Korea has experienced one of the fastest urban transformations in human history. Retracing the evolution of different housing types that emerged through the modernization process allows us to comprehend the resulting urban morphology and the altered social relationships in the contemporary city. After the initial adaptation of the traditional urban house and the early modern developments, the apartment building became the prevailing housing typology in South Korea. Its success has been determined by three main factors. First, the tanji were located in the city and not at the periphery as in the European cases. Second, the apartment buildings were constructed with high-quality standards and oriented toward the rising middle class and not the society's lower strata. Third, the remaining low-rise residential areas suffered from a lack of urban and architectural quality, becoming unattractive to the majority of the population, while in Europe the vernacular city was seen as a privileged place. In Korea, apartment buildings became the image of modern life and a highly desired product. Still, nowadays the apartment blocks are considered the best and most convenient preference for Koreans, and this trend is far from over. Thus a global architectural typology has been locally conditioned in both its spatial adaptation and its political application, determining the success of a housing type that has been disparaged elsewhere.

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