

Korean War broke out, the CCC was captured by the Democratic People's Republic of Korea, the official name of the North Korea Troops. Later that year Seoul was retaken by General MacArthur, and the Republic of Korea flag was raised over the CCC. The CCC building carries the physical scars of war that bring to mind the "legacy of fear and insecurity that continues even now to affect the two Koreas both in their internal development and in their relations with each other."²

Following the CCC's history as the scene of authoritarian regimes, military coups and dictatorships in modern Korean politics, the CCC was designated as the National Museum in 1982. In the course of renovation, the design of CCC was tailored to meet the purpose of a museum while preserving the Central Hall and the first meeting room used by the government of modern Korea.

Dissenting opinions were not taken into consideration during the current decisionmaking leading to the demolition of the building. The meaning of the CCC has changed periodically. Many find in the result an anxious attempt to synthesize the fragmented identities of individuals that are prevalent in contemporary Korea. Anti-demolition groups and individuals are opposed to the use of the building as an instrument to legitimize the current government, which, for them, is a disappointment. Possibly the anti-Japanese sentiment which has been inherited since Korea was a colony of Japan prevents people from challenging authoritarian decisions over the demolition of the CCC.

Most would agree that plans to demolish the building symbolize an absence of historical consciousness. Relocation of the building was suggested by those opposed to the idea, but this plan was dropped in the face of stiff resistance. The unwillingness to pay for maintaining and preserving the historic building indicates more than a lack of concern. Concurrent intellectual trends encourage an indigenous cultural identity supportive of demolition, simply because the building represents "foreigners." Thus, the question of whether to demolish the building reflects deeper issues of Korean identity and the future direction of Korean society.

Rescuing individuals from past memory is not easy. The criticism of nationalistic rhetoric may cause unexpected negative consequences in post-colonial societies. The critical perspective on Japan goes along with the anti-national narratives. In this sense, comparative researches are invaluable.

The History of the CCC

1928: Opening of the CCC.

1945: End of World War II. CCC converted into Capital Hall.

1948: The Assembly Hall of Korean Government.

1950: Korean War erupts.

1953: End of Korean War.

1962: Reconstruction and renovation of CCC due to damage from the Korean War.

1982: Conversion of the CCC into the Central National Museum of Korea.

1986: The opening of the Central National Museum.

1995: Decision made to demolish the CCC.

Note

¹ Duncan differentiates landscape from environment. "[A] landscape ... is a culturally produced model of how the environment should look. It is, therefore, not merely an environment but a type of arrangement of hills and trees, or towns and houses. Environments become transformed into landscapes as people transform them physically or merely reinterpret them in such a way as to bring the environment in line with a particular landscape model" John Agnew and James Duncan, eds., *The Power of Place: Bringing Together Geographical and Sociological Imaginations* (Boston: Unwin Hyman, 1989), p. 186.

² Eckert, et al., *Korea Old & New: A History* (Cambridge: Harvard University Press, 1990), p. 346.

Changmii Bae is a doctoral candidate in Urban Planning at the University of Southern California.

1998 Summer Field School

The 1998 Summer Historic Preservation Field School took place in the historic "Chinatown" area of Honolulu. Continuing the University of Hawai'i's Historic Preservation program's emphasis on the identification and recording of historic urban centers, the field school concentrated on the 12 block area adjacent to Honolulu's downtown. Listed in the National Register of Historic Places in 1973, Chinatown includes a significant collection of late-19th- and early-20th-century buildings. A first complete inventory was done, and the students enrolled in the program participated in a design "charette" focussing on new buildings in historic contexts and on revision of existing design guidelines. The program was supervised by the Historic Preservation Program director, Bill Chapman, with the help of historical architect and program graduate Paul Morgan. Dr. Jeff Cody of the Chinese University of Hong Kong (formerly of Cornell) assisted with the survey. Urban designer and landscape architect Peter Drey, from Atlanta, directed the design sequence. The project was sponsored by the University of Hawai'i Summer Session and the Department of American Studies and the Hawai'i Heritage Center. Additional financial support was given by the Hawai'i Foundation for the Humanities.