

A Case of the Early American College Building Tradition in Korea

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Abstract

During the first twenty-six years of its existence from 1954 to 1980, Keimyung University established on its Daemyung Campus a unique community of Western period-style buildings which recalls an old liberal arts college in America. During the first fifteen years, Keimyung built basically in the neo-Georgian style in accordance with the visions of the first two presidents, both of American nationality. During the next eleven years when Keimyung considerably expanded its facilities, it built in the neo-Classical style. The architecture of the Daemyung Campus is not without dynamism as it shows some efforts to integrate the expressions of the historical and the modern, culminating in the Main Library. The Daemyung Campus thus presents an interesting case study of how Western period-style architecture was assimilated in a provincial Korean city with a sense of an on-going building tradition.

Keywords: campus buildings, Western period-style architecture in Korea, neo-Georgian style, neo-Classical style

1. INTRODUCTION

The present study is concerned with the architectural history of Keimyung University during the first twenty-six years of its existence from 1954 to 1980.¹ Keimyung University was founded as Keimyung Christian College in 1954 by the missionary Edward Adams² (Korean name Ahn Duhwa 安斗華)³ of the Northern Presbyterian Church of the United States in cooperation with local church leaders of Taegu. During this time span the Keimyung buildings were built on and around a tiny hill in Daemyung-dong two kilometers southwest of the city center of Taegu. To the south the hill commanded a panoramic view of the nearby mountain range popularly referred to as "Apsan" (the front mountain). Today this 116,895-square-meter (28.9-acre) campus with red-brick-faced Western period-style buildings displays a consciously controlled architectural milieu which is unique in Korea. The campus emanates an atmosphere reminiscent of an old American East Coast college with red brick buildings whose exterior forms make either direct or indirect references to the

Georgian style of the Colonial period and to the later neo-Classical style. Such Keimyung buildings make an unmistakable contrast to those stone-faced neo-Gothic buildings⁴ which can be readily found on the Seoul-based campuses of Yonsei, Ehwa and Korea Universities, the former two being Christian universities. Soongsil University (founded 1897),⁵ the oldest private as well as the oldest Christian institution of higher education on the Korean Peninsula, though now in Seoul, was originally located in Pyongyang and some of its brick-faced buildings followed American collegiate Gothic models (Chung-Dong Kim, 1990, pp. 245-250; and Soongsil University, 1987, pp. 103-110 and plates). The uniqueness of the Daemyung Campus has been well acknowledged by its occasional appearance in nationally televised dramas, being depicted as an old American college campus and most typically as the Harvard Yard.

Neither particularly old in the dates of construction nor particularly rigorous in their treatment of period-style elements, the buildings on the Daemyung Campus have escaped the attention of architectural historians. Nevertheless, they constitute a coherent architectural milieu that is hard to find in Korea and provide a valuable record of how Western period-style architecture was adopted and modified by a provincial college in Korea during the concerned time span.

The purpose of this study is two-fold: (1) to identify the characteristics of the Keimyung buildings with respect to American period-style architecture, and (2) to find out how the early American college building tradition was transplanted and assimilated at Keimyung. With regard to the first point, we will have to limit our discussion on account

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¹After this period all new major constructions took place on the new Seongseo Campus eight kilometers west of the old campus. There is a third campus, that of Dongsan Christian Hospital, which merged with Keimyung University and was instituted as Keimyung's Medical School in 1980.

²He is the oldest son of James Edward Adams (Korean name Ahn Uwa 安義禹) who founded the First Presbyterian Church of Taegu at the end of the nineteenth century. Adams Senior is incidentally the one who built neo-Georgian Adams House in Taegu in 1901. As for the founding of Keimyung, Adams Junior's son Dick (personal communication, October 5, 1998) notes, "All his life his dream was to establish a college in Taegu, and as Executive Secretary of the mission, he finally brought this about, personally raising most of the funds that built the original campus."

³Whenever a Korean personal name appears in full in the text the family name is indicated first as is the rule in Korea.

⁴In America neo-Gothic college buildings started appearing in the nineteenth century, becoming common by 1850 (Turner, 1990, pp. 110-120).

⁵Its founder is the Presbyterian missionary William M. Baird (Korean name Bae Wi'ryang 裴偉良), who happens to be a brother-in-law of James E. Adams, the father of Keimyung's founder Edward Adams.

of limited space to the outstanding features. With regard to the second point, we will discuss who contributed in what ways to creating how the Keimyung buildings were built. Among those who were involved in the planning, design and construction of the buildings of the Daemyung Campus, several have been interviewed, while the original architectural drawings and other documents, if not already destroyed or lost, are presently buried in the huge piles of past school documents.

2. MAJOR BUILDINGS OF THE DAEMYUNG CAMPUS

All the major buildings on Keimyung's Daemyung Campus (Fig. 1) were built as ferroconcrete rigid frame structures, whereas the first two buildings also used steel frames. Twelve of the thirteen existing ones are faced with red bricks, though in a few cases they are fake and not always of the same shade. This brick-facing is the most universal visual element that ties the Keimyung buildings together. These brick-faced buildings show with different degrees of explicitness references to either the neo-Georgian or neo-Classical style, if not modern reinterpretations of the selected period-style elements.⁶ The twenty-six-year architectural history of the Daemyung Campus can be sensibly divided into two periods: the first period from 1954 to 1969 and the second from 1970 to 1980.

(1) First Period (1954-1969)

Seven major buildings were built on the Daemyung Campus during the first period and they are of modest sizes with a front elevation of three stories or less. Six of them still exist today. Although their active terms of office covered only the first five years of Keimyung history, the visions of the first two presidents, Archibald Campbell (Korean name Gahm Buyeol 甘富悅) and Edward Adams seem to be strongly reflected in the buildings and the campus planning of this period. These American missionaries also acted as important channels through which their relatives and friends, as well as the Northern Presbyterian Church, made generous contributions for the construction of Keimyung buildings.

When Keimyung commissioned the American-educated structural engineer and architect Zoh Zayong (趙子庸)⁷

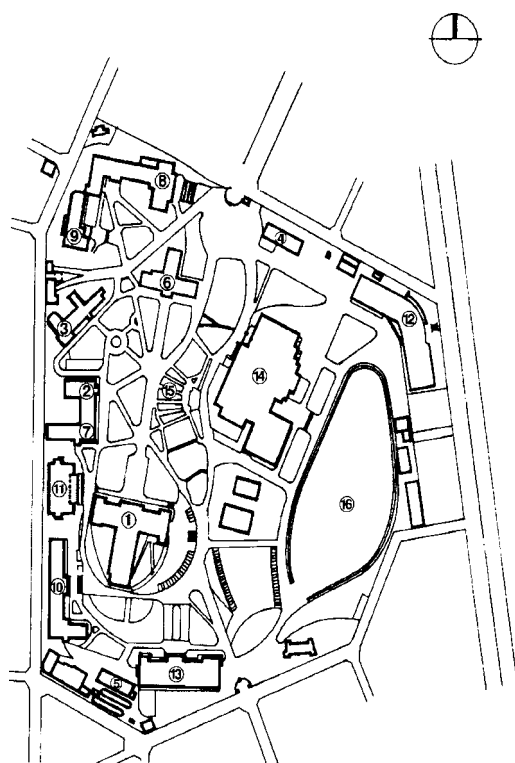


Figure 1. Plan of the Daemyung Campus, Keimyung University. (1) Old Bon'gwan (the former Administration Building), 1955 (2) Bauer Hall, 1958, remodeled and extended 1967, (3) Campbell Music Hall, 1963, rear wing 1964, annex 1973, (4) Former Male Students' Dormitory, 1963, (5) Myeong'gyo Hall (the former Female Students' Dormitory), 1963, (6) Shattuck Hall, 1965, (7) Uiyang Hall (the Faculty Office Building), 1967 extended 1975, (8) Adams Hall, 1971, (9) Wilson Hall, 1974 (10) Susan Hall, 1976, (11) East-West Center, 1977, (12) Former Science Building (now the Keimyung Junior College Building) 1978, (13) Bisa Hall, 1980, (14) Main Library, 1980, (15) Open-air theater, 1963, (16) Athletic field.

(personal communication, Feb. 20, 1998) to design the first Keimyung building, the Bon'gwan (1955), he was expressly instructed by the first president, Campbell, that the building be in the "Colonial style". It is commonly believed by the old timers of Keimyung, including those who wrote and edited the *Forty-Year History of Keimyung University* (1994) that the Colonial style became the norm for the other buildings to follow (Keimyung, 1994, p. 62). The commissioning of Zoh was quite appropriate for the task, since he had been exposed to many buildings in this style on and around the campus of Harvard University, where he had studied as a graduate student. To be noted, however, is that the term 'Colonial style' as used here does not refer to the Early (New England) Colonial style of the seventeenth century, which is late medieval in character, but to the Late Colonial style of the eighteenth century before the Revolutionary War (1775-1783). In other words, it is the Georgian style of the Colonial period, or more simply the Georgian Colonial style (Roth, 1980, p. 29). It is the very style in which the four earliest American colleges such as Harvard, William and Mary, Yale and

⁶As we will see below, there is one building, Campbell Memorial Music Hall, which makes a reference to the Jeffersonian style.

⁷He studied civil and structural engineering at Vanderbilt University and Harvard Graduate School of Engineering. He stopped practicing architecture in 1976 and has been devoting himself to the study of Korean folk art and religion, having written many books in the fields. The other buildings in Taegu which he designed include the auditorium named Shattuck Hall (1955) at Keisung Boys' Academy and the Bon'gwan (the Administration Building) (1956) of Kyeonpook National University. The former is the first building in Taegu to be roofed with a ferroconcrete shell. The latter is a rather monumental structure with a domed central pavilion and as such can be compared with the domed central building of MIT designed by W. W. Bosworth and completed in 1916. See Turner (1990, p. 196 and Figs. 203 and 204

Princeton built on their campuses during the eighteenth century. Except for William and Mary all these colleges started as Protestant institutions. One is tempted to suspect that the Georgian Colonial style was chosen for the image of academic excellence and Christian faith associated with these institutions.

Chu Yeongseop, Keimyung's building superintendent ever since Synn Taisik (申泰植) assumed office as president in 1961, received similar and more inclusive instructions from the second president Adams, who remained at Keimyung as collaborative president until 1963. Adams' last two years at Keimyung must have been critical in making sure that whatever visions he had for the campus were understood by those responsible. When Synn Taisik left Keisung Boys' Academy, Keimyung's brother institution,⁸ to become the third president of Keimyung, Chu was brought with him. Adams' instructions were accompanied by drawings of the buildings, showing what kinds of buildings should go where, and by at least one photograph. Chu does not know who had made the drawings. It is most likely that the drawings were based on, if not identical to, the campus master plan produced prior to 1963 by an American architect by the surname of Creighton (or possibly Crayton) (Keimyung, 1994, pp. 70-77).⁹

Chu was a dedicated builder who had trained and worked under Japanese builders, and before coming to Keimyung worked at Keisung Boys' Academy, erecting several buildings there. Shown a photograph of Adams' alma mater high school in America with period-style buildings and a thick growth of trees, Chu (personal communication, Jan. 19, 1998) was instructed to take the high school campus as a model for Keimyung. Supposedly, the high school was the Mount Hermon School for Boys of Northfield, Massachusetts, which Adams attended from 1911 to 1914. One suspects that more than one of Mount Hermon's buildings used to be of the Georgian style.¹⁰ We

have noted above that besides the photograph, more precise instructions were given in the form of either a campus master plan or a series of drawings or possibly both, showing the general appearance of buildings and where they should go. After Adams' departure from Korea in 1963, it was the third president Synn Taisik (personal communication, Feb. 3, 1998) who showed Chu (personal communication, Jan. 19, 1998) photographs of American college buildings with period-style elements on them. These photographs seem to have been taken from the respective college or university bulletins.

If Chu was the builder of most of the existing Keimyung buildings, it was the self-taught landscaper, Kim Do'yeop, another transfer whom Synn Taisik brought from Keisung to Keimyung, who transformed the campus grounds. His tireless and painstaking labour turned the barren rocky hill, on which Keimyung made its home, into the garden grove of sheltering trees it is today. Despite the very urban environment in which the Daemyung Campus presently sits,¹¹ this mature growth of trees gives the campus the character of an "academy in a grove" in the Platonic tradition, which widely inspired collegiate campuses in America.¹²

Chu's move to Keimyung also brought with him the service of the architect, Lee Seonghae (李成海). Lee (personal communication, Feb. 13, 1998) studied architecture at Pusan Technical School under the Japanese educational system, where he was briefly exposed to various period styles of Western architecture through an architectural history course. He was one of the very first Korean registered architects to work in Taegu. Lee had worked on several buildings at Keisung Academy. He never met Adams, so his instructions for Keimyung buildings came from Chu and president Synn Taisik. Unlike the Georgian Colonial builders in America, he had no easy handbook on period-style architecture to refer to except for some photographs of American college buildings given him as examples.¹³ This builder-architect team of Chu and Lee is responsible for the construction and renovation of most of Keimyung's

⁸Keimyung's sister institution is Shinmyung Girls' Academy founded in 1907 a year after Keisung, by Martha Scott Bruen the wife of Henry Munro Bruen (Jaewon Lee, 1996, p. 123). The name Keimyung comes from the combination of Kei(sung) and (Shin)myung.

⁹In view of Adams' central role in founding Keimyung and in view of the fact that his father had been actively involved with the design of such early Western buildings in Taegu as Adams House (1902) and Keisung Academy's Adams Hall (1908), one may be tempted to suspect not only that the contents of the master plan reflected his visions for Keimyung but also that Campbell's instructions to Zoh Zayong with regard to the architectural style of the Bon'gwan could have reflected Adams' views. As far as Zoh (personal communication, February 20, 1998) knows, Campbell had no long-term plan for the campus beyond the construction of the first two Keimyung buildings which Zoh designed.

¹⁰A merger in 1971 of the Mt. Hermon School for Boys (founded in 1881) and the Northfield Seminary for Young Ladies (founded 1879) formed the Northfield Mount Hermon School. Both schools were founded by the prominent evangelist Dwight L. Moody (NMH, 1999, Oct. 3, p. 1). On the present merged campus, there seems to be at least one Georgian-style building still existent: "Go through the village of Northfield until you see the

School's sign on your right. The Admission Office is the cream Colonial house a short distance past the sign" (NMH, 1999, Aug. 24, p. 1).

¹¹The fact that there was a crematory nearby to the north of the campus is an indication that in the early days of Keimyung this area was practically outside the city as far as the citizens' everyday life was concerned.

¹²The academy founded by Plato, situated in a botanical garden or grove, near Athens, is considered the direct ancestor of all Western colleges and universities (Dober, 1996, p. 231). See also "academy" in *The New Encyclopaedia Britannica, Vol. 1: Micropaedia* (1986).

¹³The one book which Chu had was Henri Martin's (spelling uncertain) *La grammaire des styles* in Japanese translation by Yanagi Ryo (柳宗), (*Yoshiki Sekaibijutsu Zenshi* [様式 世界美術全史], Vol. 1: *Girisha Koroma* [希臘 古羅馬], Tokyo: Atorie-sha, no date of publication) (personal communication with Chu, January 19, 1997). Half of the book deals with Greek and Roman architecture, especially with their respective orders. He also had tucked inside this book three loose leaves of photocopied drawings - one on Roman Ionic order, another on Roman Corinthian order and the other on Gothic arches.

major buildings. With their lack of practical reference material on Western period-style architecture as well as of professional training in such, it is understandable if their buildings show some unusual details.

During the first period, Keimyung built basically in the neo-Georgian style in compliance with the instructions of the two American presidents. The roof is either gabled, pedimented or hipped. The window is of either double casement or projected type. The lintel is treated as a French arch, genuine or fake, and the wash below is either of bricks or of cut granite. In most cases the main entryway is treated as a portico, either pedimented, four-columned (tetrastyle) and two-story high or non-pedimented, two-columned (distyle) and one-story high. The porticoes are supported by non-fluted Tuscan columns except in one case, in which the portico is supported by fluted Ionic columns.

Old Bon'gwan (the former Administration Building) (1955) (Fig. 2)

On February 1, 1956, Keimyung moved from the temporary facility in Daeshin-dong to this new building (Keimyung, 1994, p. 61). The building sits on the highest point of the originally rocky hill. The hill forms a subtle ridge gently going down north. Behind and on either side of the building, the hill slopes down more steeply. As the campus is today, the building is much closer to the rear gate than to the front gate in the north.

Zoh (personal communication, Feb. 20, 1998) produced two designs for the Bon'gwan and the more modest of the two was chosen by the administration. The two-story building is T-shaped in plan with an auditorium housed in the rear wing to the south but the centrally placed entrance portico that projects forward makes the plan slightly approach a Latin cross. The portico is two stories high. A giant portico is rarely found among Georgian buildings of the Colonial period (Morrison, 1987, pp. 405 and 561)¹⁴ but is more commonly used on post-Revolutionary buildings, i.e. on buildings of the Federal, Jeffersonian and Greek Revival styles. The most famous example in this connection is Jefferson's Rotunda (1817-26) at the University of Virginia. Inspirations for the Bon'gwan, however, can be found in this century amongst neo-Georgian buildings with a giant portico such as Baker Library of Harvard Business School designed by the celebrated New York firm of McKim, Mead and White in 1926.¹⁵ Baker Library in turn finds a likely ancestor in the main entrance block of Christopher Wren's Chelsea Hospital (1682-89) in London.

The front elevation shows a five-part composition with the giant portico and a cupola marking the center and a pavilion emphasizing each end. This composition may be

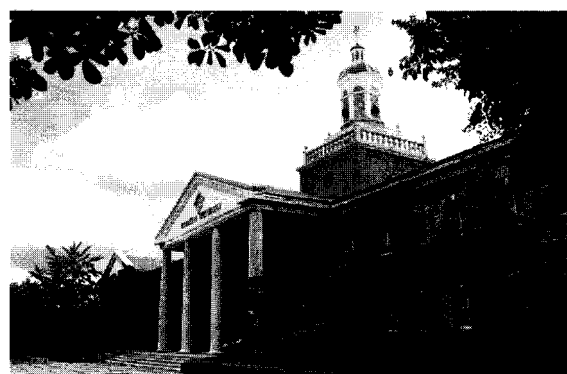


Figure 2. Old Bon'gwan (the former Administration Building), designed by Zoh Zayong, built 1955.

thought of as a modified offspring of the three-part composition with a central pedimented pavilion and cupola. More than anything else, the element that visually distinguishes the Bon'gwan from the other buildings on this campus is the cupola rising behind the giant portico. The three-part composition can be found in early American collegiate buildings: first in the Wren Building (1695-1702) of the College of William and Mary, and then after more than fifty years, in Nassau Hall (1754-1756) of Princeton, Hollis Hall (1762-1763) of Harvard, University Hall (1770-1771) of Brown, and Dartmouth Hall (1784-1791) (Morrison, 1987, pp. 555-556). Gettysburg College in Gettysburg, Pennsylvania, designed in 1835, shows in fact a five-part composition with a tower and a pedimented giant portico in the middle, but the projected end bays are not made into pavilions.¹⁶

The association of the Wren Building with the great English architect Christopher Wren, though controversial, brings our attention to his English college buildings with similar three-part compositions of the façade, such as the chapel (ca. 1670) of Emmanuel College, Cambridge, and Williamson Building (1671) of Queen's College, Oxford (Turner, 1990, p. 30, and Figs. 10 and 28 on pp. 3 and 32). Interestingly, Hugh Jones, who in 1722 documented the idea of Wren's direct involvement with the William and Mary building, found the building to be "not altogether unlike Chelsea Hospital" (quoted again from Morrison, 1987, p. 324).¹⁷

At the Bon'gwan, the giant portico of Tuscan order is topped by a pediment. The four unfluted columns carry no abacus, reaching to a very shallow entablature with neither architrave nor frieze. The pediment is of a broken flat type, i.e. its bottom cornice appears only at the ends.¹⁸ The end pavilions have vertically aligned pillar-type brick quoins at the corners.

Bauer Hall (1958, remodeled and extended 1967) (Figs. 3 and 4)

¹⁴Roger Morris Mansion (1765) of Harlem River, New York City, is an exception. See also Morrison (1987, pp. 560-561).

¹⁵The firm designed the whole Business School as a community of buildings, in which this library is the central piece. See Bunting (1989, pp. 205-207 and Fig. 95 on p. 117).

¹⁶For an illustration of Gettysburg College see Turner (1990, Fig. 101 on p. 105).

¹⁷Pierson (1970, pp. 71-72) points out both similarities and dissimilarities between the Wren Building and the hospital.

¹⁸Equally it can be said to form a cornice return at either end.

This L-shaped building, which functioned as Keimyung's main library until 1980, is located northwest of the Bon'gwan's front yard. In the original building (Fig. 3), the architect Zoh Zayong¹⁹ tried to integrate period-style elements with the expression of ferroconcrete rigid frame construction. The continuous horizontal beams carried by the posts on the first floor level impresses the observer as an entablature.

Bauer Hall today (Fig. 4) is the result of an extensive remodeling and the addition of the second floor, both of which were carried out by the builder-architect team of Chu and Lee in 1967. The alteration coincided with the construction of the annexed building Uiyang Hall. The pediment over the original portico was removed and in its place a rather deep cornice slab with its underside decorated with widely spaced bracket-like dentils was introduced, resulting in an unusual entablature.

In 1958 after the construction of the original Bauer Hall, Edward Adams succeeded Archibald Campbell as Keimyung's president. In September of 1960 the initial stage of Babcock Family Village²⁰ with twenty-two detached houses for the faculty on the slope east of the Bon'gwan was completed to the east and southeast of the Bon'gwan.²¹ With the construction of two student dormitories in 1963, Keimyung finally realized the American college tradition of having both faculty and students live on campus and closely interact with each other (Keimyung, 1994, p. 69).²²

Probably before 1963, i.e. when Edward Adams was still at Keimyung, the American architect Creighton produced a campus master plan for Keimyung, taking the Bon'gwan and the original Bauer Hall as the point of departure (Keimyung, 1994, pp. 71-72). In accordance with the master plan Keimyung launched a painstaking campaign of leveling rocky outcrops to make way for the athletic field in the eastern section of the campus and for the open area in front of what would become Campbell Memorial Music Hall next to Bauer Hall. At this same time the campus landscaping and its pathway system came to take shape.

In 1961 Synn Taisik took the office of presidency, suc-

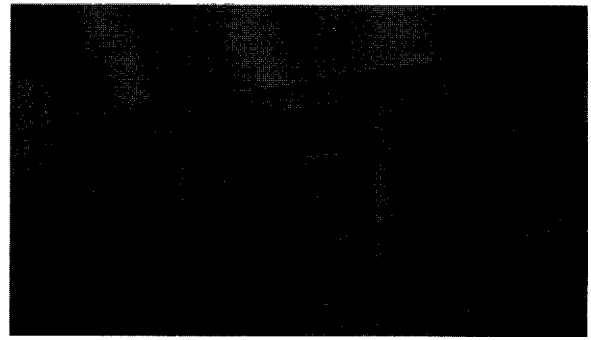


Figure 3. Original Bauer Hall, designed by Zoh Zayong, built 1958. (Source: Keimyung Christian College, 1966.)

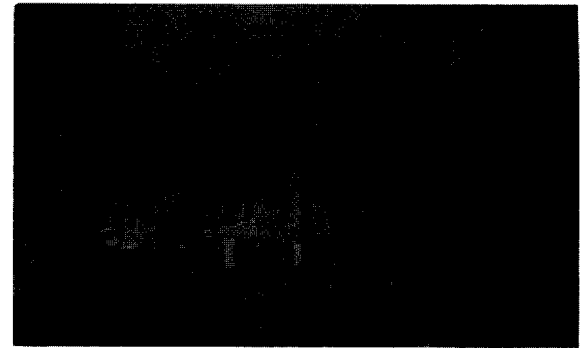


Figure 4. Bauer Hall remodeled and extended, and at its south end connected with Uiyang Hall, 1967. (Source: Keimyung College, 1971)

ceeding Adams. In 1963 the open-air theater was constructed in the Hellenistic tradition by taking advantage of the natural slope going down east directly off the major campus axis, opposite Bauer Hall.

Campbell Memorial Music Hall (1963, rear wing 1964 and annex 1973) (Fig. 5)

This building was built to the north of Bauer Hall at a forty-five degree angle, facing southeast and thus creating a more spacious and brighter outdoor area which is a continuation of that which lies in front of Bauer Hall. It is the first major building on the Daemyung Campus with which the builder-architect team of Chu and Lee was involved.

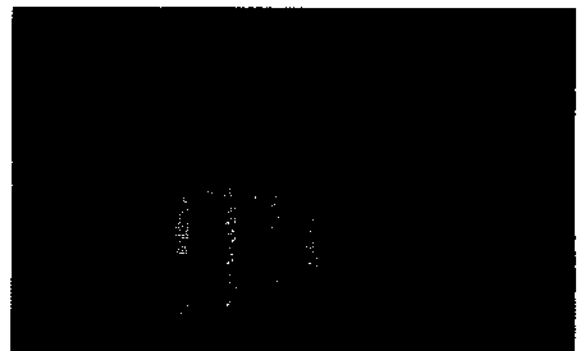


Figure 5. Campbell Music Hall, designed by Lee Seonghae, built 1963, rear wing 1964. (Source: Keimyung College, 1971.)

The main building, consisting of the front block and the rear wing, is a symmetrical structure of a depressed T-

¹⁹Zoh (personal communication, February 20, 1998) thinks he may have designed the original Bauer Hall. The fact that the steel frames used over this library are similar to those used over the auditorium wing of the Bon'gwan is a strong indication that he indeed designed the original Bauer Hall also.

²⁰The Babcocks are the family of Edward Adams' step-mother Caroline Babcock. Elizabeth and Helen Babcock donated funds to develop this village (Keimyung, 1994, p. 69). Adams' mother Nellie Dick Adams died and was buried in Taegu in 1909 when he was in his mid-teens.

²¹In their exterior appearance these faculty dwellings with straight pitched roofs and mortar finish showed a strong influence of modernized Japanese houses. The village no longer exists.

²²Such a tradition was highly valued and eagerly enforced by the early American colleges and universities. The idea of residential college comes of course from the English tradition of Oxford and Cambridge Universities.

shaped plan, with a shallow and modest dome capping the two-and-a-half story central pavilion. This domed pavilion may remind the observer of Jefferson's residential Monticello (1793-1809) and not of his monumental Rotunda (1817-26) at the University of Virginia. As such, the building may be more adequately classified as Jeffersonian than Georgian. Otherwise, it is obvious that this building adopted the approach of the neighboring original Bauer Hall in integrating the historical with the modern, i.e. period-style elements with the expression of ferroconcrete rigid frame construction. In other words, the one-and-a-half-story frame of engaged posts and a continuous beam can be seen as a modern interpretation of regularly spaced pilasters carrying an entablature.

In 1963 three major buildings were erected: the Male Students' Dormitory, Myeong'gyo Hall (or the Female Students' Dormitory) and the Student Center. Reflecting the still persistent Confucian motto of keeping males and females at a distance from each other, the two dormitories were placed as far as possible across the campus, the Male Students' Dormitory to the front and the Female Students' Dormitory to the back of the campus with the Student Center in the middle (Fig. 1) (Keimyung, 1994, p. 71). The modern three-story Student Center with no reference to past period styles was demolished in 1978 to make room for the new Main Library.

Former Male Students' Dormitory (1963) (Fig. 6)

This building is the third hybrid example which tries to integrate period-style elements with the modern expression of ferroconcrete rigid frame construction. The use of period-style elements here is more straight forward and can therefore be more easily acknowledged than that of Campbell Hall. The façade of this basically two-story building is mostly symmetrical with a pedimented pavilion in the middle. On either side of the pavilion the horizontal eave line is made into a simplified entablature, which is carried on giant pilasters that are more widely spaced than those in the pavilion and terminates in a cornice return in each gabled end.



Figure 6. Former Male Students' Dormitory, designed by Lee Seonghae, built 1963. (Source: Keimyung College, 1967.)

Myeong'gyo Memorial Hall (the former Female Students' Dormitory) (1963)

This building is one of the few among those major buildings built on the Daemyung Campus which Lee Seonghae did not design. This simple building is the only exception to the rule among the existing major buildings of the first period, as it is completely oblivious to the architectural styles which can be identified in the others as well as to the use of brick-facing. Buried in the vicinity of two much bigger buildings of the second period in the rear side of the campus, however, this low-profiled building with a two-story front elevation does little to disturb the dominant period-style atmosphere of the campus.

Ruth Shattuck Memorial Hall (the former Home Economics Building) (1965) (Fig. 7)

Upon entering the front gate of the Daemyung Campus, the visitor sees ahead of him/her the three-story rear side of this building. At the time when the building was built, the northern boundary of the campus fell immediately behind it. Therefore, the gate was much closer to the building at that time. The southward orientation of this building has the effect of strengthening the visual tie with the north-facing Bon'gwan and thus of highlighting the main axis of the campus. Such an axial organization of vista is similar in principle to the typically Baroque visual relationship established between the Wren Building of the College of William and Mary and the Capitol of Colonial Williamsburg (Turner, 1990, p. 34 and Fig. 31 on p. 35). While the Bon'gwan shows a five-part façade, this building shows a three-part façade and like the Bon'gwan is planned in a T-shape with the slight protrusion of the central giant portico. The two-story giant portico, which as in the case of the Bon'gwan is a neo-Georgian element, faces straight toward the Bon'gwan, whose cupola is visible above the foliage that covers part of the pathway up the ridge.

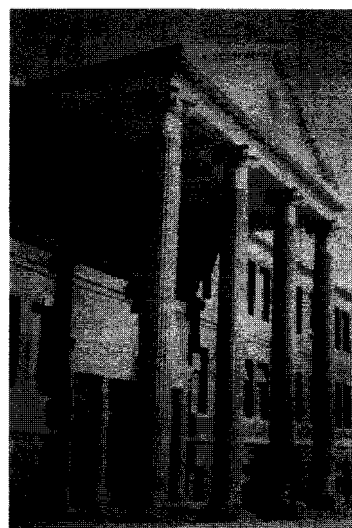


Figure 7. Shattuck Hall, designed by Lee Seonghae, built 1965. (Source: Keimyung College, 1967.)

In the giant portico four fluted Ionic columns²³ support a full but not very deep entablature and an oxeyed pediment. The four capitals are identical in form, each with four evenly spaced volutes projecting out perpendicularly to the shaft instead of the commonly used two symmetrical scrolls. This type of capital with four radiating volutes would not be used again in any of the later buildings. The symmetrical-scroll type would become the norm in the buildings of the second period.

Uiyang Hall (the Faculty Office Building) (1967, extended 1975) (Fig. 8)

In 1967, south-facing Uiyang Hall, or the Faculty Office Building, was built, forming a south wing to Bauer Hall, which was itself renovated and to which a second floor was added. The two buildings thus came to form a U-shaped complex. The simple modesty of Bauer Hall and Uiyang Hall in their façades today captures the spirit of the early Georgian Colonial style. The period-style elements used in both renovated Bauer Hall and newly constructed Uiyang Hall are coordinated so that the two buildings constitute a stylistically coherent whole. Consequently Uiyang Hall's distyle or two-columned entrance portico of Tuscan order duplicates the portico of the renovated Bauer Hall. In 1975 the building was extended to the west.

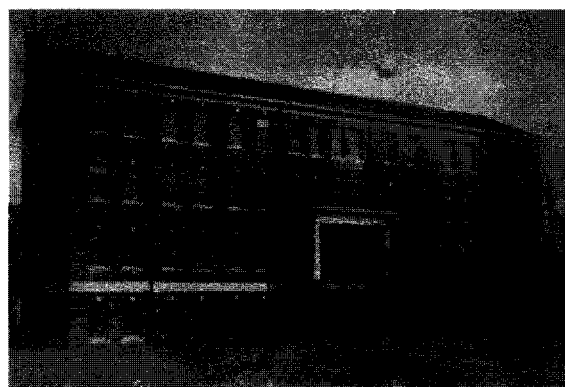


Figure 8. Uiyang Hall (the Faculty Office Building), designed by Lee Seonghae, built 1967. (Source: Keimyung College, 1969.)

(2) Second Period (1970-1980)

As the second period started, Keimyung was set on a steady road for growth beyond the scale of the small liberal arts college originally envisioned by the two American missionary presidents. In 1977, Keimyung College was officially granted the status of university and the following year Synn Ilhi (申一烈) was inaugurated as Keimyung's first president after this institutional status upgrade. The tide of expansion initiated during this period would not be contained within the Daemyung Campus but would move over to the new frontier of the Seongseo Campus in 1981.

Besides their flat slab roofs, the seven major buildings

of the second period can be characterized by their considerably increased size, both in height and building area. There is a set of period-style elements that consistently appear on these buildings, excepting the new Main Library. The main entryway is embellished with a two-story giant colonnaded portico. Its columns are Ionic with fluting and a twin-scroll capital. The colonnade is surmounted by an entablature, which shows a noticeable cornice projection. The entablature supports a balcony surrounded by a balustrade. The combination of the balustrade and deep cornice also defines the upper edge of the building. In either case the underside of the cornice is decorated with dentils, which are more closely spaced than the bracket-like dentils of the renovated Bauer Hall and Uiyang Hall of the first period. Unlike the reverse baluster used at the Bon'gwan on the base of its cupola, those used on the buildings of the second period all show a more stable profile, with the lighter end up. The balustrade also constitutes the parapet for the flat slab roof of the building. While the lintel shows two types of treatment—as a French arch in the first two buildings of the period and as a single-piece lintel in the later ones, the wash is consistently made of single-piece cut granite. While the roofline of the building is highlighted by a white-washed balustrade, its corners are emphasized with stone quoins.²⁴ The increased size and the giant colonnaded porticoes of six of the seven buildings of the second period all emanate a formal and mildly monumental atmosphere with a neo-Classical rather than a Georgian tone.

Adams Hall (1971) (Fig. 9)

Located on top of two flights of wide and gentle steps which go up west from the modest campus entrance square, this building welcomes the visitor with its monumental façade. In particular, its giant colonnaded portico makes a memorable impression. The three-story façade is symmetrical, whereas the colonnaded portico which displays eight Ionic columns is inserted between two slightly protruding

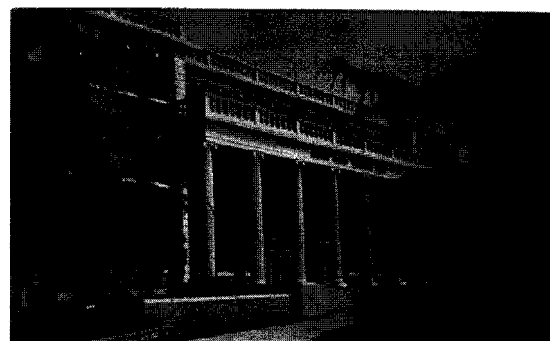


Figure 9. Adams Hall, designed by Lee Seonghae, built 1971. (Source: Keimyung College, 1976.)

²³In the process of making these Ionic columns Chu Yeongseop (personal communication, January 19, 1997) consulted Henri Martin's *La grammaire des styles* in Japanese translation. See footnote 13 above.

²⁴From the second period of the Daemyung Campus and through the on-going development of the Seongseo Campus, the stone quoin is probably next to only red-brick facing in popularity of use. For an investigation of how the quoin evolved at Keimyung University see Young Chul Kim (1996).

end bays. This building approximates the mood of Harvard's Widener Library (1913), the latter of which, in spite of its imperial scale and neo-Classical approach in the use of period-style elements, is made compatible with the neighboring buildings by way of its brick facing (Bunting, 1985, p. 129). There is another giant portico on the south side along the long east-west stretch which connects the front block to the back wing. It has only four columns and like the front portico is slightly recessed behind the adjoining walls.

Wilson Memorial Hall (1974) (Fig. 10)



Figure 10. Wilson Hall, designed by Lee Seonghae, built 1974. (Source: Keimyung College, 1976.)

The shallow U-shape of Adams Hall recognizes the importance of the outdoor space to its south. With Shattuck Hall providing the southeastern boundaries, this sloping outdoor area now came to obtain a positive identity of its own. In 1974, Wilson Memorial Hall was erected to the immediate southwest of Adams Hall, further reinforcing this identity. This is the last building whose window lintels are treated as French arches. Wilson Hall is L-shaped and its four-columned giant portico is stuck against the inside corner.

Susan Hall (1976) (Fig. 11)



Figure 11. Susan Hall, designed by Lee Seonghae, built 1976. (Source: Keimyung University, 1979.)

The long L-shaped Susan Hall was built to the southwest of the Bon'gwan down the hill. Its main façade faces east, toward the auditorium wing of the Bon'gwan. The main entrance is placed about midway along this façade and its importance is amplified by its six-columned (hex-

astyle) giant portico. There are two smaller two-columned porticoes. One of them is one story high and tucked in the inside corner of the L and the other is one and a half stories high and placed on the south side of the building on lower ground.

East-West Center (1977) (Fig. 12)



Figure 12. East-West Center, designed by Lee Seonghae, built 1977.

This building presents a four-story façade at the entrance level accessed by a bridge. Since it does not loom so high, it helps reinforce the coziness of the Bon'gwan's front yard which is the highest open ground on campus. The symmetrical façade composition, though smaller, is similar to that of Adams Hall, where the giant colonnaded portico marks the recessed middle section. To the visitor approaching it from in front of Bauer Hall on the rising pathway, this building with its giant seven-columned portico²⁵ presents a dynamic image at an oblique angle. The projecting cornices over the portico and along the building top are decorated with widely spaced bracket-like dentils reminiscent of those on neighboring Uiyang and Bauer Halls. Balustrades appear not only over these cornices but also on either side of the bridge that connects the entire length of the giant colonnaded portico to the pathway which lies between this building and the Bon'gwan.

Former Science Building (now the Keimyung Junior College Building) (1978) (Fig. 13)

This six-story building sits on the obtuse northeast corner detached from the campus core. It looks like a large and wide bent screen. On its back side it has a southwest view of the Bon'gwan rising over a thick growth of trees that covers much of the hill and at the same time a distant view of the "Apsan" mountain range, over the athletic field that extends to the south. On the front side, it directly

²⁵ The traditional practice is to have an even number of columns in the portico or the entryway so that no column stands right in the middle.

meets the outside world with a busy street to the east. It has two giant colonnaded porticoes. The one facing the street is convex in shape and has nine columns,²⁶ while the one facing inside the campus orthogonal with four columns. This same year, Synn Ilhi was inaugurated as the fourth president of Keimyung.



Figure 13. Former Science Building (now the Keimyung Junior College Building), designed by Lee Seonghae, built 1978. (Source: Keimyung University, 1979.)

Bisa Hall (1980) (Fig. 14)



Figure 14. Bisa Hall, designed by Lee Seonghae, built 1980.

This building is located south of the Bon'gwan, between Myeong'gyo Hall and the rear gate to the campus. It is the last one in the series of those second-period buildings with a neo-Classical tone. This north-facing building presents a four-story front elevation with a two-story six-columned portico in the middle and with the end bays slightly projecting forward. The portico also functions as a bridge spanning the dry area which serves the basement floor. This bridge is balustraded on either side. On the east side of the building, there is a four-columned side portico which makes a memorable presence inside the rear gate.

Main Library (Daemyung Dongsan Library) (1980) (Fig. 15)

This is the tallest building on the Daemyung Campus with its seven-story front elevation facing west toward the

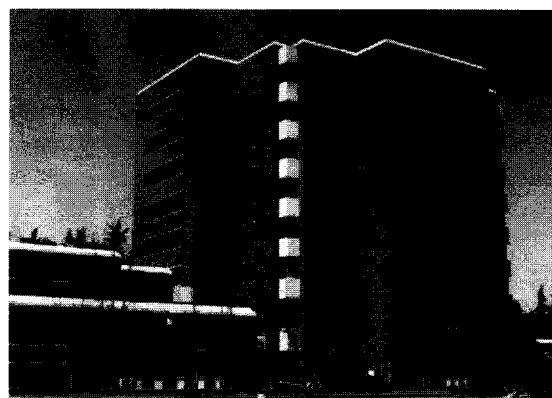


Figure 15. Main Library, designed by Jeong Shichun and Kim Chunjin, built 1980, viewed from the athletic field.

slope immediately north of the open-air theater. On the east side, it stands eight stories high and borders the athletic field. Its main mass is concentrated in the tower in such a way that it sidesteps the flow of space coming down the open-air theater and guides it toward the athletic field.

This library building is the first one in Keimyung history and the only one on the Daemyung Campus to be designed through competition. The nationally announced competition was won by Jeong Shichun and Kim Chunjin of the Seoul-based firm Jeongju. The building has a thoroughly modern appearance, which on the front side somewhat recalls Louis Kahn's brick-faced Library (1967-1972) for Philips Exeter Academy.²⁷ A close inspection of the building reveals sincere efforts on the part of the architects to respond respectfully to the existing community of buildings on campus without being eclectic. They reinterpreted some of the most prominent period-style elements of the earlier buildings on campus, particularly of the buildings of the second period, and gave them new and modern expressions. Their approach contrasts with the eclectic usage of modern and historic elements as shown by Bauer Hall, Uiyang Hall, Campbell Music Hall and the former Male Students' Dormitory.

To give some examples of period-style elements that were replaced by modern elements, the balustraded parapet was replaced by the white-washed inward-tilted opaque parapet, the colonnaded portico by the boldly cantilevered canopy supported on either side by a wall pier,²⁸ and most innovatively, the stone quoins by the vertically aligned white-washed balconies, which emphasize the four main corners of the tower. This building thus ingeniously reflects back on the architectural past of Keimyung with a modern vocabulary and at the same time foreshadows what is to come on the Seongseo Campus where many buildings display a set of elements whose immediate ancestry can be found in this library building.

²⁶See footnote 25.

²⁷Some resemblance is found, for example, in the corner balconies and the proportion and composition of the typical window unit.

²⁸This wall pier may also find some affinity with the thin screen-like treatment of external walls at Kahn's library mentioned above.

3. CONCLUSIONS

Through the visions of the two American presidents the architecture of Keimyung started as an aspiration to the Georgian Colonial style, which can be readily associated with the American East Coast colleges of the eighteenth century. The successive administrators, staffs and architects of Keimyung, each in his own way, contributed to creating in the Korean soil a community of buildings which resonates with the early American college building tradition.

The construction of the major buildings on the Daemyung Campus took place between 1954 and 1980. From 1954 to 1969, Keimyung built in the neo-Georgian style in compliance with the instructions of the two American presidents. Campbell Music Hall is an exception as its domed pavilion finds an affiliation with the Jeffersonian style. With the exception of the Main Library, all the buildings of the next eleven years from 1970 to 1980 should be classified as neo-Classical rather than neo-Georgian. Despite their stylistic differences and their increase in size and height, the buildings of this second period are not incompatible with those of the first period.

The architectural tradition of Keimyung has by no means been a static and passive one. Attempts to combine or integrate the modern expression of the ferroconcrete rigid frame with period-style elements were already made in the second Keimyung building, i.e. the original Bauer Hall, whose influence is evident in Campbell Music Hall and the former Male Students' Dormitory. In the second period, the Main Library respectfully reinterprets a set of period-style elements with a thoroughly modern vocabulary, inspiring new possibilities for the Keimyung buildings which would appear on the new Seongseo Campus in the 1980s and on.

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