

A Study on the Characteristics of *Hanok* Gates from a Cultural Landscape Perspective: Focusing on the *Hanok* Gates of Three Traditional Korean Villages in Gyeongsang-do Province*

Eun-hi AN and Chong-ku PARK

Abstract

This study examines the characteristics of the cultural landscape of traditional Korean villages by focusing on the gates of hanok (traditional Korean houses). To this end, three traditional Korean villages in Gyeongsang-do province were selected. In Museum Village, Yeongju, the results demonstrated that the gate landscape varied according to the location of houses. In Hwangsan Village in Geochang, the uniformity of the landscape, was preserved through the collective efforts of the village community. Finally, in Yangdong Village, Gyeongju, where most houses were built on a slope, the landscape of gates differed according to topographic characteristics. The analytic results of these target villages indicate that traditional Korean villages were constructed based on the common Korean perception of landscape creation through adaptation to the natural environment and that they have retained different characteristics in terms of their spatial, humanistic, and geographical aspects. As such, this study confirmed that hanok gates have a significant value in academic research as visual units of landscape that contribute to forming the overall landscape of traditional Korean villages as well as objects that represent Korean cultural identity and perception of landscape.

Keywords: traditional Korean villages, *hanok*, gates, cultural landscape, landscape elements, landscape image

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Introduction

Existing traditional Korean villages clearly show that Korea's unique cultural identity has long been maintained. Traditionally, a Korean village is a regional communal unit with an established and autonomous economic, political, cultural, and social structure. Because traditional villages consist of various cultural groups with unique and distinct characteristics according to the regional effects of the natural environment, ideology, ethnicity, and time period, they can be regarded as a product of sociocultural elements in a broader sense rather than merely the result of physical conditions or random elements (Rapoport 1985, 73–74). In particular, the landscape of traditional villages is a tangible result of the integration of these sociocultural products. As a cultural landscape includes all the artificial elements of landscape created by cultural groups, traditional Korean villages are considered a type of cultural landscape that integrates Korea's unique cultural identity. Thus, the inherent cultural awareness of Koreans can be identified by considering traditional villages as sociocultural products and examining the tangible characteristics of their landscape.

Among the elements that make up the cultural landscape of traditional Korean villages, this study investigates the characteristics of the close-range tangible landscape by examining the gates of traditional houses. The rationale for focusing on gates is based on the visual-perceptual characteristics of those who form a uniform image of a landscape by observing it; that is, people create a comprehensive experience of the landscape in a certain place through their collective experience at the scale of the human body and from an eye-level perspective. In this regard, the landscape elements of the gates and surroundings of each house in traditional villages serve as the main visual-unit elements that shape the overall tangible landscape of each village. In this study, three traditional villages in Gyeongsang-do province in which the unique characteristics of the cultural landscape have been well preserved were selected to examine the distinct landscape characteristics of each village based on their gates. Museom Village, Hwangsan Village, and Yangdong Village, the three target villages selected for this study, share common traits in their *hanok*, but at the same time, each of them reveals differences

in their respective cultural landscape by the uniqueness of their *hanok* gates. A comparison of these common traits and differences identified in the gate-landscape of these villages would reveal some of basic mechanisms in the formation of cultural landscape of traditional Korean villages. Therefore, this study aims to examine the unique traits of the visual-perceptual landscape, as well as the detailed elements of that landscape, of each village from the perspective of its gates, and to determine what constitutes the core of the identity of the cultural landscape commonly revealed in traditional Korean villages.

Characteristics of the Cultural Landscape of Traditional Korean Villages

The term *cultural landscape* is a concept in human geography that refers to landscape as a cultural composition. The essential properties of a landscape or place can be identified by highlighting the complex relationship between people, places, society, and space. The Korean term *gyeongwan*, which refers to the landscape, consists of the characters *gyeong* 景, signifying an object that is observed, and *wan* 觀, signifying the entity that observes the object; thus, the concept of landscape is established on the basis of an interaction between the object being observed and the observer. As such, it can be said that the cultural landscape is a specific result of the complex interaction between human communities and natural conditions. Generally, cultural landscape refers to all the artificial elements of a landscape created by cultural groups in that given area. The main types of cultural landscape include settlements (i.e., houses and other buildings), spatial arrangement, farmland patterns, roads, communication methods, crops and plants, irrigation facilities, and artificially adjusted surfaces (Ryu 2009, 105–107). As such, humans reside in various types of cultural landscape that reflect the culture of those groups that created them. As H. C. Darby (as cited in Jeon 2005, 52) states, nature and humanity converge in the formation of landscape and the landscape is a commentary on the state of balance between powers as well as a representation of human ideologies, attitudes, and aes-

thetic sentiments. Furthermore, Butlin indicates that in existing studies on landscape, it tends to be examined as an ideology, a symbol, and a moral representation (Jeon 2005, 53). These perspectives show that the cultural landscape is formed by the ideology that prevails in a certain region for a certain period, contemporary social and power relationships, and the collective attitudes and sentiments in each area. This intangible perception of landscape eventually turns into a tangible, physical landscape that has a specific form and composition. In other words, these intangible and tangible elements are combined practically to create the cultural landscape (Table 1).

Table 1. Cultural Landscape Elements of Traditional Korean Villages

Elements of the cultural landscape		Cultural landscape elements of traditional Korean villages
Intangible element	Ideology	Confucianism
	Social and power relationships	Ethnic (clan) society and patriarchal society
	Perception and attitudes of place	Nature-friendly concepts
Tangible element	Natural elements	Topography, background mountains, streams, trails, fields, farmland, and large trees
	Artificial elements	Roads, administrative divisions, <i>hanok</i> (including their roofs, fences, and gates), and other forms of tangible cultural heritage

Various types of cultural landscape have been preserved in Korea that tend to represent regional history as it has accumulated over time. In particular, several traditional villages from Joseon dynasty have been preserved, and these can be effectively used to examine characteristics of the Korean cultural landscape based on both its regions and history. In most traditional

Korean villages, relatives who share the same family name tend to live together. The village residents maintain a clan-based patriarchal society founded on Confucian values and hierarchy. Traditional Korean villages share some common characteristics at a national level while retaining different characteristics according to region. The most notable common characteristic is the preferred spatial arrangement that prioritizes natural conditions. Specifically, based on the principles of harmony and integration with nature, a sunny place on a southern slope where a stream flows naturally between a mountain and a flatland was the preferred settlement site. In this sense, a Korean village can be defined as an administrative unit protected from the outside by natural fences where residents share the same stream for water supply and can easily participate in a community (S. Shin 2007, 11). Thus, traditional Korean villages are the most representative Korean cultural landscape because they clearly display a culture and regional style based on the natural topography.

The tangible elements of the cultural landscape in traditional Korean villages can be largely classified into natural and artificial elements. The natural elements include topography, background mountains, streams, trails, fields, farmland, and large trees, while the artificial elements include roads, administrative divisions, *hanok* (including their roofs, fences, and gates), and other forms of tangible cultural heritage. Of these, the *hanok* is a main landscape element that should be examined by comprehensively considering its size, location, form, and exterior.

Cultural Landscape Elements and Characteristics of *Hanok* Gates

Hanok is an important element of the cultural landscape of traditional Korean villages. Elements found in the external landscape of *hanok* include fences, gates, and roofs. Of these, gates serve to separate the private space of the residence from the public space of the village, creating a landscape that connotes various cultural elements. The cultural landscape elements found in *hanok* gates are described in Table 2.

Table 2. Cultural Landscape Elements of *Hanok* Gates

Cultural landscape elements of traditional Korean villages		Cultural landscape elements of <i>hanok</i> gates
Intangible element	Ideology	Confucianism (especially <i>Zhouyi</i>), shamanism, and <i>fengshui</i> (<i>pungsu</i> in Korean)
	Social and power relationships	Social and regional location and power of a house owner
	Perception and attitudes of place	Awareness of boundary adjustment between inside and outside
Tangible element	Natural elements	Topography and surroundings
	Artificial elements	Types, materials, and colors of gates, degree of visibility of gates, roof materials, wall materials and colors, types of land use, and entry types

Generally, the gate is an opening built in response to the need for an entry to gain access to a house that is surrounded by a wall or fence; thus, it is situated on the boundary between the interior and exterior worlds. In addition to the boundary gate, other gate types were also built to separate the various living quarters within the *hanok*, such as the *sarangchae* (men's quarters), *anchae* (women's quarters), *haengnangchae* (servants' quarters), and *sadangchae* (the shrine to family ancestors), depending on their size and form. The location and direction of the gates were regarded as important factors in determining the overall layout of *hanok*. According to the "Munro 門路"¹ section of the "Bokgeo 卜居" (Building of Houses)² chapter

1. "Munro" describes the location and direction of houses and the method of building doors and roads according to *jwahyang*, meaning a direction against a house site.
2. *Sallim gyeongje*, by Hong Man-seon, consists of four books and four subjects describing the requirements for rural life. Among them, the "Bokgeo" chapter in the first book discusses site selection of auspicious and inauspicious days for building houses or other buildings (Hong 1985).

of *Sallim gyeongje* 山林經濟 (Farm Management), a book published in the late Joseon dynasty, “a house in a *geonjwa*³ direction with a gate in a *ganbang*⁴ direction will lead to prosperity and fertility . . . whereas the elderly will die of severe cough and young wives will not survive in a house with a gate in an *ibang*⁵ direction” (Hong 1985, 35). In the “Sangtaekji 相宅志”⁶ section of *Imwon gyeongjeji* 林園經濟志 (Essays on Rural Life and Economy)⁷ by Seo Yu-gu, the location of the gate is described through a comparison with the location of the *hanok*. In terms of the relationship between the gate and street, this work states the following:

A street that stretches to a gate is called a *chungpa*. A street must be meandering . . . the street type that runs straight to the gate as if it pierced through the gate is the least preferred. A gate too close to a four-way intersection, a gate nestled at which a road branches off, a gate in front of a crossroad, and a gate where two parallel roads meet a perpendicularly running road are all ominous (Seo 2005, 173–175).

The *Yangzhai sanyao* 陽宅三要 (Three Essentials of a Yang Dwelling),⁸ written by the Chinese scholar Zhao Tingdong 趙廷棟 in the late eighteenth century, that describes in detail the *fengshui* 風水 related to housing construc-

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3. *Geonjwa* 乾坐 means facing a south-east direction.
 4. *Ganbang* 艮方 is one of the eight cardinal points at an angle of approximately 45 degrees between due east and due north.
 5. *Ibang* 離方 is one of the eight cardinal points at an angle of approximately 45 degrees from due south.
 6. The term *sangtaek* means “looking at the house site”; *Sangtaekji* means the appropriate location and method for building a house.
 7. *Imwon gyeongjeji* of Seo Yu-gu is an encyclopedia meant to assist scholars living in rural areas in learning necessary knowledge, skills, handicrafts, and hobbies. It has the character of a living science book and consists of 52 books on 113 subjects. Of these, “Seomyongji 瞻用志,” “Tunji 怡雲志,” and “Sangtaekji” describe the culture and ideal characteristics of literary people and other conditions related to establishing special environments.
 8. Since the contents of *Yangzhai sanyao* (*Yangtaek samyo* in Korean) are also found in the *Sallim gyeongje*, authored by Hong Man-seon during the reign of King Yeongjo (r. 1724–1776), it can be presumed that the work had already been widespread before the publication of the *Sallim gyeongje*. In the late Joseon dynasty, the *Yangtaek samyo* was revised according to the circumstances prevalent in Joseon and republished as the *Mintaek samyo* 民宅三要 (Three Essentials of the People’s Dwellings).

tion, also mentions the gate as one of the most important elements in the *hanok* layout, along with the master bedroom and the kitchen. According to this work, a gate is equivalent to the human mouth and throat because household members use it on a daily basis to enter and exit the house; it also serves as an entry through which the external *qi* energy enters the house (Choung and Kim 1988, 211). These records verify that the eight cardinal points of the the *Zhouyi* 周易 (*Juyeok* in Korean; also known as *Yijing* 易經, or *The Book of Changes*)⁹ and the principles of *fengshui* were significant factors in the traditional determination of a gate's location and direction in Korea. As is evident above, the *hanok* gate is an element of the cultural landscape that visually applies the traditional ideologies and beliefs of the



Figure 1. Eight cardinal points of the *Zhouyi* show the track of generation among the five elements.



Figure 2. Layout of alleys and gates in Hwangsan Village, Geochang, Gyeong-sangnam-do province, according to the idea of *chungpa*.

Source: Author's photo.

9. The *Zhouyi*, written in Zhou dynasty, is one of the Confucian scriptures. The term *yi* (*yeok* in Korean) means “to change” and this book describes the principles of a constantly changing natural world. That is, this book is both the original book of divination and a guide to life knowledge and cosmological philosophy on how to avoid misfortune and obtain fortune to the extent possible (*Doosan Encyclopedia Online*, s.v. “Juyeok,” accessed August 7, 2017, <http://terms.naver.com/entry.nhn?docId=1142956&cid=40942&categoryId=31498>).

Korean people.

Just as Korea's traditional ideologies and value systems determined the location and direction of gates, the social status of house owners and their power relationships in local communities affected the external form and size of those gates. In the houses of nobles and the rich, the gates had to be built by considering the height of conveyances such as the *choheon* 輜軒,¹⁰ palanquins,¹¹ and horses; thus, a *soseul daemun* gate, where the roof of the *daemunchae* (gate quarters) was higher than that of the *haengnangchae* and where a threshold was not installed, was frequently used. The upper class in the Joseon dynasty typically used *soseul daemun* gates, but some also used *pyeong daemun* gates or *ilgak daemun* gates, depending on the circumstances. A *pyeong daemun* gate is a gate whose roof is the same length as the main building and the *haengnangchae*. An *ilgak daemun* gate is directly connected to the walls instead of to the main building. For this reason, it has an unstable structure, thus requiring additional reinforcement with planks and studs. In commoners' houses, *bajamun* doors were commonly constructed using widely available building materials, such as branches, twigs, reeds, straw, and lespedeza. In commoners' houses on Jeju Island, a log called a *jeongnang* door was used to demark the boundary between the interior and exterior of the house. As well as gate types and forms, decorative elements of the gate were used to represent the social status and customs of the house owner. The elements used to show social status include a *hongsal*,¹² *hongpae*,¹³ and *hyeonaek*,¹⁴ while those reflecting folk beliefs include an

10. This wagon was used to provide a seat for officials with a senior second rank or higher. It looks similar to a palanquin but has a single wheel.

11. A palanquin is a covered sedan chair carried on horizontal poles.











12. A *hongsal* was a red wooden door built in front of palaces and government offices. It was more symbolic than functional. It was also installed for families who had a loyal subject, a virtuous woman, or a devoted son as a family member. The term *hongsal* is also used to describe a stripe on house gates.

13. A *hongpae* 紅牌 is a certificate granted to a passer of the state examination. In the old house of Jeong Yeo-chang, this certificate was placed on the door in the form of a *hyeonaek* (see note 14) to show off talented members of the clan.

14. A *hyeonaek* 縣額 is a calligraphy board. It was placed on the gate mainly with a written *dangho* 堂號 (the name of a house). It enhances the sense of dignity related to the clan.

*ipchunbang*¹⁵ and *taegeuk* symbol representing the *yin-yang* principle.

Table 3. Types of Hanok Gates

Category	Type				
Gate type	 <p data-bbox="268 669 412 857"><i>Soseul daemun</i> gate (Old house of Jeong Yeo-chang, Hamyang, Gyeongsangnam-do)</p>	 <p data-bbox="428 669 565 857"><i>Pyeong daemun</i> gate (Seobaekdang, Yangdong, Gyeongsangbuk-do)</p>	 <p data-bbox="577 669 715 857"><i>Ilgak daemun</i> gate (House of Yi Tae-jun, Seoul)</p>	 <p data-bbox="726 669 864 857"><i>Bajamun</i> door (Old house of Haechon, Yeongdeok, Gyeongsangbuk-do)</p>	 <p data-bbox="876 669 1001 857"><i>Jeongnang</i> door (commoner house, Jeju Island)</p>
Decorative elements of the gate	 <p data-bbox="268 1046 412 1233"><i>Hongsal</i> (House in Bukchon, Andong, Gyeongsangbuk-do)</p>	 <p data-bbox="428 1046 565 1233"><i>Hongpae</i> (Old house of Jeong Yeo-chang, Hamyang, Gyeongsangnam-do)</p>	 <p data-bbox="577 1046 715 1233"><i>Dangho-hyeonaek</i> (Old house of Un Gang, Cheongdo, Gyeongsangbuk-do)</p>	 <p data-bbox="726 1046 864 1233"><i>Ipchunbang</i> (House of Kim Roe-jin, Yeongju, Gyeongsangbuk-do)</p>	 <p data-bbox="876 1046 1001 1233"><i>Taegeuk</i> symbol (Gwangajeong, Yangdong, Gyeongsangbuk-do)</p>

Sources: Cho (2008); author's photos.

15. An *ipchunbang* 立春榜 is a piece of paper with words that is attached to the wall, gate, or threshold on the first day of spring (*ipchun*), one of the 24 seasonal divisions of the year. This was done to pray for fortune and good health in the new year and to celebrate the seasonal divide indicating the beginning of spring. The most widely written phrases on *ipchunbang* are: *geonyang dagyeong* 建陽多慶 (“Positive energy and many good fortune”), *guktae minan* 國泰民安 (“Flourishing country and the people at peace”), and *ipchun daegil* 立春大吉 (“Spring comes with great fortune”).

With regard to the landscape, various figurative elements of the gate and its surrounding areas are combined to shape the entry landscape of *hanok*. These *hanok* landscapes create not only the street landscapes but also the overall landscape of the traditional village. As such, the gate serves as a specific unit of landscape converging with the landscape of traditional villages, which have common characteristics at the national level but different characteristics according to region and village. The following chapter identifies the main elements of the gate landscape in the three most popular existing traditional villages in Gyeongsang-do and thoroughly examines the different landscapes formed by these elements.

Gates in Museom Village, Yeongju: Spatial Layout of the Landscape

Museom Village (*museom* means “an island floating on water”) is located in Sudo-ri, Munsu-myeon, Yeongju-si, Gyeongsangbuk-do province. Naeseongcheon stream and Seocheon stream, which are tributaries of the Nakdonggang river, flow around the village. The history of Museom Village can be traced to 1666. Since Bak Su, of the Bannam 潘南 Bak clan, first built Manjukjae in this village and the Bak clan intermarried with the Seonseong 宣城 Kim clan who came to settle here, descendants of the two clans have been living in this village side by side.¹⁶ Museom Village, which comprises nearly 40 *hanok*, has a unique cultural landscape based on its centuries of history and tradition. In particular, the façade of □-shaped *hanok*,¹⁷ which are typical of nobles’ houses in the northern region of Gyeongsangbuk-do, form the core structure of houses in the village. In addition, ▽-shaped houses, ⊔-shaped houses, and houses with magpie holes were also constructed, depending on the number of family members per household and their economic clout. Museom Village is a focus of research for researchers examin-

16. “Introduction to Museom Village,” accessed July 20, 2015, <http://www.museum.kr/>.

17. The type of plan in terms of spatial structure has been categorized into four types for both *anchae* and *sarangchae* in Gyeongsang-do: ▽-shaped, ⊔-shaped, □-shaped, and —-shaped (Hwang 2015, 7–8).



Figure 3. Landscape of Museum Village.

Source: Official Website of Museum Village (<http://musum.kr/home/>).

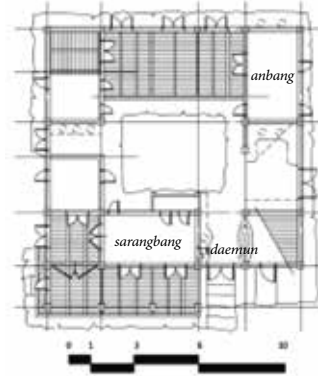


Figure 4. Floorplan of Manjukjae.

Source: Shin (2003).

ing the original landscape of traditional Korean villages, and nine *hanok* houses, including Manjukjae, have been designated cultural properties in Gyeongsangbuk-do. Sixteen of these houses are over a century old. The most crucial elements of the tangible cultural landscape of this village are the streams that flow around the village, as shown in the location and landscape of the village (Fig. 3). Museum Village was established in a semicircular form based on the streams, and each house is located along this semicircular form. Meanwhile, *seonbi* culture¹⁸ may be considered one of the factors that form the village's intangible landscape. The entire village has the characteristic of a single community because it was based on the ideologies of the early builders who focused on establishing a base for their descendants by cultivating their land instead of advancing in public office. This communal intimacy is reflected across the entire village landscape from the placement of the houses to the gates.

18. *Seonbi* culture differs from *yangban* culture whose goal is success achieved through advancement in public office. This culture is based on the mindset of a *seonbi*, a classical scholar, who focuses on making scholarly advancements and fostering younger scholars by removing himself from the chaos of the world and living amongst nature.










On the basis of the gates and walls that form the internal tangible close-range landscape in traditional villages, the gate landscape of Museum Village comprises three types. The first type is the gate landscape of houses located around the village along the stream; the gates of these houses have a separate *daemunchae* and a wall, as shown in Haeudang (A1) and the house of Kim Roe-jin (A2). These two houses have a separate *daemunchae* and a closed residential area where the main buildings are surrounded by a wall. The second type is composed by gate landscapes that generate a boundary through the territoriality of the main building's front yard, although a separate *daemunchae* does not exist, as shown in the houses of Kim Gap-jin (B1), Kim Gwang-ok (B2), and Bak Jong-u (B3). The final type comprises the gates built in *hanok* with the □-shaped main building without the *daemunchae* or front yard, as shown in Manjukjae (C1) and the houses of Kim Deok-jin (C2), Kim Han-cheol (C3), and Kim Gyu-jin (C4).



Figure 5. Layout of Museum Village.

In terms of why different gate landscapes were formed, the *daemunchae* type is found near the curved waterway on the village outskirts. Currently, Museum Village is accessed via the Museumgyo bridge, built north of the village, and the Sudogyo bridge, directly connected to the village. However, in the past, a single log bridge was the only access point. In other words, a

Table 4. Gate Types in Museum Village, Yeongju

Gate category	Gate façade			
<p><i>Daemunchoe</i> type</p>				
	<p>A1. Haeudang</p>	<p>A2. House of Kim Roe-jin</p>		
<p>Front-yard type</p>				
	<p>B1. House of Kim Gap-jin</p>	<p>B2. House of Kim Gwang-ok</p>	<p>B3. House of Bak Jong-u</p>	
<p>Façade type of □-shaped <i>hanok</i></p>				
	<p>C1. Manjukjae</p>	<p>C2. House of Kim Deok-jin</p>	<p>C3. House of Kim Han-cheol</p>	<p>C4. House of Kim Gyu-jin</p>

Source: Author's photos.

closed territory was formed between the village and the area beyond it, and the *daemunchoe* type was used in houses located at the entrance to the village, thus ensuring the privacy of the residences. Houses using the front-yard type, which gives access to the main building through a middle area of yard or a wall without the *daemunchoe*, are also located around the village, thus indicating that this type was used to ensure a middle area between the private and public areas. On the other hand, houses using the □-shaped type, which belong to the main building without a separate gate area, tend to be located in the village. Because this location places a stronger emphasis on the relationship with neighbors than the relationship with the village exterior, these houses do not necessarily require a closed private area, in

contrast to those located around the village. In particular, the houses of Kim Deok-jin, Kim Han-cheol, and Kim Gyu-jin show that gates of the □-shaped type belonging to the main buildings are arranged side by side and that the road in front of the houses is naturally shared.

Thus, the most important element that establishes the gate landscape in Museum Village is the location of the houses in the village. In other words, different landscape features can be seen according to one's location in the village. At the entrance to the village is a gate in the form of a house to strengthen the village border from the outside, and towards the center of the village are open gates to create a landscape border that places more focus on internal relationships. In this regard, the gate landscape in this traditional village clearly shows the characteristic of gates as boundary landscapes that mediate and control public and private areas.



Figure 6. Single-log bridge in Museum Village.

Source: Official website of Museum Village (<http://musum.kr/home/>).



Figure 7. Road fronting Haeudang.

Source: Author's photo.



Figure 8. Road fronting the house of Kim Han-cheol.

Source: Author's photo.

Gates in Hwangsan Village, Geochang: Communal Landscape

Hwangsan Village is a traditional Korean village located in Hwangsan-ri, Wicheon-myeon, Geochang-gun, Gyeongsangnam-do province. After Shin Gwon (pen name: Yosu) established the Guyeon Seodang in scenic Suseungdae in 1540 to educate and foster students, the Geochang Shin clan began to form their community near Hwangsan Village. This village was fully



Figure 9. Landscape of Hwangsan Village.

Source: *Maeil gyeongnam news*, April 12, 2015 (<http://www.mgenews1.com/news/articleView.html?idxno=310>).

established after Shin Su-i 慎守彝 settled in the area in the mid-eighteenth century during the reign of King Yeongjo (GHCC 1997, 23–25). Most houses in Hwangsan Village, which were built between the late nineteenth and early twentieth centuries, clearly display the architectural style of *hanok* during the late Korean Empire and Japanese colonial era. Approximately 50 of the surviving tile-roofed *hanok* in the village have an *anchae* and *sarangchae*, features typically found in prosperous and clan-based farming villages. A 2011 study found that Hwangsan Village started to form in the mid-eighteenth century and had developed its status as a clan-based village by the early nineteenth century.¹⁹ In the late nineteenth century, the village grew in terms of population and number of residences. In the early twentieth century, the village underwent an extensive transformation with the construc-



Figure 10. Wall landscape of Hwangsan Village.

Source: Author's photos.

19. "Hwangsan jeontong hanok maeul" (Hwangsan Traditional *Hanok* Village), accessed July 20, 2015, http://korean.visitkorea.or.kr/kor/inut/where/where_main_search.jsp?cid=893948.

tion of tile-roofed houses. And by the late twentieth century, most houses in the village had been renovated into tile-roofed houses, which remain to this day (Kim and Kim 2011, 9).

The most notable characteristic of Hwangsan Village's current cultural landscape is its sense of unity. A wall constructed of soil and stone, and approximately 1.2 to 1.4 m in height and 1.2 km in length, meanders through the village, thereby establishing the overall village layout and serving as the most essential unifying element of its landscape. This unified landscape could not have been shaped without the collective efforts of the entire village community. The villagers' efforts to create this unified landscape commenced in the early twentieth century when most houses in the village were renovated or rebuilt into tile-roofed houses. During this period, the follow-

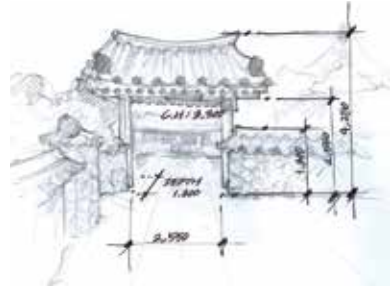
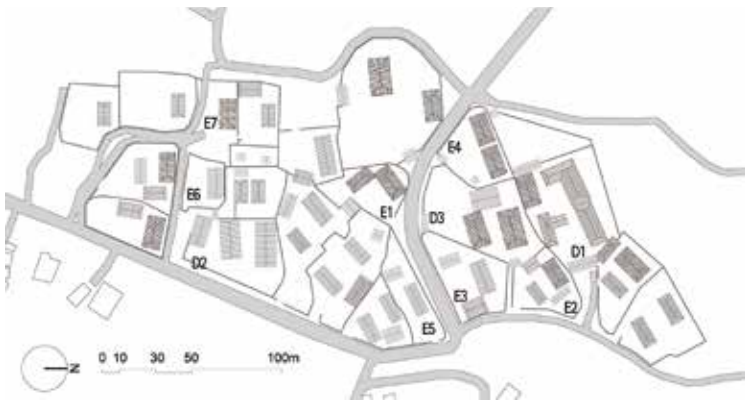


Figure 11. Elevation of the house gate of Shin Yong-gap.












- | | |
|--|---|
| D1. House of Shin Wi-beom (Old house of Shin) | E3. House of Shin Sun-beom (Jeongandang) |
| D2. House of Shin Yong-geun (House of Daegwa) | E4. House of Shin Jong-beom (House of Seoksong) |
| D3. House of Shin Jin-beom (House of Gwandong) | E5. House of Shin Oe-beom (House of Hakpo) |
| E1. House of Shin Yong-gap (House of Sanyang) | E6. House of Shin Seong-gi (House of Hansan) |
| E2. House of Shin In-beom (House of Noksan) | E7. House of Shin Yong-tae (Hanggojongjung) |

Figure 12. Layout of Hwangsan Village.

ing houses were newly built: the house of Shin Wi-beom (D1) and the house of Shin In-beom (E2) were constructed in the 1930s, while that of Shin Jin-beom (D3) and that of Shin Jong-beom (E4) were constructed in the 1940s. In the mid-twentieth century, approximately ten houses were rebuilt as tile-roofed houses, including the houses of Shin Sun-beom (E3), Shin Oe-beom (E5), and Shin Seong-gi (E6) (Kim and Kim 2011, 8–9). The fact that even those houses built in the twentieth century did not deviate from the traditional wooden construction indicates the villagers’ strong commit-

Table 5. Gate Types in Hwangsan Village, Geochang

Gate category	Gate façades			
<i>Daemun- chae</i> type				
	D1. House of Shin Wi-beom	D2. House of Shin Yong-geun	D3. House of Shin Jin-beom	
	<i>Ilgak daemun</i> gate type			
E1. House of Shin Yong-gap		E2. House of Shin In-beom	E3. House of Shin Sun-beom	E4. House of Shin Jong-beom
				
E5. House of Shin Oe-beom		E6. House of Shin Seong-gi	E7. House of Shin Yong-tae	

Source: Author’s photos.

ment to preserving their traditional culture and the ideology of maintaining harmony with adjacent areas. Most of all, the constant construction and maintenance of the wall, which forms the backbone of the village landscape, could not have been accomplished without the willingness of all community members to preserve their unique landscape.

This collective effort to preserve the village landscape is also shown in its gate types. The gates in Hwangsang Village can largely be classified into two types: the *daemunchoe* type, including the *soseul daemun* gate and *pyeong daemun* gate, and the *ilgak daemun* gate without the *daemunchoe*. The *daemunchoe* type is found in only three houses, whereas the *ilgak daemun* gate is found in the remaining houses. In particular, *ilgak daemun* gates are similar in type and size, being 2.5 to 3 m in width and 4 to 4.5 m in height.

It seems that the villagers' efforts to preserve the landscape based on the wall also affected the gate types, thereby leading to a uniform gate landscape. As such, the case of Hwangsang Village verifies that both walls and gates serve as important elements in establishing a tangible village landscape and that the tangible cultural landscape of traditional villages can be preserved and maintained through the collective effort of the entire village community.

Gates in Yangdong Village, Gyeongju: Topographic Landscape

Yangdong Village is situated in Gangdong-myeon, Gyeongju-si, Gyeong-sangbuk-do province, which is located some 21 km north of Gyeongju and 2 km outside Pohang. It is a traditional noble village based on two clans, the Wolseong Son clan and the Yeogang Yi clan. After Son So 孫昭 (1433–1484), a Joseon civil official during the fifteenth century, moved to Yangdong and Yi Beon 李蕃 married his daughter and settled in the village, the village was established around these two clans. The people who represent this village include Son Jung-don, who served in various high-ranking government posts in the mid-Joseon dynasty, and Yi Eon-jeok, an acclaimed Confucian scholar who was enshrined in the Confucian shrine as one of the Five Sages



Figure 13. Landscape of Yangdong Village.

Source: Cultural Heritage Administration.

of the East.²⁰

Yangdong Village is surrounded by Seolchongsan mountain to the north, Seongjubong peak (approximately 100 m) to the south, and the Yangdongcheon stream which runs along its front. The ridges that slope downward from the top of Mt. Seolchang form a terrain in the shape of the Chinese character “勿,” with houses nestled between the ridges. These ridges are higher toward the northeast and lower toward the west. Many houses are located in the narrow western valleys or along the ridges. The Son and Yi clans each have their own *jongga*,²¹ *seodang*,²² and *jeongja*²³ in different valleys. The houses of the noble families are situated high on the hill, basking in sunshine and commanding a scenic view, whereas those of commoners

20. *Doosan Encyclopedia Online*, s.v. “Gyeongju yangdong maeul” (Yangdong Village of Gyeongju), accessed August 1, 2017, <http://terms.naver.com/entry.nhn?docId=1198666&cid=40942&categoryId=33080>.

21. *Jongga* 宗家 refers to a house inherited through the eldest sons of a clan. Generally, the term is used to indicate the head family of a clan in the paternal line.

22. *Seodang* 書堂 is a local private school offering elementary- and middle-school-level education, established by *yangban* (local community-based Korean aristocrats).

23. *Jeongja* 亭子 is a pavilion structure erected at a picturesque site and designed as a place to rest, entertain guests, and engage in intellectual debate while enjoying the arts.

and independent servants are found on the low-lying ground, as if embracing the residences of the nobles. Based around the Angyecheon stream that flows through it, the village is divided into four areas: the low village and high village in an east-west direction and the south village and north village in a north-south direction.²⁴ In this way, Yangdong Village displays characteristics that form the village's cultural landscape through close connections between intangible landscape factors, such as differentiation between the Son and Yi families, or between social standing, and tangible landscape factors, such as canyons and other natural geographical features. The most distinctive characteristic of the tangible cultural landscape in Yangdong Village is its concealed location and accessibility. The view of the village entrance is obscured by a steep mountain. In addition, because the village is not visible from outside of the valley, its entire size is difficult to measure, and the details of its landscape, including its houses, can be identified only at close range.

The characteristics of the village, whereby visual information can only be acquired at close range due to the village's concealed location, affect the types and locations of gates in each of its *hanok*. Because most houses are situated on a slope or at the end of a curved alley, the houses are only visible up close. Despite these similar topographical attributes, the gates of the houses in Yangdong Village display subtle differences according to the slopes on which they sit. Typically, houses built on the middle of a mountain can-



Figure 14. Cross-section of Seobaekdang.



Figure 15. Cross-section of Sahodang.

24. Doosan Encyclopedia Online, s.v. "Gyeongju yangdong maeul" (Yangdong Village of Gyeongju), accessed August 1, 2017, <http://terms.naver.com/entry.nhn?docId=1198666&cid=40942&categoryId=33080>.

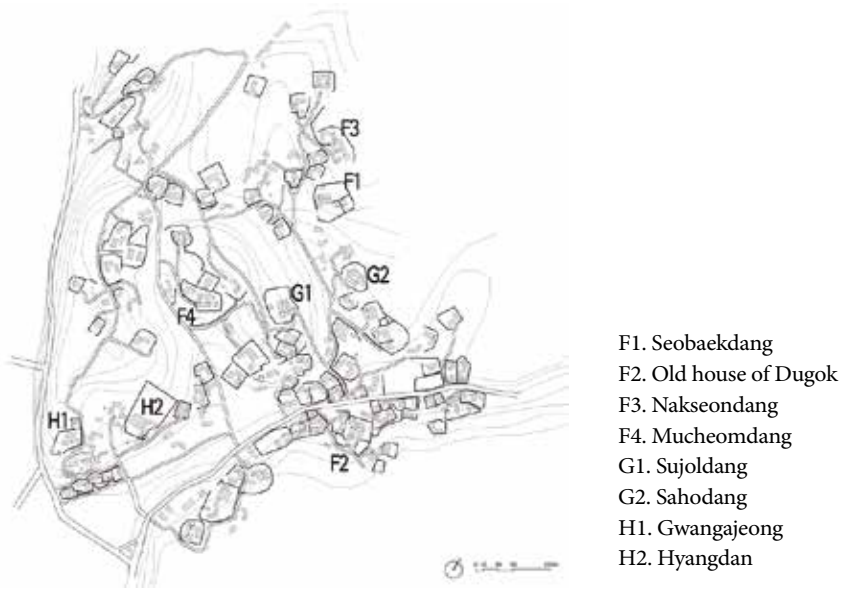


Figure 16. Layout of Yangdong Village.

not have any wide and flat ground. As such, most houses are designed to be entered directly from alleys and are unlikely to have a wide front yard, as evident in Sujoldang (G1) and Sahodang (G2).

The gate types in Yangdong Village can be categorized into those with the *daemunchaе* and those without. The prototype of most houses in Yangdong Village is also the □-shaped plan, a typical *hanok* plan in Gyeong-sang-do. While a majority of □-shaped plans have a gate attached to the □-shaped main house, some other plans, like that of Seobaekdang (F1), Old House of Dugok (F2), or Nakseondang (F3), have a separate *daemunchaе*, which also serves as a *haengnangchaе*. Such a separate *daemunchaе* can usually be found when one enters straight from the alley, and is believed to be a method of consolidating the private territoriality of the dwelling by clearly setting the gate boundary in cases where there is an insufficient transitional area in front of the main house.

The floor plans in which the gates are attached to the □-shaped main house without a separate *daemunchaе* can be divided largely into two types.

The first type, seen in Sujoldang, Sahodang, and Mucheomdang (G3), has a wide front yard, which forms a transitional area in the middle and makes unnecessary a separate gate boundary, whereas the second type, seen in Gwangajeong (H1) and Hyangdan (H2), does not have a wide front yard, but topological attributes, such as a slope or an entry method, serve as a transitional boundary, making a gate boundary unnecessary. In the case of Gwangajeong, the stairway over the steep slope in front of the house, located between the village area and the residential area, functions as a transitional boundary. In the case of Hyangdan, the entrance to this structure can be reached by turning left in front of the house after a short walk along the slope, and such an entry that requires a change in direction works as a transitional boundary, making an independent gate boundary expendable. Currently, however, there exists a gate boundary in Mucheomdang, Gwangajeong, and Hyangdan, either as an *ilgak daemun* gate or as a wall, though not as a *daemunchae*. The gate boundary in these cases was not an original part of the dwelling but was added later, and it is necessary to examine the background to such an addition.

When Mucheomdang (F4) was constructed around 1490, there only existed the □-shaped *anchae* (Jang 2013, 182), and the gate was attached to the main house. However, it seems that the wall and gate areas were created after Yi Eon-jeok readjusted the residential area by expanding the *sarangchae* into a separate building in 1540. It also appears that the *ilgak daemun* gate, with its simple structure, was built due to the topographical characteristic of a narrow access road from the curved alley, which prevented the construction of a large-scale *daemunchae* (Hwang 2015, 75). In other words, it is believed that while the wide front yard in front of the *anchae* made it unnecessary to build a separate *daemunchae*, the expansion of the dwelling area would have required resetting the private boundary, resulting in the formation of a gate area.

In the case of Mucheomdang, the gates were added later. However, because they were constructed in accordance with periodic changes, their landscape was in harmony with the adjacent landscape based on the territoriality of existing houses. On the other hand, Gwangajeong and Hyangdan have gate landscapes that do not harmonize with the existing landscape. A

new gate and wall were built for Gwangajeong in 1981 (CHA 2001, 205) and for Hyangdan in 1995 (CHA 1999, 195) as a part of cultural heritage preservation. Because Gwangajeong and Hyangdan are situated on a mountain ridge at the entrance to Yangdong Village, they used to provide an exceptional internal landscape that enabled people to observe the village entrance from their houses. However, this view was blocked by the newly built gate. In particular, given that the term *gwanga* 觀稼 of Gwangajeong means “looking down at the farmland where the crops grow,” the administration-based reconstruction method that failed to preserve the humanistic and scenic intent reflected in the original construction of *hanok* should be improved. Furthermore, the landscape of the two newly added gates differs significantly from the general gate landscape found in Yangdong Village. Although the gate styles in the village appear to vary from house to house, they retain a unified architectural sense. Moreover, most houses located on a slope in the village have a harmonious relationship with the adjacent landscape, as shown by the use of *pyeong daemun* gates or gates included in the main building, rather than the coercive landscape typically formed by *soseul daemun* gates. On the other hand, the gates of Gwangajeong and Hyangdan shaped a closed, forceful landscape highlighting the steep slopes or curved topography, thus generating a strange field of vision that distorts the entire village landscape.



Figure 17. Changes in the internal landscape due to the newly built gates of Gwangajeong (left) and Hyangdan (right).

Source: Author's photos.

Table 6. Gate Types in Yangdong Village, Gyeongju

Gate category	Gate façades			
Daemun- chae type				
	F1. Seobaekdang	F2. Old house of Dugok (Dugok <i>gotaek</i>)	F3. Nakseondang	
Front-yard type				
	G1. Sujoldang	G2. Sahodang	G3. Mucheomdang	
Type of entryway transitional areas				
	Existing gate	Newly built gate	Existing gate	Newly built gate
	H1. Gwangajeong		H2. Hyangdan	

Sources: Author's photos; *Encyclopedia of Korean Culture* (<http://encykorea.aks.ac.kr/>).

Upon comparison with the two villages mentioned above, the gate landscape in Yangdong Village does not form a uniform tangible landscape. This relative diversity in gate landscapes in Yangdong Village may be attributable to the differences in attitude toward society and authority, which are core intangible factors that form the village's cultural landscape. From a historical perspective, the residents of Yangdong Village had central power compared to the residents of Museom Village or Hwangsan Village. That means house owners had no choice but to be sensitive to their social and regional standing and power, and this awareness of authority regarding the *yangban* with this type of power would have influenced the placement of houses or the formation of gate borders. However, while there was no great communal uniformity in the gate landscape of Yangdong Village, the fact that a consistent gate landscape complying to the natural topography was built through the traditional planar format and the placement of each house shows that it has not departed from the principle of gate landscape formation in Korean traditional villages.

Conclusion

In general, studies on *hanok* gates have focused on their function as boundary markers that separate the interior and exterior of a house. The present study, however, examined the gates in traditional villages by regarding them as objects related to the public area of the village in terms of village landscape. Investigating these gates as visual units of the cultural landscape provides a different perspective on gate landscapes in the target villages. The characteristics of the cultural landscape of gates in traditional villages, which were verified by analyzing three traditional villages in Gyeongsang-do, are as follows.

First, apart from the shared architectural practice of “adapting to the natural environment,” the villages exhibited gate styles that differed according to the characteristics of the particular village. In Museom Village, the location of houses, that is, whether they are situated in the center or outskirts of the village, determined the type of gate used. The gates of houses

located in the village outskirts enhanced the boundary between the interior and exterior of houses, whereas the gates of houses located in the village formed part of the □-shaped main building and thus did not serve as boundaries. In Hwangsan Village, the gates were used as an important element in the formation of the village's unified landscape, which has been maintained and preserved through the community's collective efforts. In Yangdong Village, gate types were significantly affected by topographic characteristics.

Moreover, this study confirmed that gates in traditional Korean villages are a visual unit of landscape that converges with the tangible landscape of the village as a whole. In Hwangsan Village, where the wall is the main unifying element of the village landscape, each house also installed similar *ilgak daemun* gates along with the wall to create a unique, organic landscape image. In contrast, in Museum Village and Yangdong Village, gates were not used as a powerful element to integrate the landscape but as close-range units of landscape that converge with the entire village landscape based on the unique architectural perception of gates found in each village to establish a tangible landscape. Hence, because gates are primary landscape units that contribute to the overall landscape image of villages, a careful approach is required when rebuilding or repairing them. In particular, as shown in the cases of Gwangajeong and Hyangdan in Yangdong Village, if the existing landscape characteristics of village gates are not honored, the unique landscape image of the entire village can be spoiled.

This study examined gates in terms of the way their spatial composition led to a tangible public landscape, based on their relationship to villages in various contexts, with reference to traditional Korean gates. Having limited its research targets to three villages in Gyeongsang-do province, however, the study cannot be considered exhaustive in revealing the overall characteristics of the cultural landscape of traditional Korean villages. Therefore, future research will include follow-up studies on traditional Korean villages in other regions to determine core traits that make Korean landscape unique. On the other hand, such a research direction is limited by having to take into consideration other key nonvisual-perceptive elements that create the cultural landscape, that is, ideological or philosophical aspects and socio-

political relations, such as Neo-Confucianism, geomancy, or folk religions. Therefore, further research is planned to investigate the identity of the Korean landscape and explore what this study has not fully examined, including the mundane and ritualistic significance or spatial and ideological implications of the gates in spatial culture of Korea.

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