

Cultural Expression;
A Korean Embassy in the US

Olivia Angeline Kim

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University in partial fulfillment of the requirements for the degree of

Master of Architecture
In Architecture

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Abstract

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Our culture is our identity. It is the complex summation of our history and future. It is who we are and who we will be as individuals and as nations. As our world becomes more and more globalized our cultures are merging. Many seek to preserve their identity. The embassy becomes the architectural frontier for this immersion and interactions with other cultures. It is tasked with being the face, or rather facade of the country. It is tasked with being a secure yet welcoming place for its own nationals and guests.

In being the cultural face of a nation, an embassy takes on a public, educational role within the community. This thesis explores how culture, traditional and current, can be showcased in the design of a functional, educational space of a Korean embassy in Washington, D.C. What is transported and what is translated? How does this effect our experience and understanding of it?

General Audience Abstract Page

Cultural Expression;

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This thesis explores the process of imbuing Korea culture into nontraditional architecture. Throughout the study the shape of the building developed with the purpose of showcasing various aspects of Korean culture for guests of the embassy. The embassy is designed to function, containing open and private offices, an assembly space, a cafe, and a museum.

The embassy is made up of three consecutive buildings and reaches five stories and a basement. The site has an extremely steep hill which was a difficult obstacle to overcome.

Scenic views are set up throughout the embassy with the intention of connecting the viewer to the outside and to the courtyard. The goal of the building was to provide an educational cultural experience to the guests.

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History

The Korean nation has a complex history. It was important to understand this in order to have a thoughtful, well-educated architectural conversation within the building design. Even before the Korean War it was a war torn country. Throughout history, the Korean Peninsula has been the stomping grounds between China and Japan, two countries with far superior militaries. Korea has been invaded, burnt to the ground and forced to survive occupation by invading countries a shocking number of times. Each time it struggles to cleanse and repair their damaged farm lands in time for the next conflict to invade their lands. The progress of their country was held at bay by these constant obstacles. Post Korean War Korea was able to gather it's feet up under it and emerge into the modern world with a vigor. This attitude and history can be shown in the saying "고진감래 (go-jin gam-le)" which is originally Chinese in origin, showcasing the complex interlacing of the cultures, but sends a message of encouragement. The literal translation is 'Sweetness after bitter' alluding to harvested fruit and meaning after hard times come good times.



Duality

In this exploration it became clear that Korea is a country of duality. Very simply one can see the division of North and South and yet there are so many more contrasts to be made;

Mountain and Valleys – The country is extremely mountainous and buildings are located in the valleys between the mountains. It is common for people to escape the cities on weekends and go to the mountains for hiking.

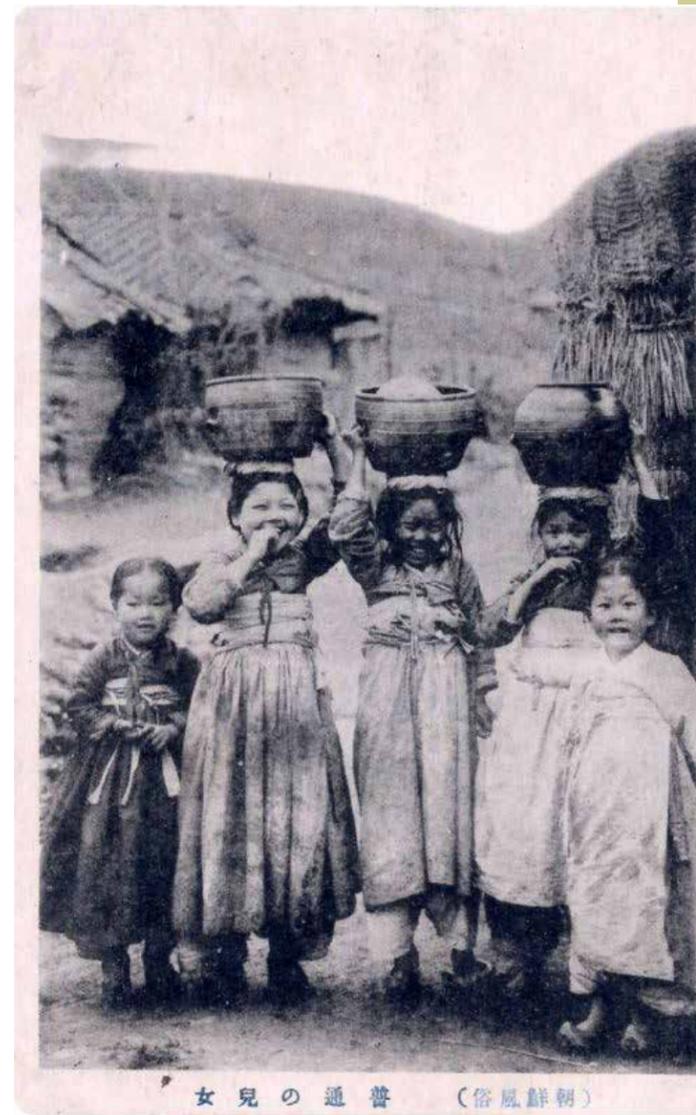


Rich and Poor – Post Korean War the land was devastated. The last sixty years has seen the country transform from leveled land to a major economic power.

Old and New – Having such a distinct traditional past contrasts with the sleek, highly fashionable modern day Korea. This causes interactions between the old and new to be strained or simply shocking; a temple in the center of the city or a neon-lit karaoke bar in the farmland can be a striking contrast.

Farm and Metropolis – The cities of South Korea sprung up around the capital of Seoul. Farmlands are still intricately incorporated into the edges of the cities creating and intricate weaving along the peripheries.

In all of these cases of duality there is a choice of how to interact; the two forces can hold each other at bay, as in the DMZ, or the two forces can acknowledge and have respect for one another as the farm and metropolis do.



女兒の通賣 (俗風朝鮮)

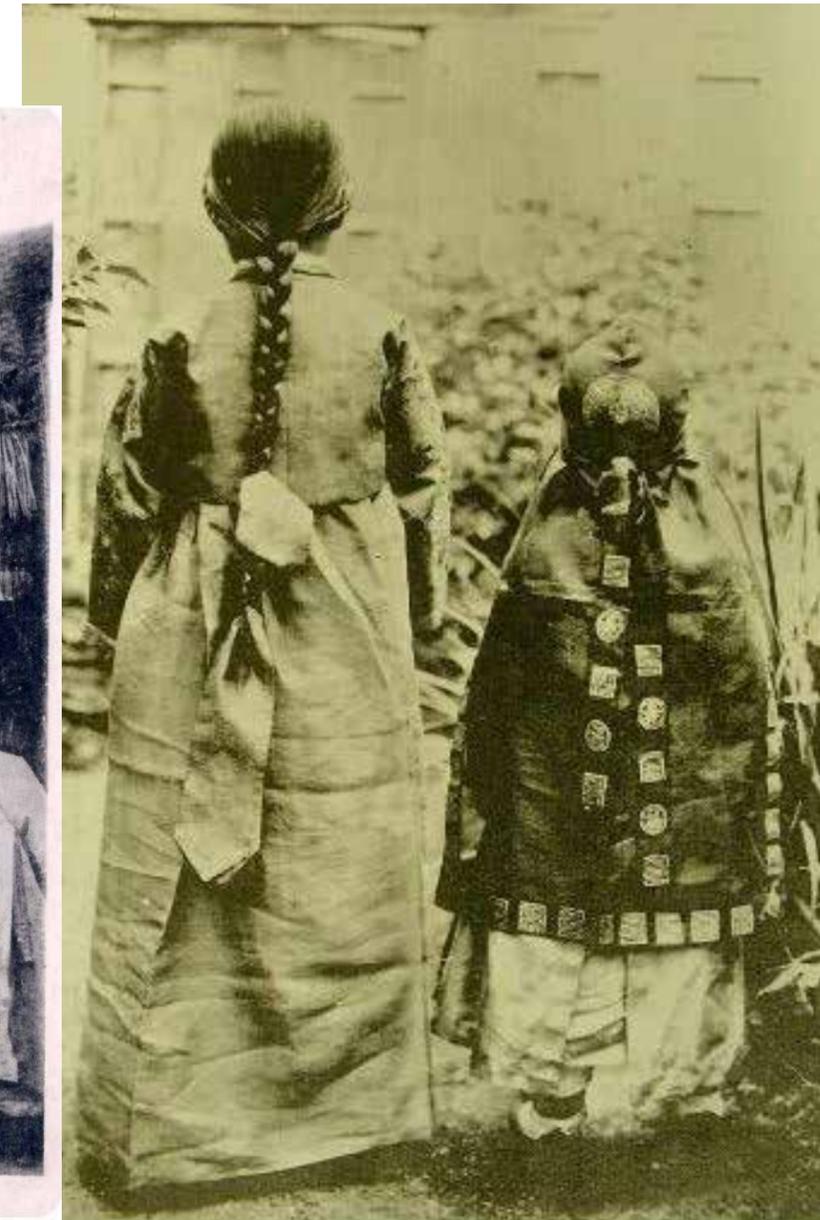
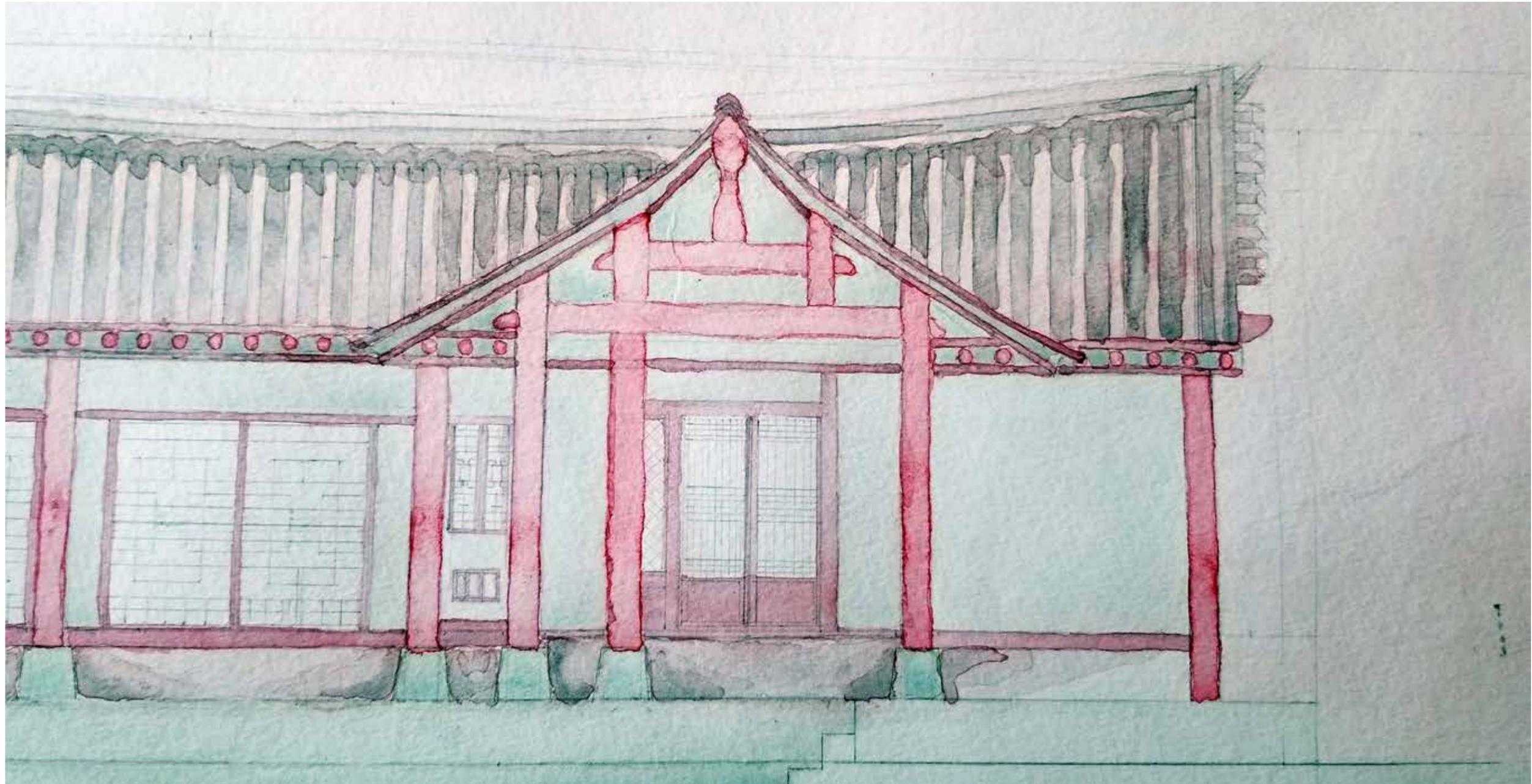


Image 1 and Image 2
Joseon Dynasty (c.1890s)

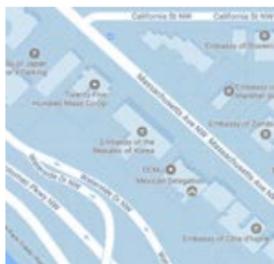
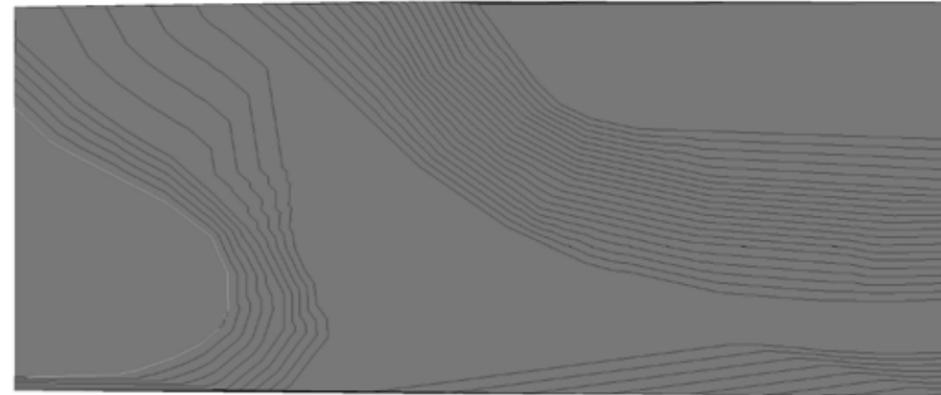
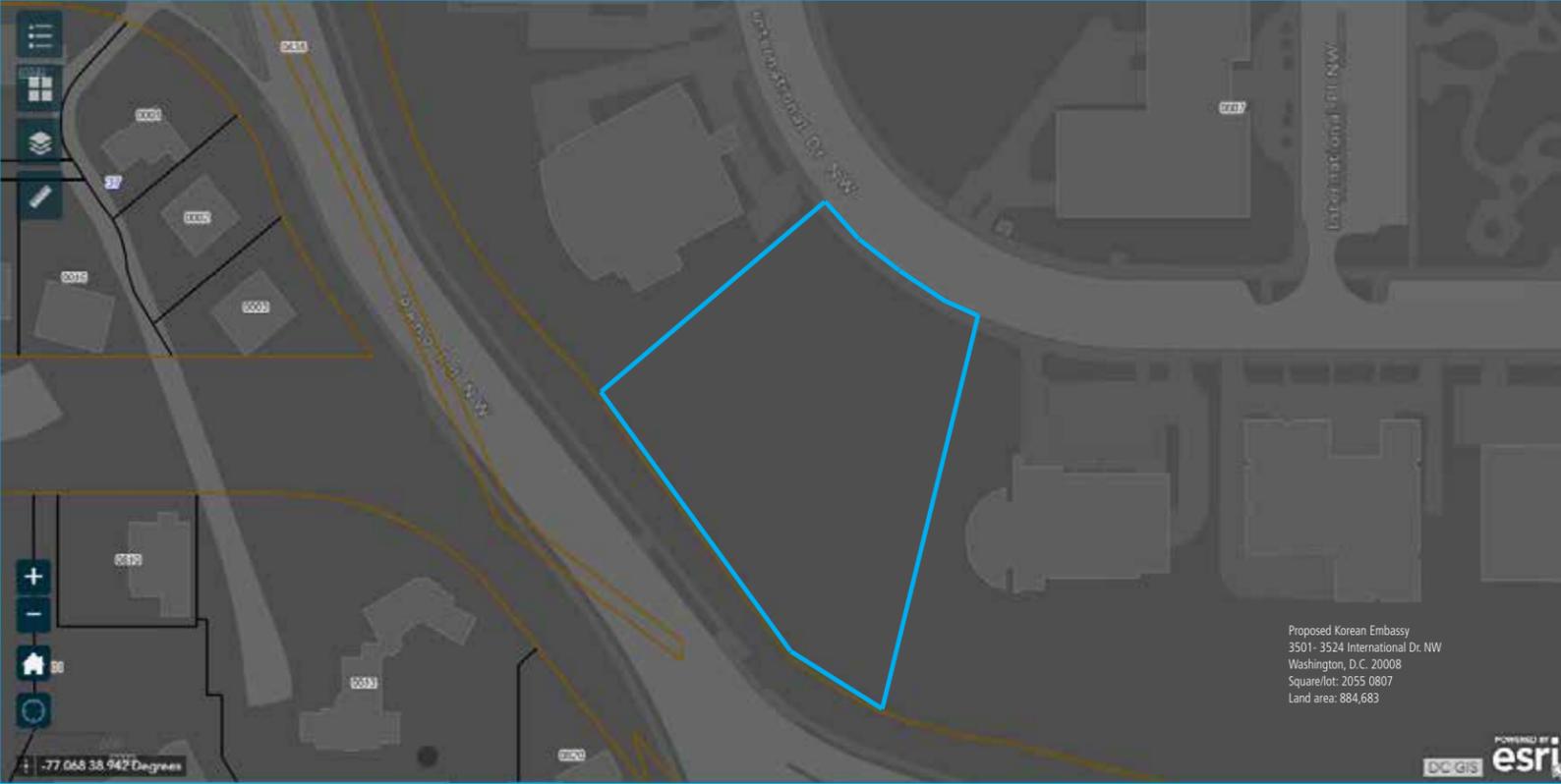


The history of building techniques and building practices required exploration as well.

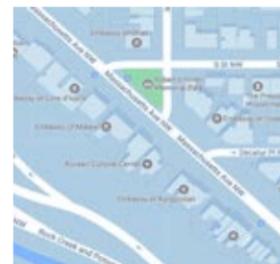
| | |
|--|--|
| <p>DOUBLE ROW HOUSE NORTHERN ONDOL</p> | |
| <p>NORTHERN HOUSE WITH CHUKDAM (EXTERIOR WUDEGI WALL AND INTERIOR TONGWIT'UL LOG WALLS</p> | |
| <p>PYONGYANG PROVINCE TYPE SINGLE ROW HOUSE</p> | |
| <p>MIDDLE REGION TYPE SINGLE ROW HOUSE</p> | |

| | |
|--|--|
| <p>SOUTHERN REGION TYPE</p> | |
| <p>JEJU ISLAND TYPE DOUBLE ROW HOUSE</p> | |
| <p>KANGWON PROVINCE TYPE WITH MARU</p> | |

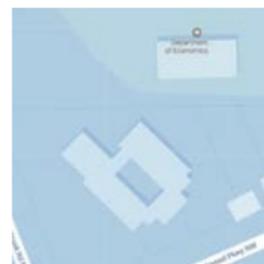
Study of traditional floor plans of residential housing complexes.



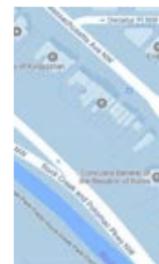
Current Embassy
2450 Massachusetts Avenue, N.W.
Square/Lot: 2500 0856
Area: 25944
AREA SQMI 8.68 + LANDAREA 9,833.00



Cultural Center
2370 Massachusetts Avenue, N.W.
Square/Lot: 2507 0829
Land Area: 6574



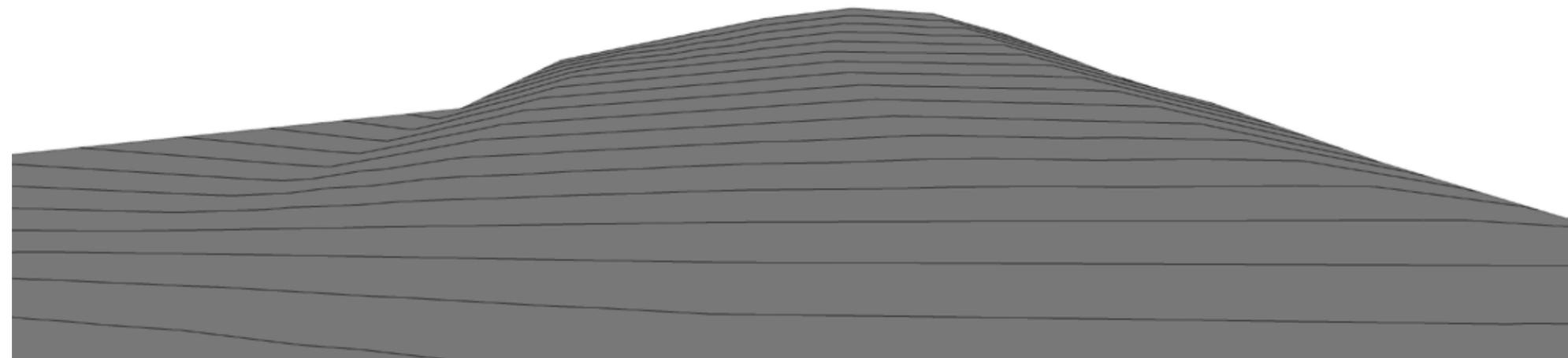
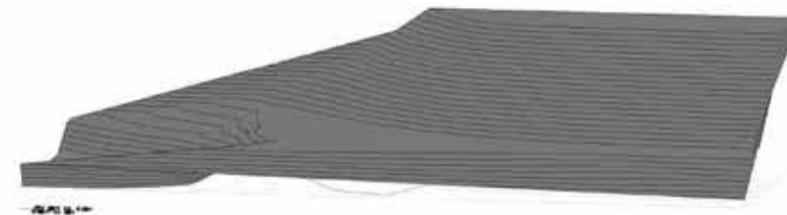
Ambassadors house
4801 Glenbrook Road, N.W.
Square/Lot: 1600 0809
LANDAREA 63,053.00



Consulate
2320 Massachusetts Avenue, N.W.
Square/Lot: 2507 0060
Area: 21709

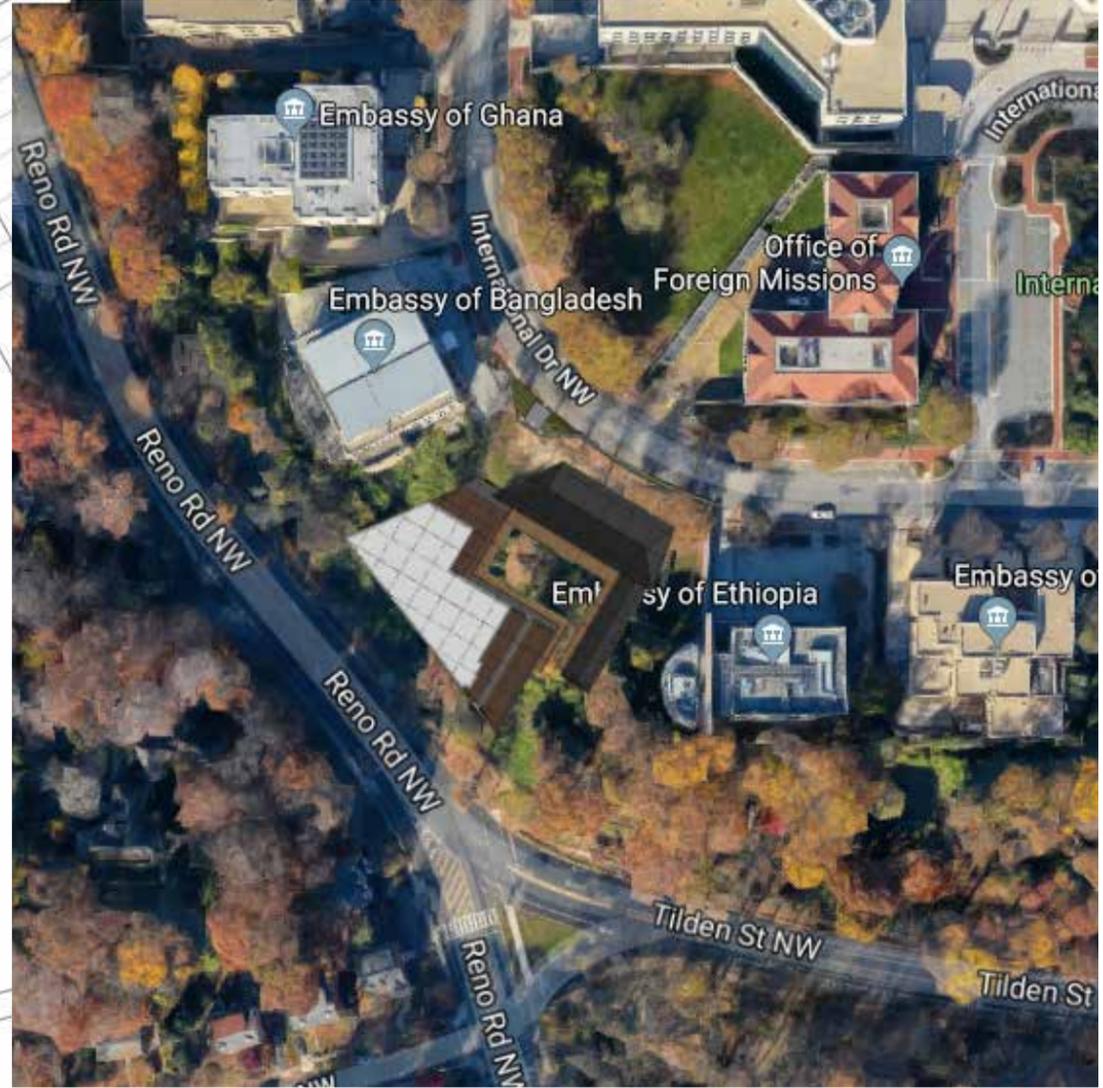
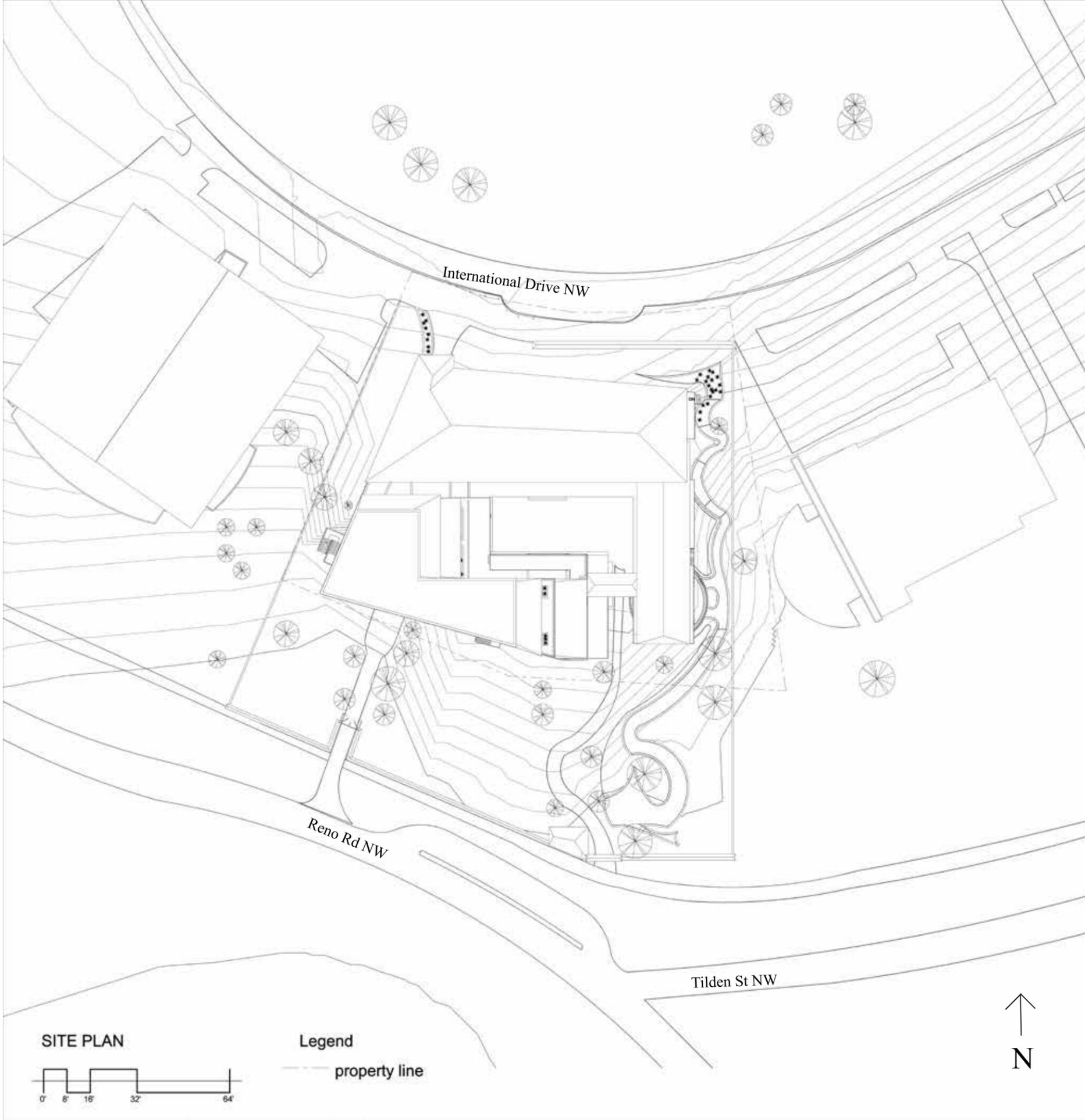
Land Use Code: 085 - Embassy, Chancery, etc.

Annex
2400 Wilson Boulevard,
Arlington County, Virginia
Square/Lot:
Area: 10941.3047 10979 SQ FT
1961



The site chosen is North of Embassy Row where two of the current embassy buildings are located. The site is between what is currently the Ethiopian Embassy to the East and the Embassy of Bangladesh. The lot is situated on a steep hill, a major reason it was one of the last lots in the area to be filled. This presents various design challenges pertaining to entry levels and fire escape routes. Water control along the site was also going to be difficult.

Above: Site map and five current properties location and information. Right: modeled slope of site from above, East and South.



Detailed site plan incorporating final design.





Culture

Defining characteristics of this Korean Embassy will be cultural elements. A few key architectural elements found in traditional Korean architecture and perpetuated into their modern equivalents include the courtyard, the column, the maru (an opening along a courtyard which allows a cooling breeze to enter an otherwise still space), traditional natural materials like wood and hanji (Korean rice paper) and the ondol, a traditional heated floor seen to the right. Ondol's were a point of interest due to a large number of residential high-rise apartments still using heated flooring via heat coils. Excluding the ondol, all of these traditional cultural and architectural elements were emphasized in the design of the Korean Embassy.

Religion is deeply intertwined with culture. It shapes the day to day lives of its people and there for is reflected in their architecture. The effects of religion can echo through a city even after thousands of years. The religious believes that shaped South and North Korean development is called Pungsujiri. Pungsujiri is a form of what many would know as Feng Shui. It was introduced to the Korean peninsulas in the 900s. From then it distorted into its on distinct belief system. The name translates into Wind, Water Earth system. This is a system of geomancy, where practitioners seek to find symbolism in the shape of the building. Finding this connection increases the practitioner's connection to the heavens and as that connection increases good fortunes follow. These symbolic connections can be made by making direct connections with the form of the building and the traditional Chinese character for a specific goal.



Traditional heated floor.

In this design a character that can be interpreted as sight, judge, order, goal, or other more abstracted meanings, was used in the design of the central point of the Northern most building. Yet another philosophy imbeded in the Pungsujiri practice is the beleif of a point of balance called Hyul. Hyul is a point where negative and positive energies are balanced. At that point the connection between Heavan and Earth is strongest. Hyul littearly means 'blood', and can be thought of as 'lifeforce'. Hyul is the point of balance of life between Heaven and Earth. This point is located, not at the top of a mountain or the highest point of Earth towards the Heavens, but within the side of a mountain. The design of the Korean embassy places the character for sight/order/goal within the terraced side of the mountain like building to the North of the site. The character is visible in plan and section.



MOUTH, ENTRANCE;
Opening



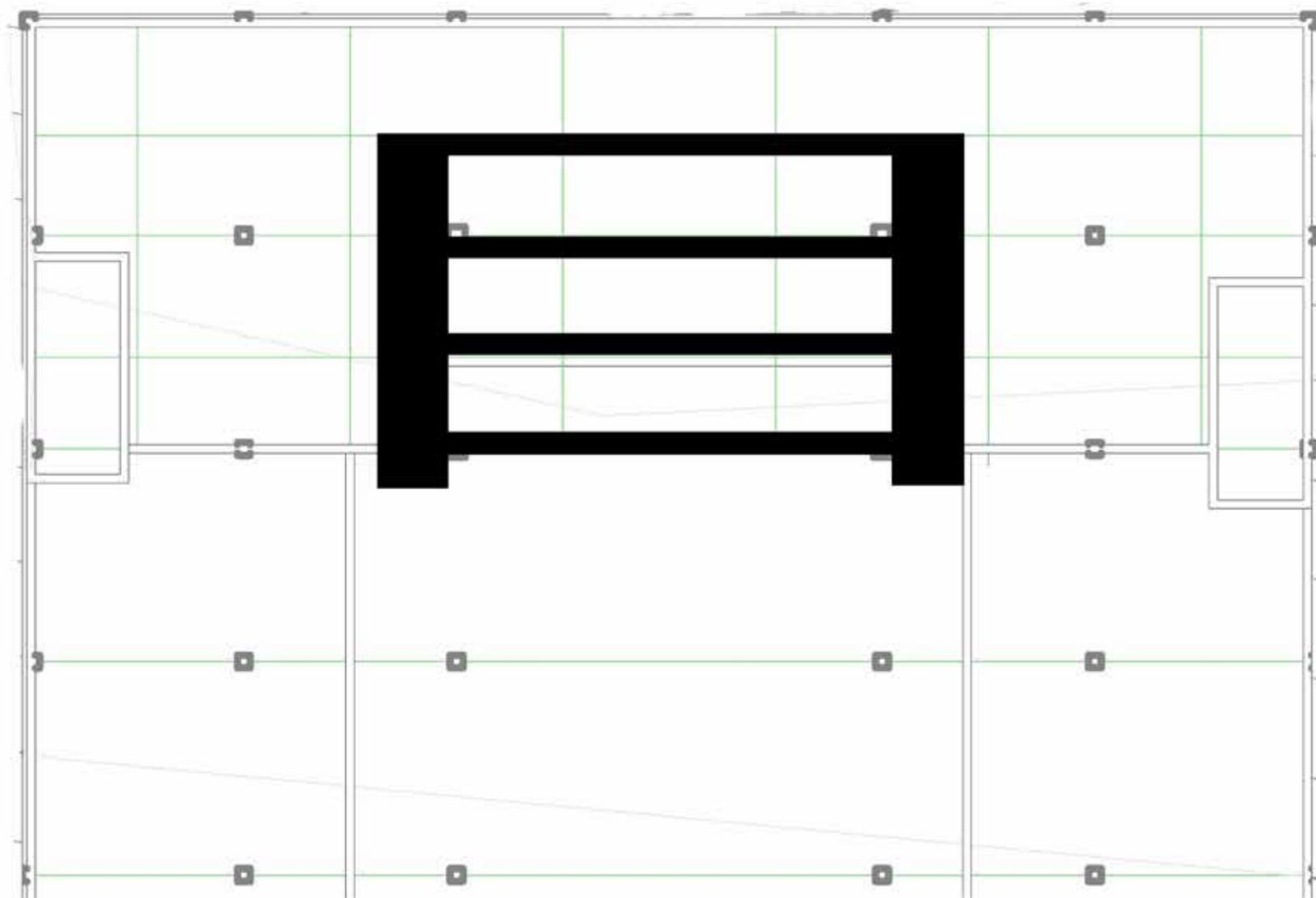
MOON;
Month



SIGHT, JUDGE, ORDER, GOAL;
Purpose, Objective, View,
Attention, Target, Leader



The concept of Hyul.

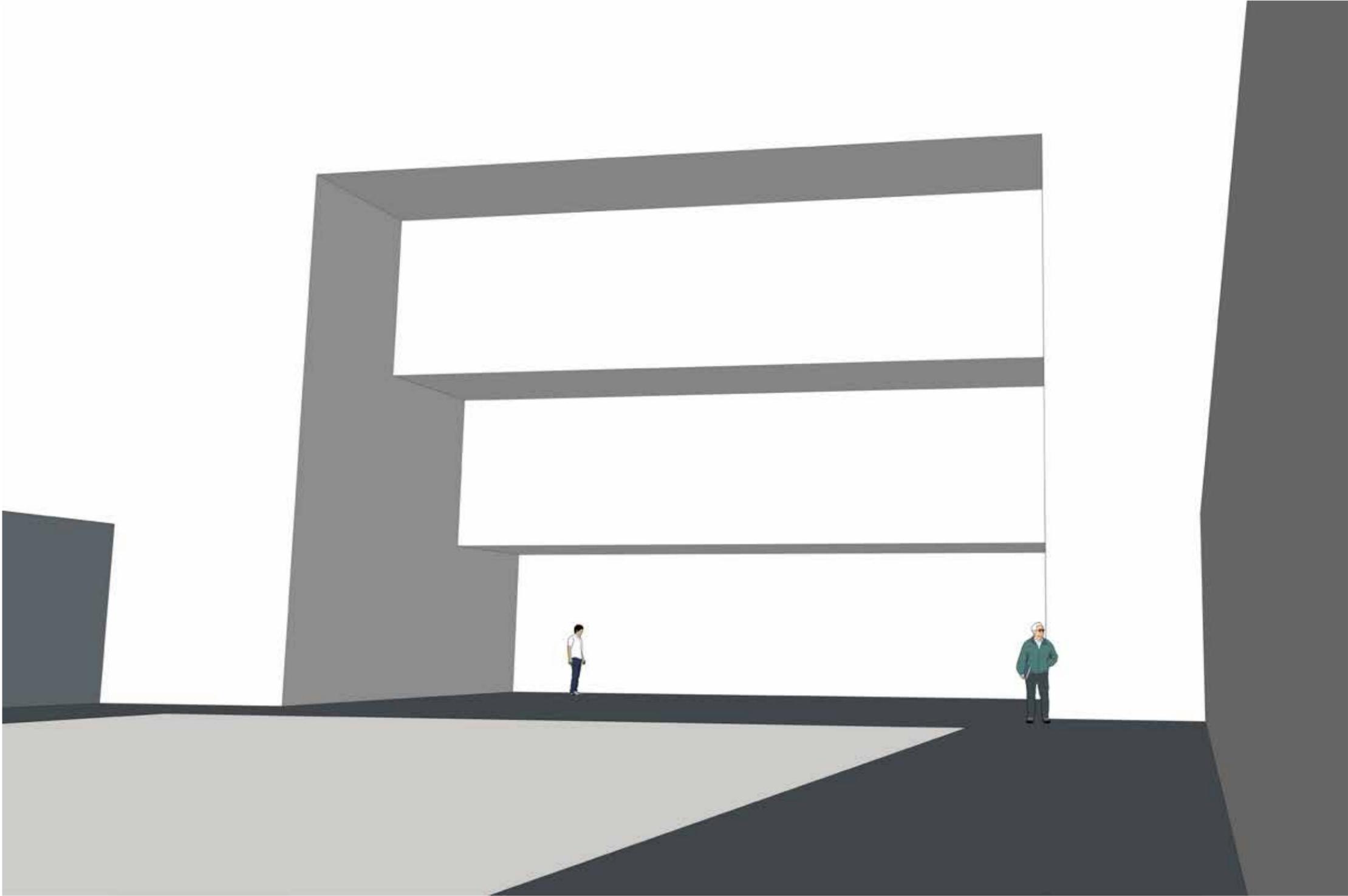


Early concept of First Floor Plan



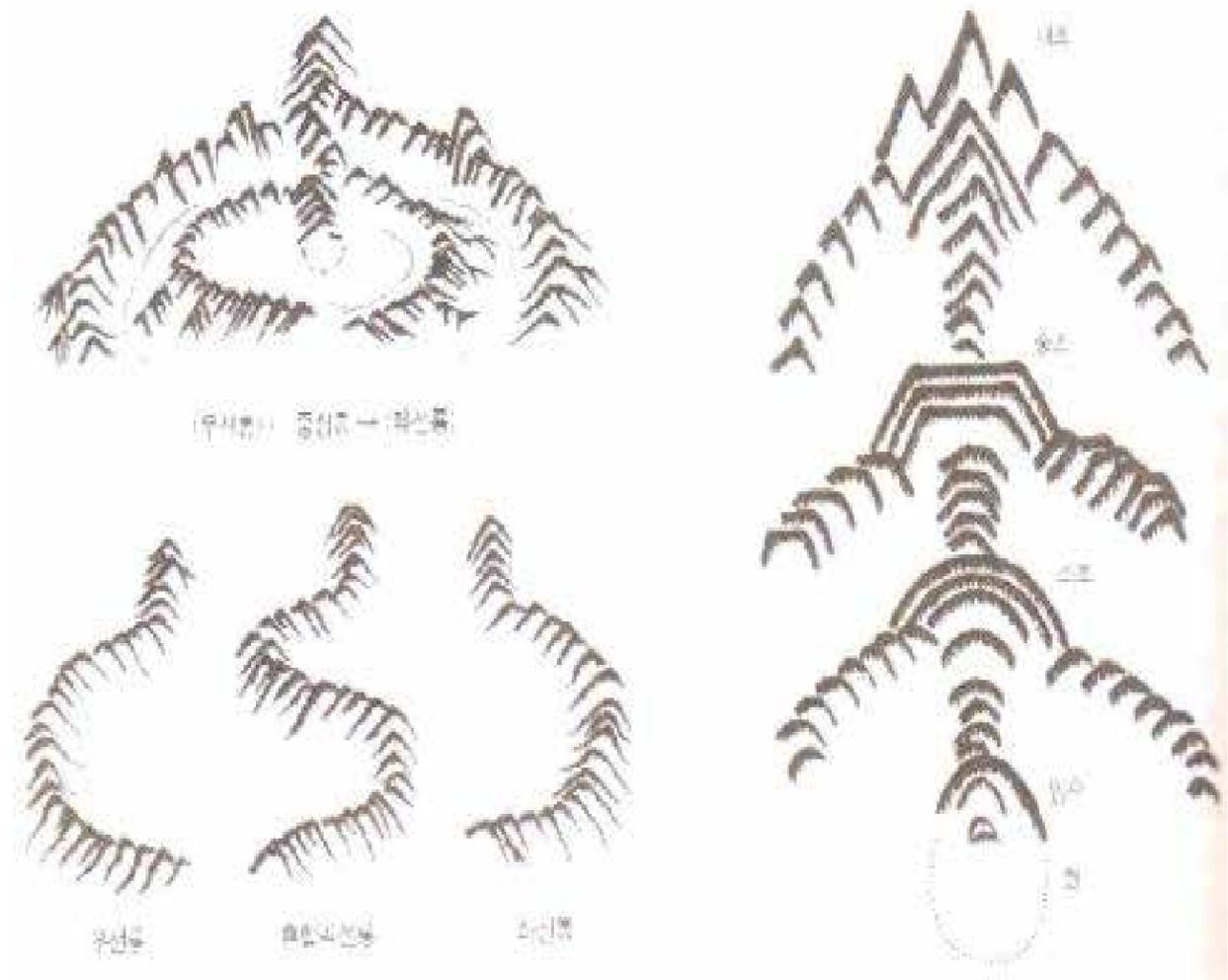
SIGHT, JUDGE, ORDER, GOAL;

Purpose, Objective, View
Attention, Target, Leader



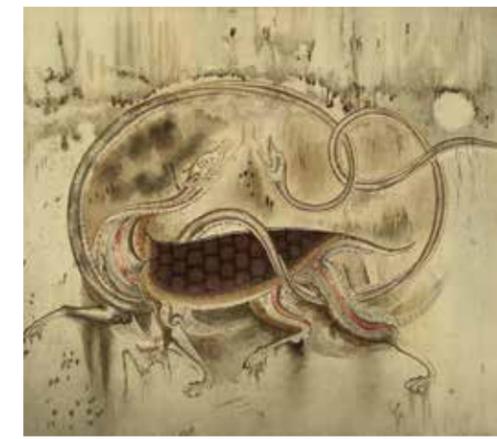
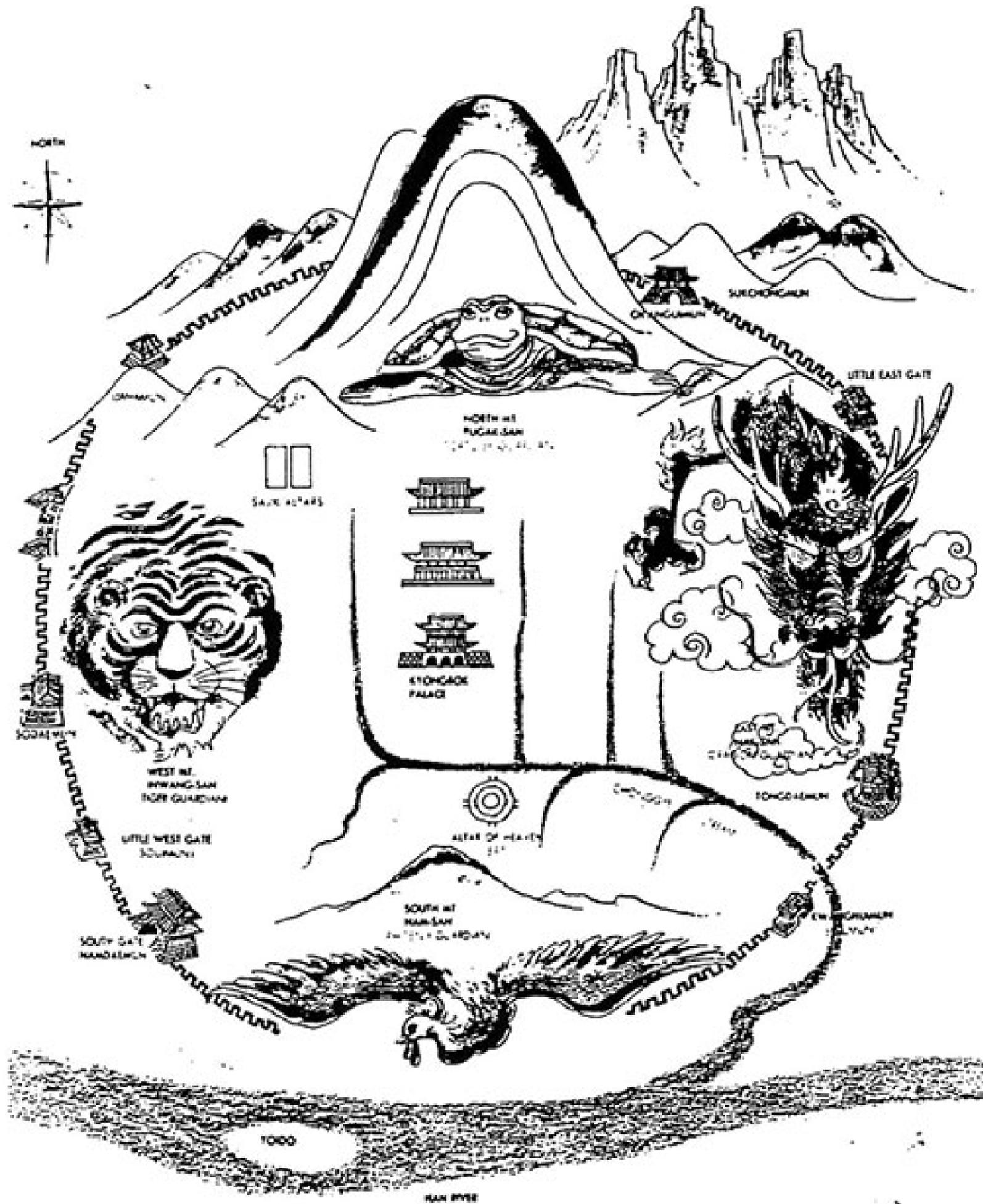
Early massing model

Pungsujiri is the practice of geomancy due to its particular rules about settlements with respect to the surrounding landscapes, hence the reason it is called the Wind-Water-Earth Principles. Both Seoul and Pyongyang were chosen as capitals based off of these beliefs. Key principles include settling with water to the front of your settlement and settling in valleys surrounded by mountain ranges that resemble specific creatures. The most noble of the creatures are the cardinal celestial animals and their mountainous forms are described as; the Black Tortoise to the North, Winding Blue Dragon to the East, Red Phoenix to the South, and the Rocky White Tiger to the West. Valleys that lie with mountains are ideal for setting and will further your connection to the heavens. This location also serves as a practical site for a settlement as it provides running water and a defensive position.



Diagrams explaining the conditions of a propitious site

Image 3

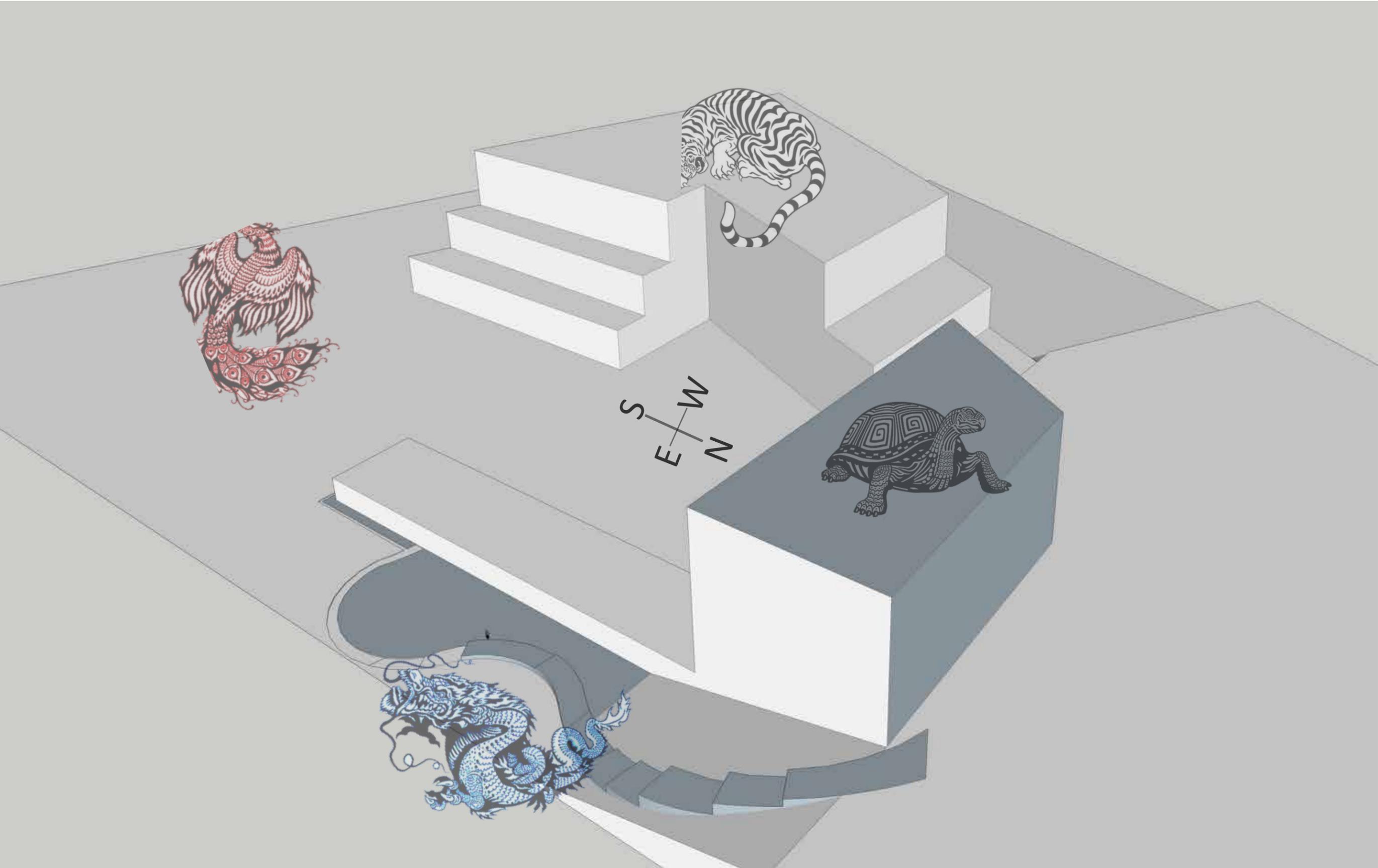


(Left, Image 4) diagram of settlement surrounded by mountain ranges resembling the celestial beasts. (Right, Images 5-8) Various incarnations of the mythical 'tortoise' celestial beast.

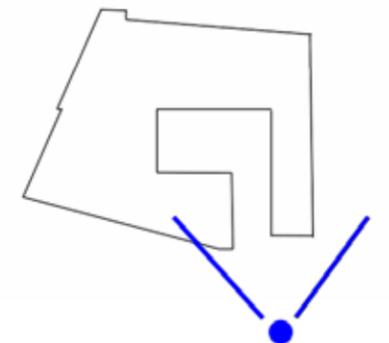
Mountains in the form of the cardinal beasts are not easy to find in the urban DC metro area. In the case of this Korean embassy the mountains were emulated by the buildings that make up the embassy. This means that the central courtyard is the most prosperous place to occupy.



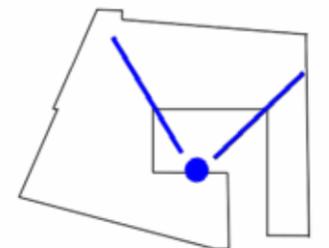
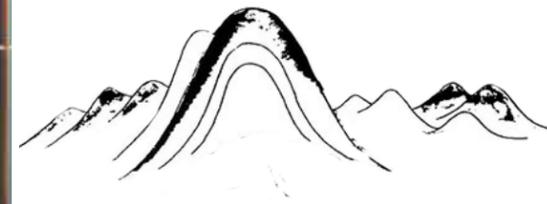
Site map of cardinal beasts.



The Red Phoenix is to the South. This takes the form of the southernmost entry to the Embassy. This entrance is the public entrance and becomes the main entrance when events or festivals are held at the embassy. The Red Phoenix mountain serves to protect the settlement and so it takes on the ceremonial image of a gate and visually resembles the entrances to Buddhist temples.

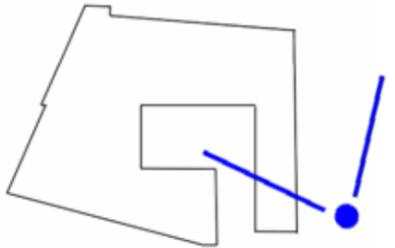
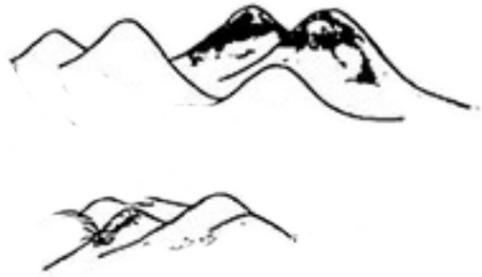
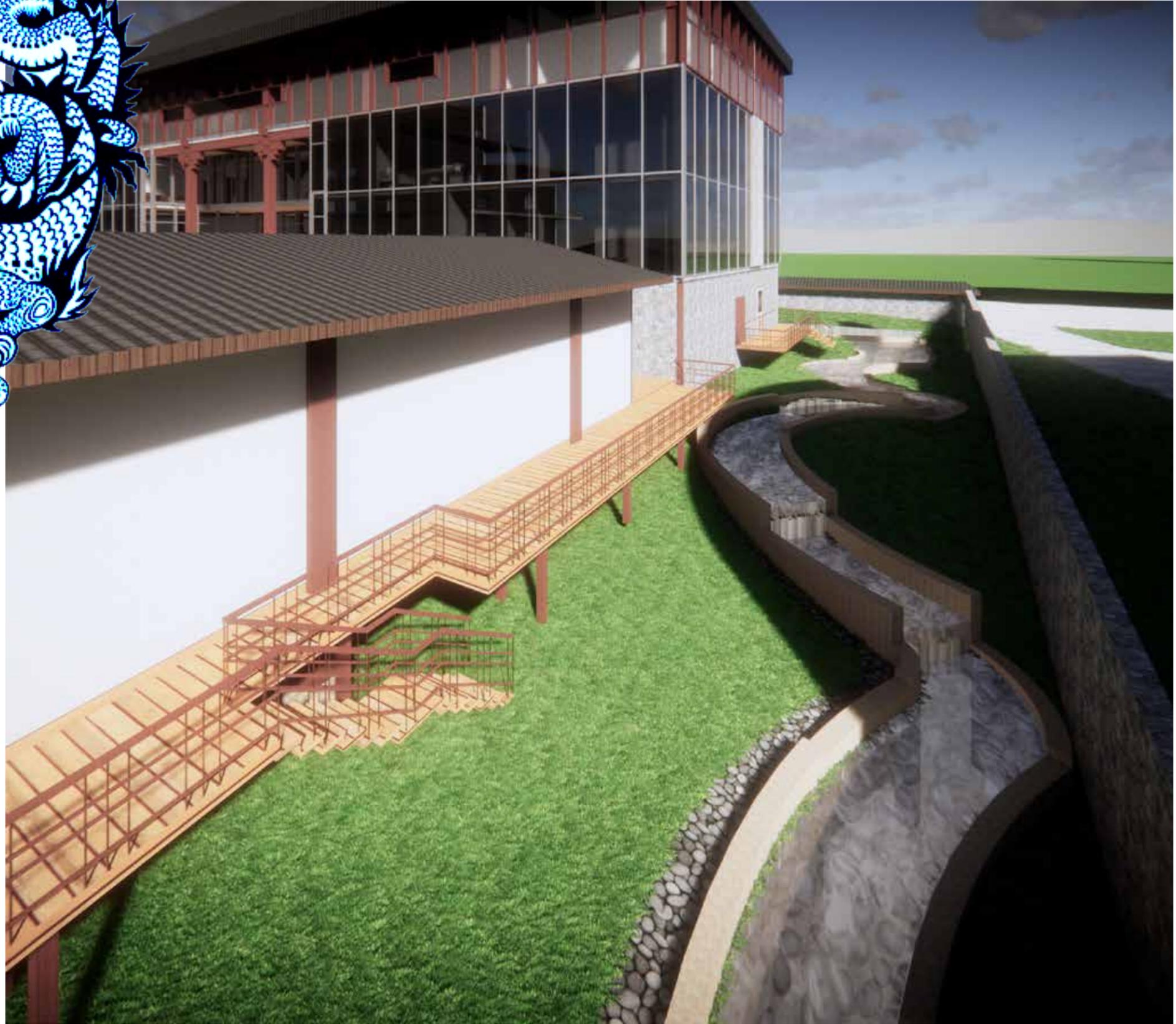


The Black Tortoise is the large mountain to the North. This building houses the northern most entrance to the embassy. The Black Tortoise building provides the public spaces, including a cafe on the first floor, the passport offices on the second floor, the ambassador's suite on the third, and the ballroom space on the fourth. Glass elevators carry guests from the first floor to the ballroom during events. This is the building that houses the 'Hyul' discussed above and demonstrates traditional, structural dougong brackets for all of the courtyard to see. Dougong brackets are not simply visually interesting, they serve to extend the roof past the frame of the building and they resist damage from earthquakes. The best views of these brackets are awarded to the ambassadorial suite and they support the event space above.

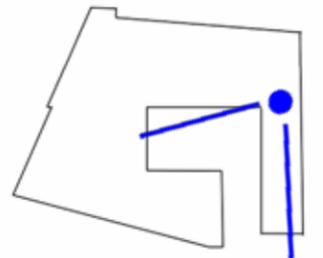
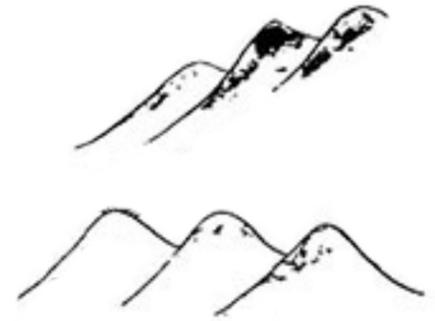


The Winding Blue Dragon to the East is represented by a water element that helps control and filter rain water through the extremely steep site. Beside this water feature is a low lying museum which demonstrates traditional building techniques as opposed to the hybrid buildings surrounding it. The museum space is continued in the White Tiger building to the west.

In Korea cold mountain water is channeled through man-made water ways paved in concrete with smooth stones protruding. This massages your feet as you walk down the path, a nice way to relax after a long mountain hike. This experience has been brought to the Korean embassy for weary visitors and business people alike through this water feature.

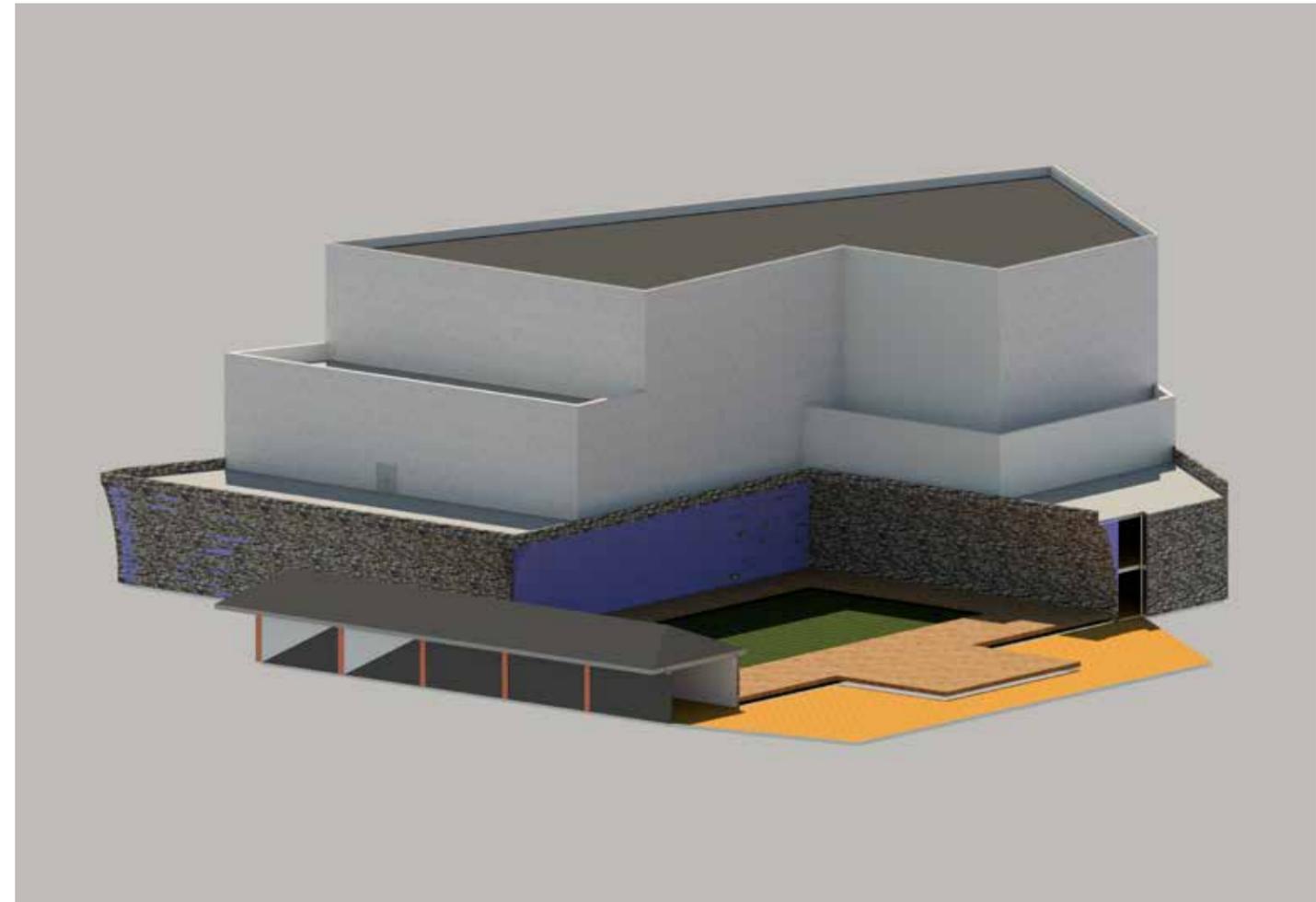
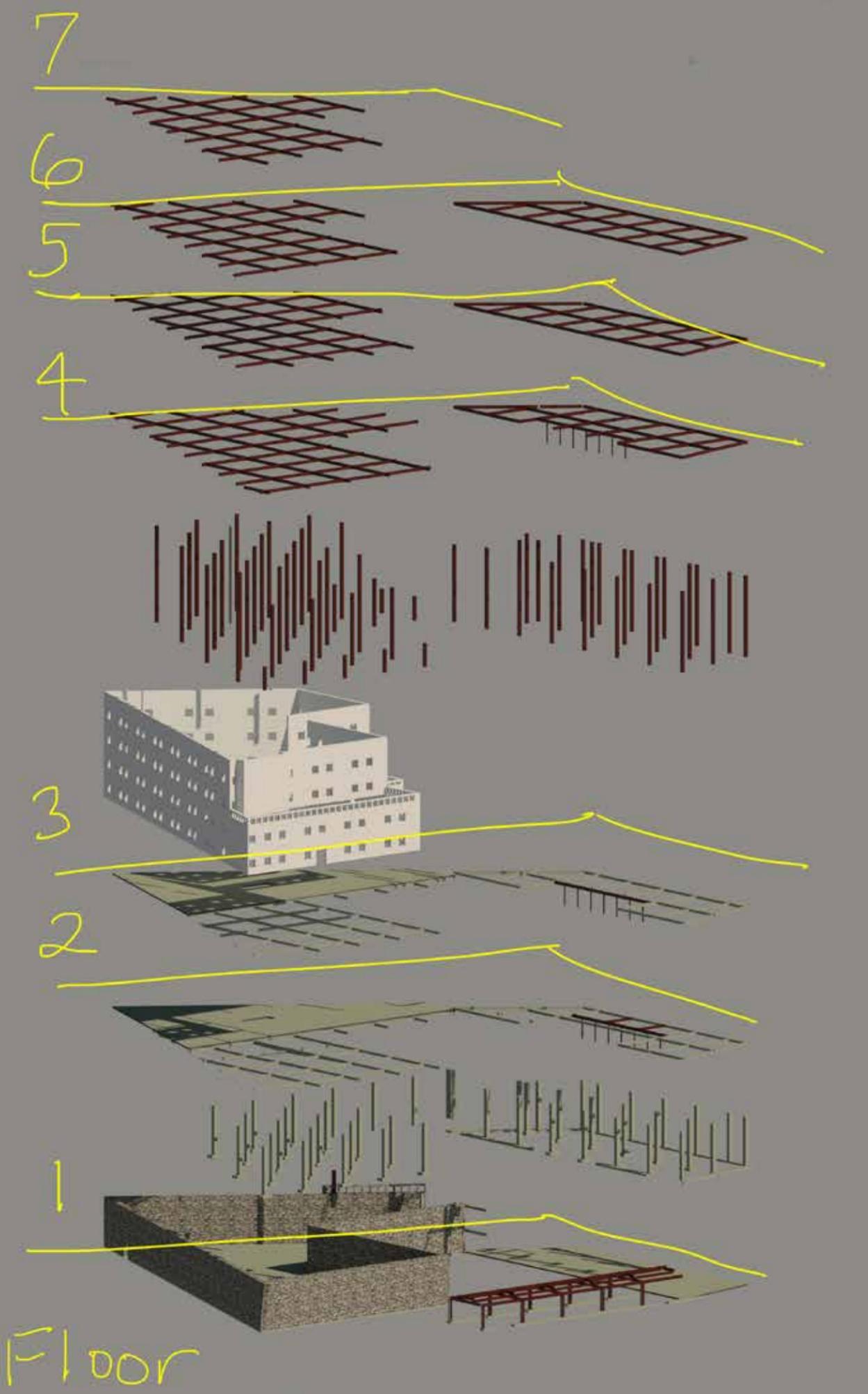


The White Tiger is to the West. This building houses a museum space that leads the guest back to the northern entrance of the Black Tortoise building. The upper floors are exclusively offices. Terraces cut back to allow for various outdoor spaces for all office workers. A Colonnade runs along the edge of the courtyard to allow for some shelter from the sun or in climate weather.



Structure

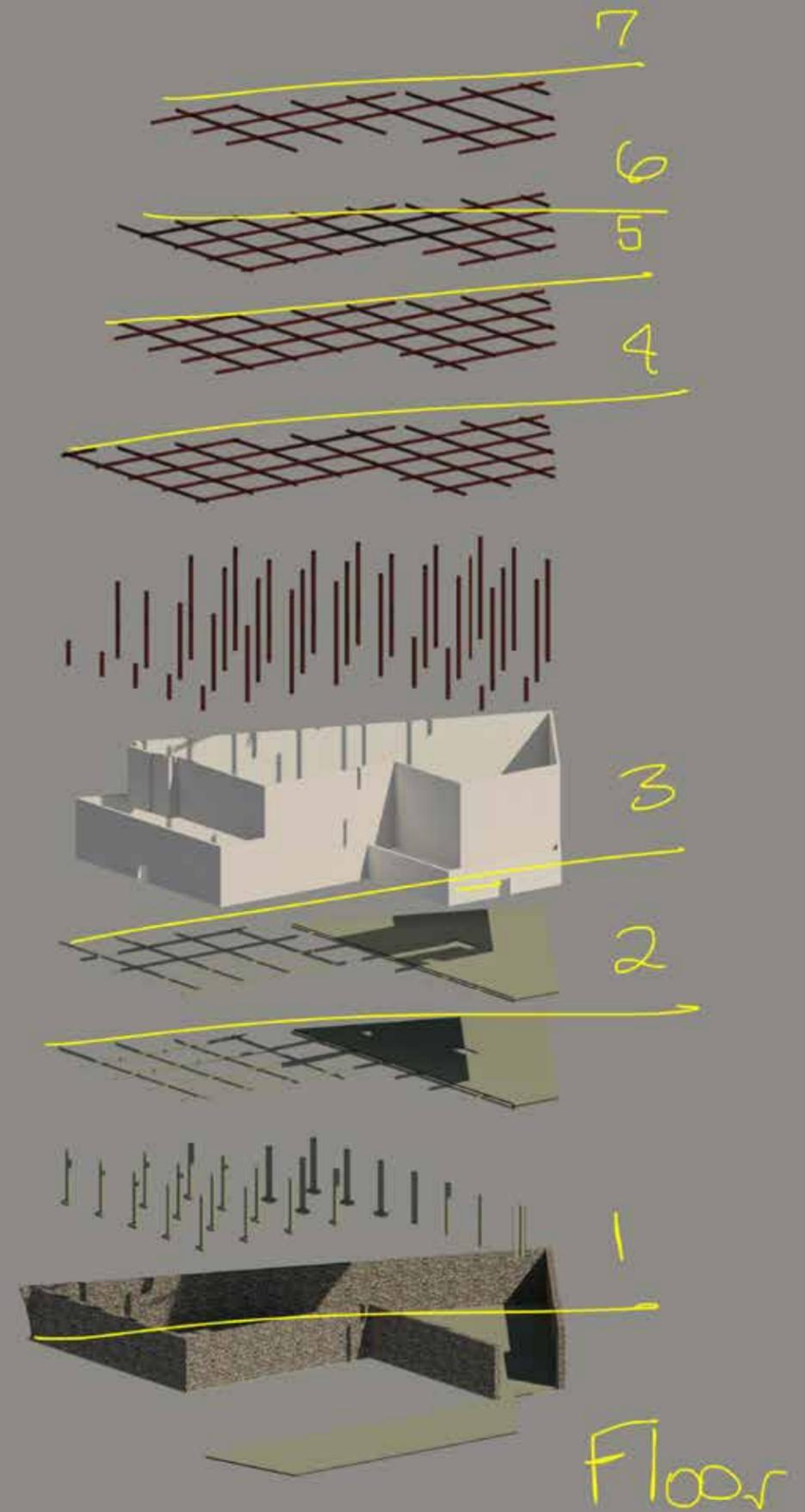
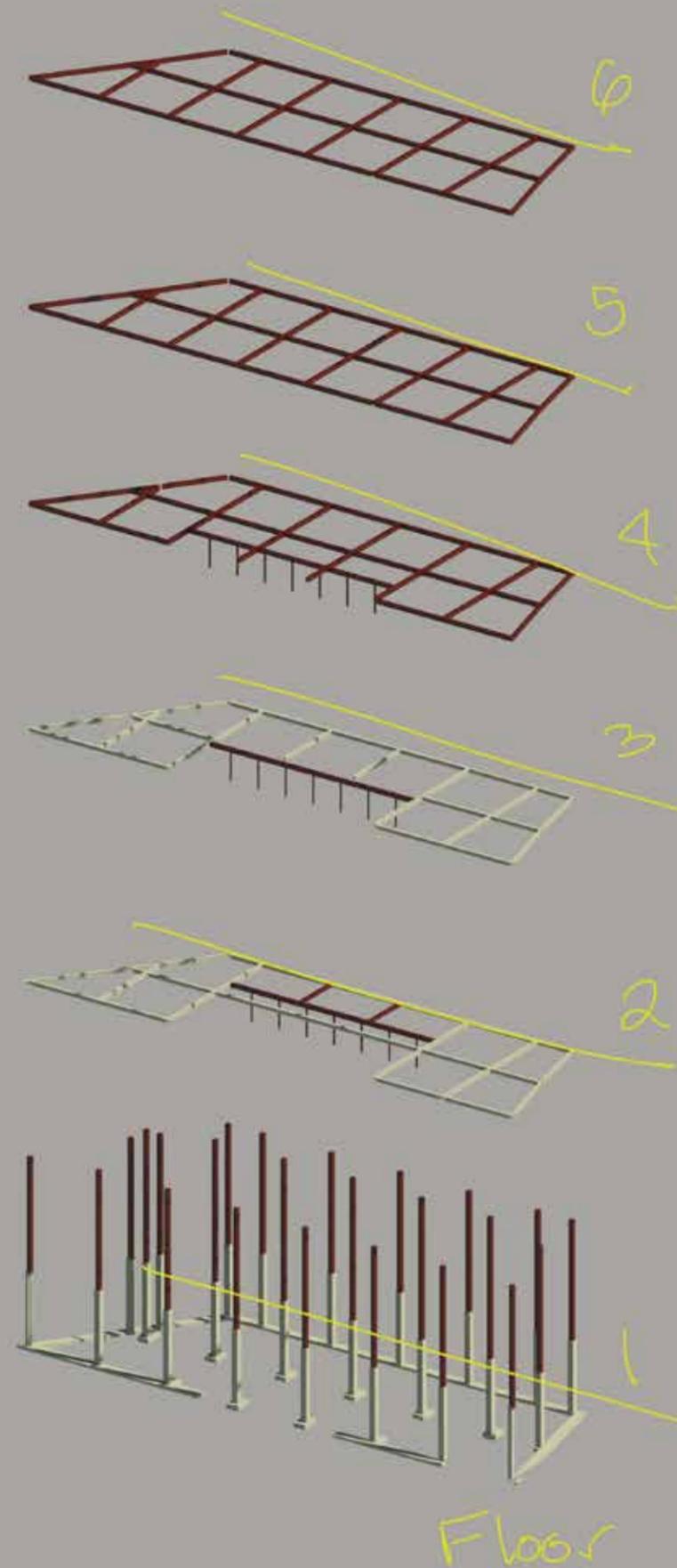
Heavy timber and concrete make up the structure of these buildings. Currently timber is restricted in height for Business type occupancies to five stories. An approved process of extending this height is via a podium base, which is used here for a total of six floors. The small traditional frame building to the left of the Blue Dragon water feature consists only of heavy timber and thin rice paper walls called hanji.



(Left) Exploded structure of each major building. (Right) Early model of White Tiger building showing curved podium.

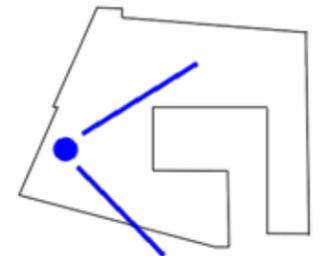
The Tortious and Tiger buildings consist of the concrete pedestal supported by poured in place columns and precast beams for internal structure. The exterior of the first floor and basement floor are structural concrete walls with stone veneer. From the second floor and above the frame is heavy timber supporting light wood framed flooring. Curtain walls surround the Tortoise to give it its rough skin while the roof is its carapace. The exterior walls of the Tiger building are CMU walls holding a second stone veneer.

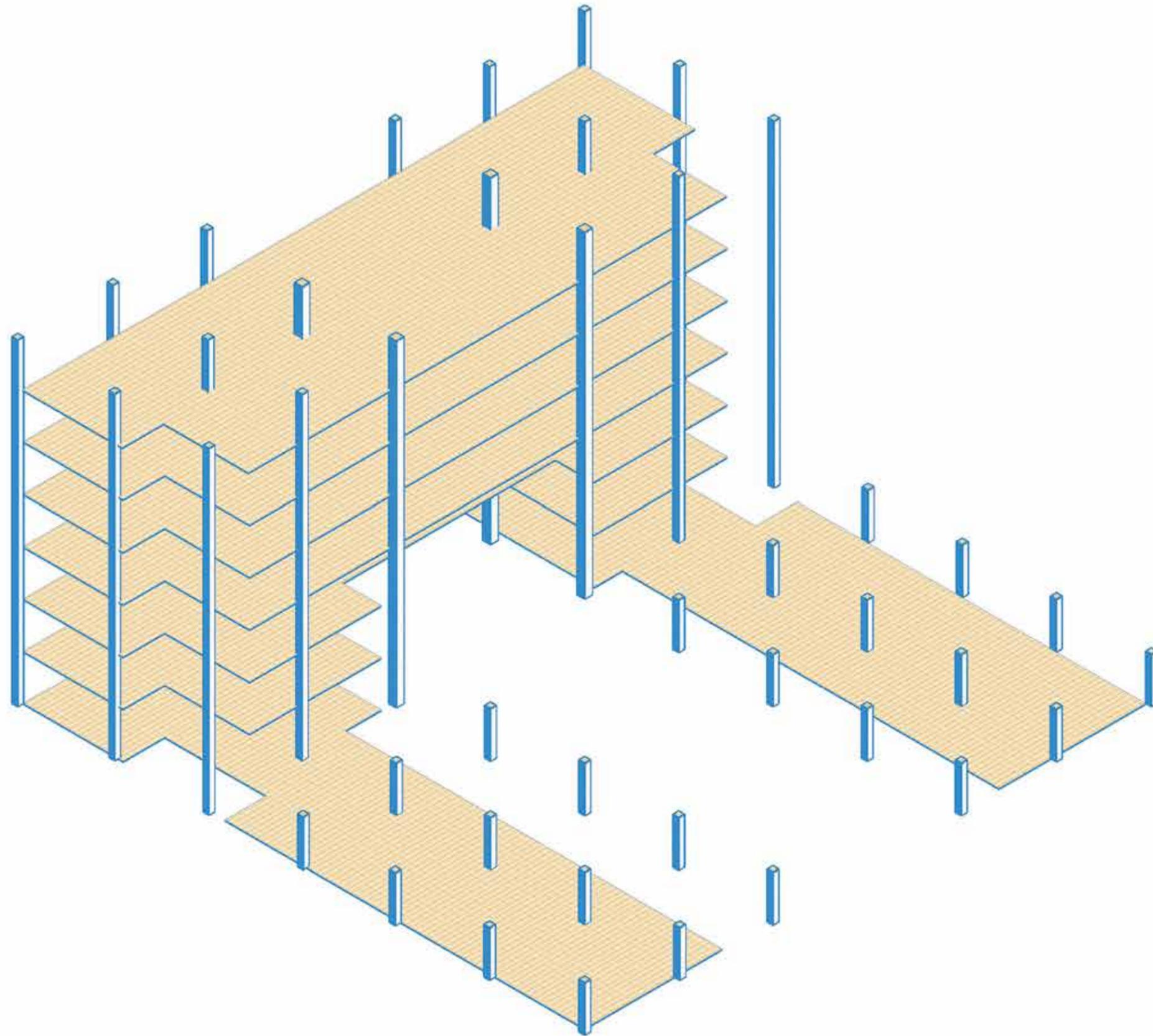
(Left) Exploded structure of Tortoise building, (Right) Exploded structure of Tiger building.



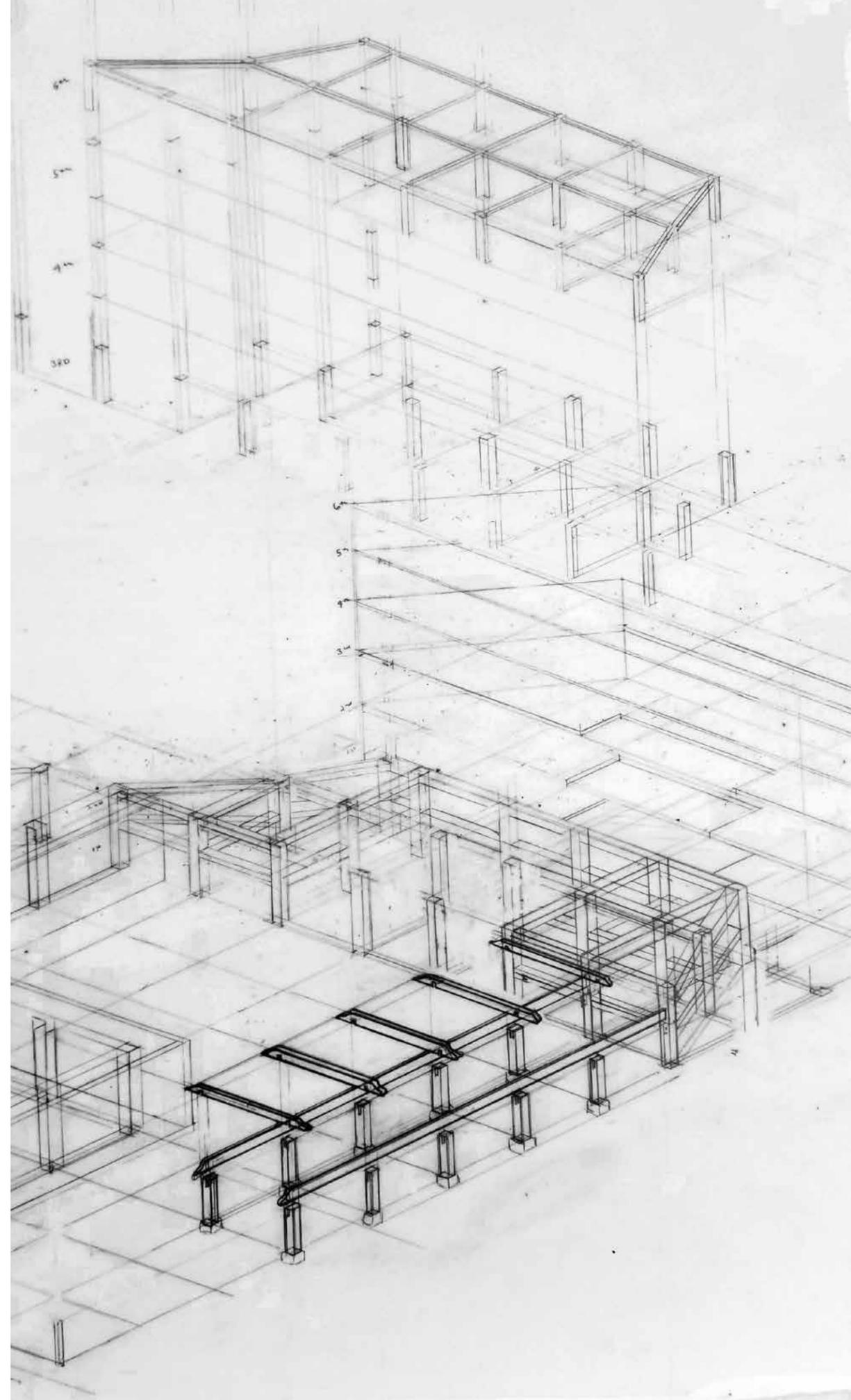


Heavy Timber beams are exposed throughout the design.

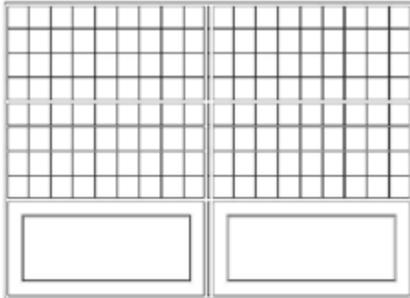
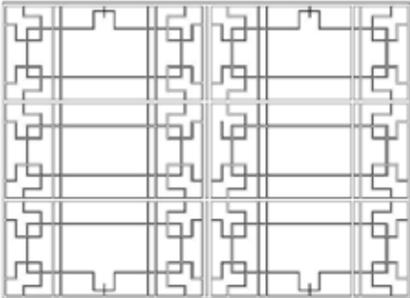
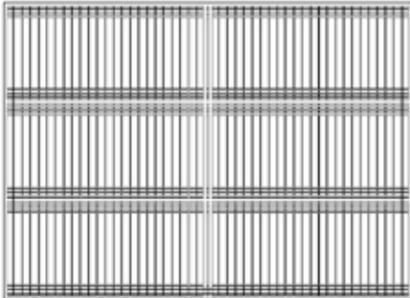
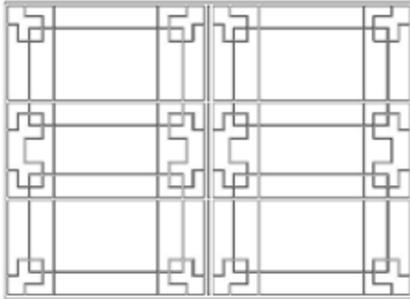
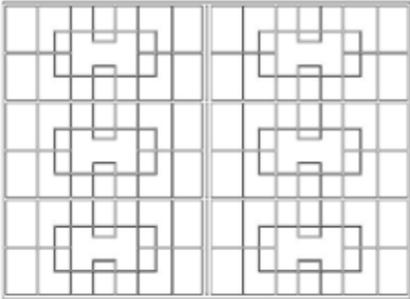
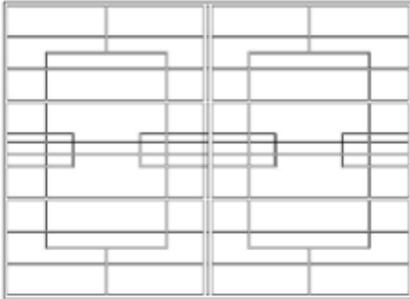




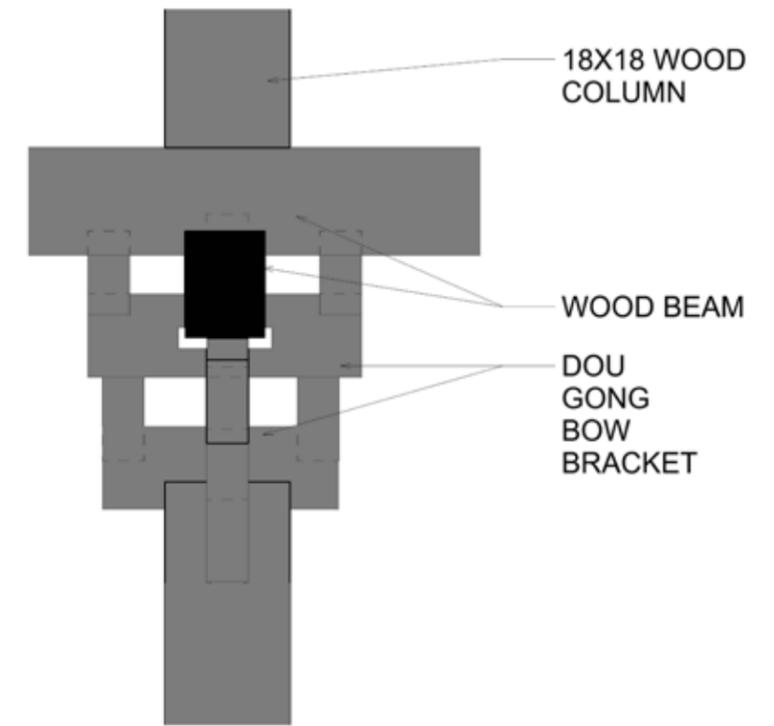
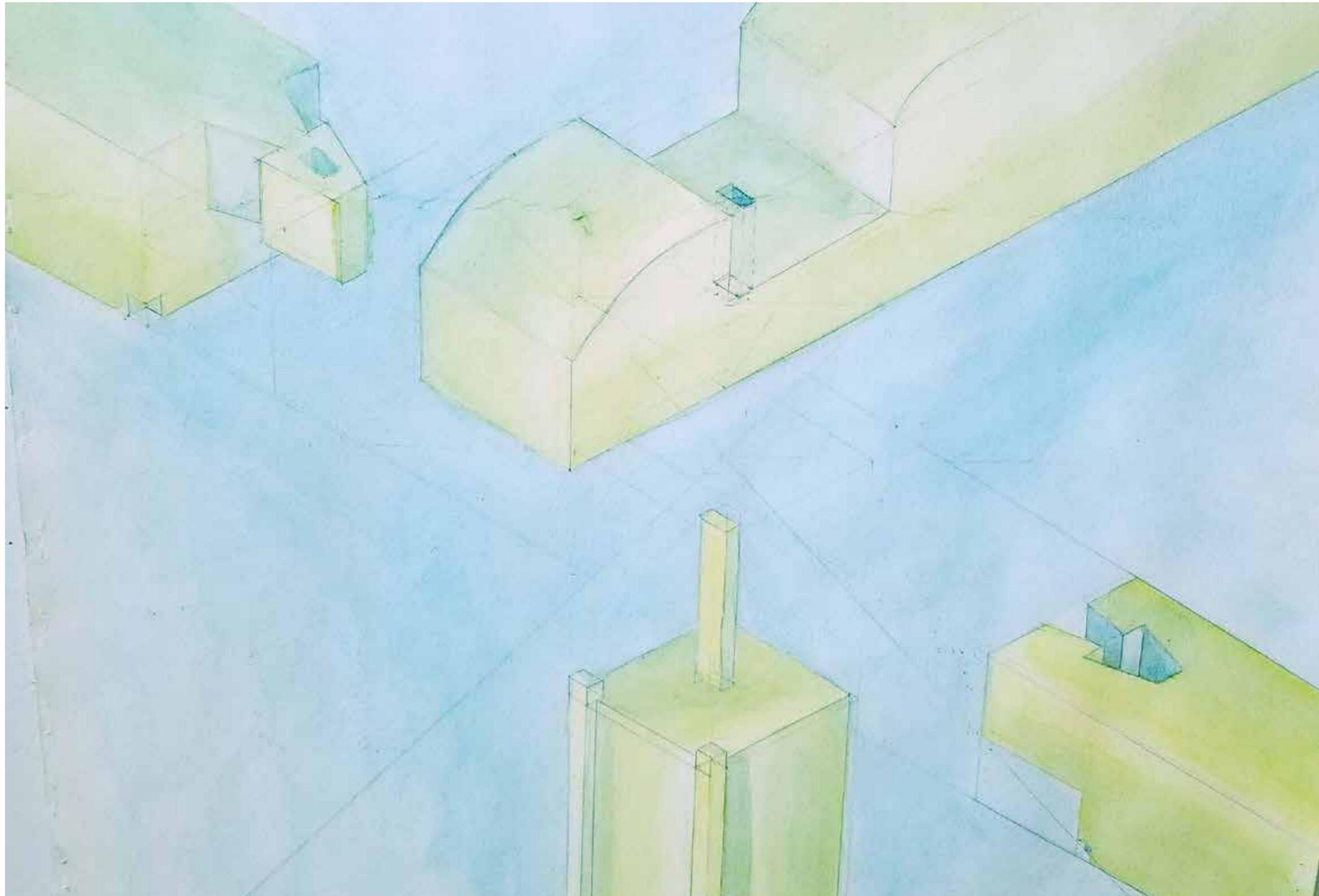
Early exploded frame



Exploded Axonometric, Graphite.



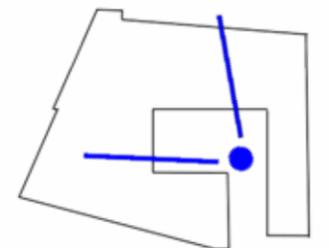
Window partition explorations.



(Left) Simple column and beam joint with metal pin, watercolor. (Right) Diagram of dougong bracket.

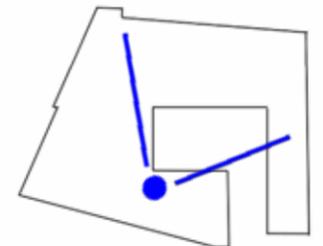


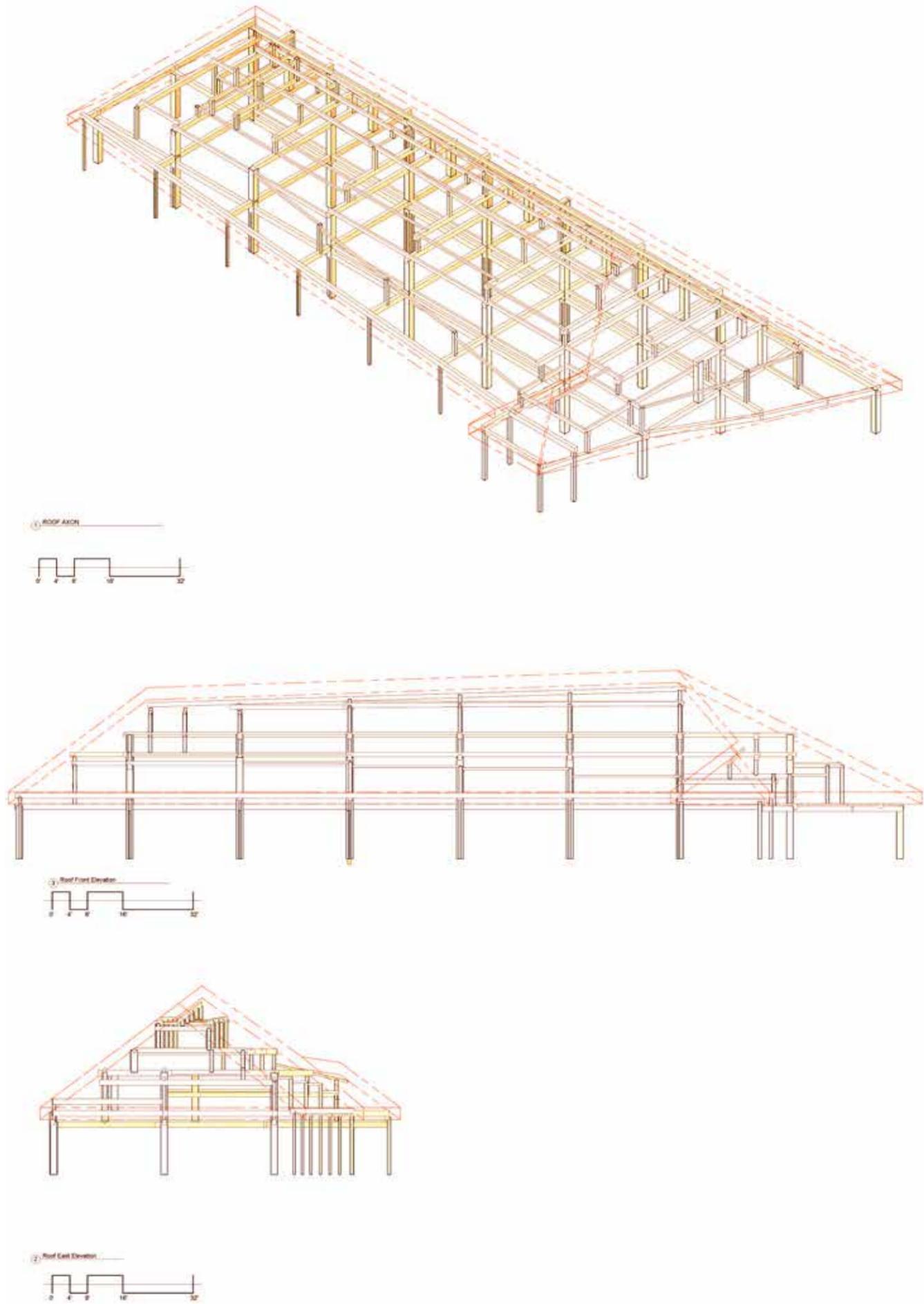
Courtyard view of dougong brackets.





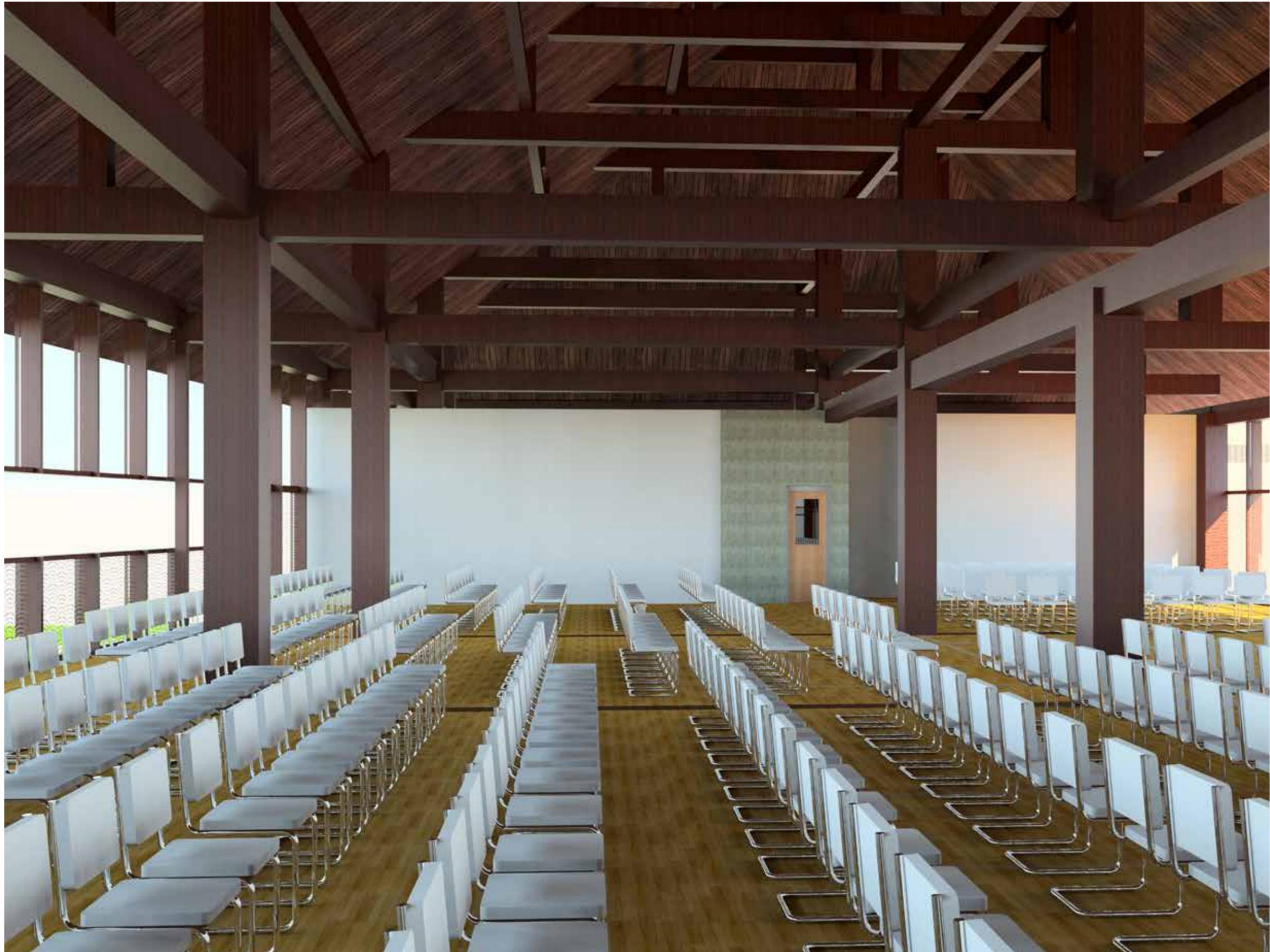
View of Dougong bracket from White Tiger balcony.



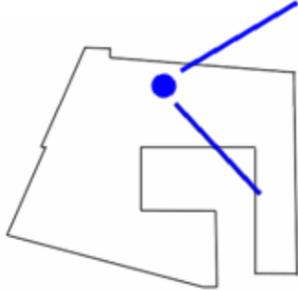


Axonometric, side and front elevation of Black Tortoise roof structure.

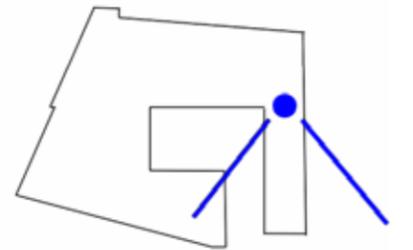
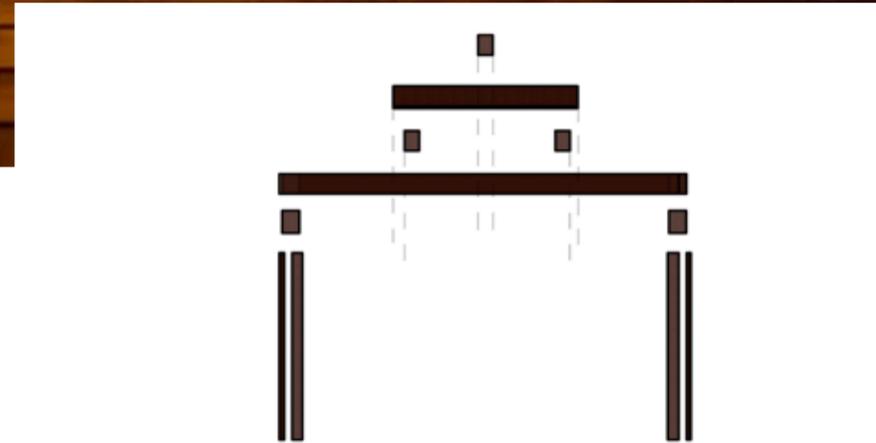




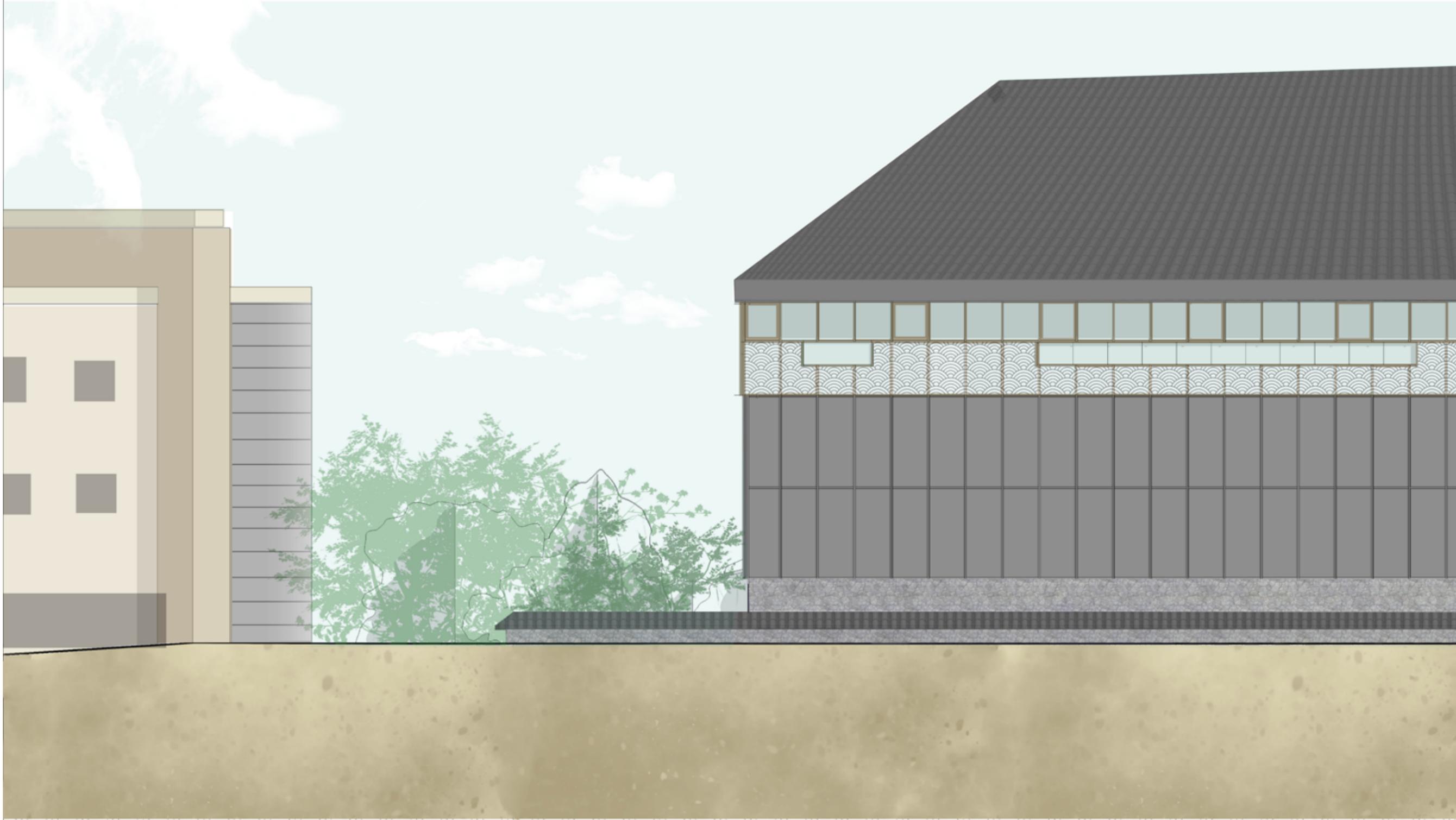
Interior view of fourth floor roof structure in Black Tortoise building.



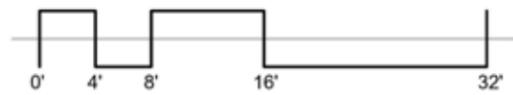
The museum beside the Blue Dragon water feature is built exclusively by traditional means as a way of demonstrating architectural and engineering techniques. Displays held throughout the museum spaces may rotate between traditional exhibits and modern or contemporary works as a celebration of all periods of Korea's history and culture.

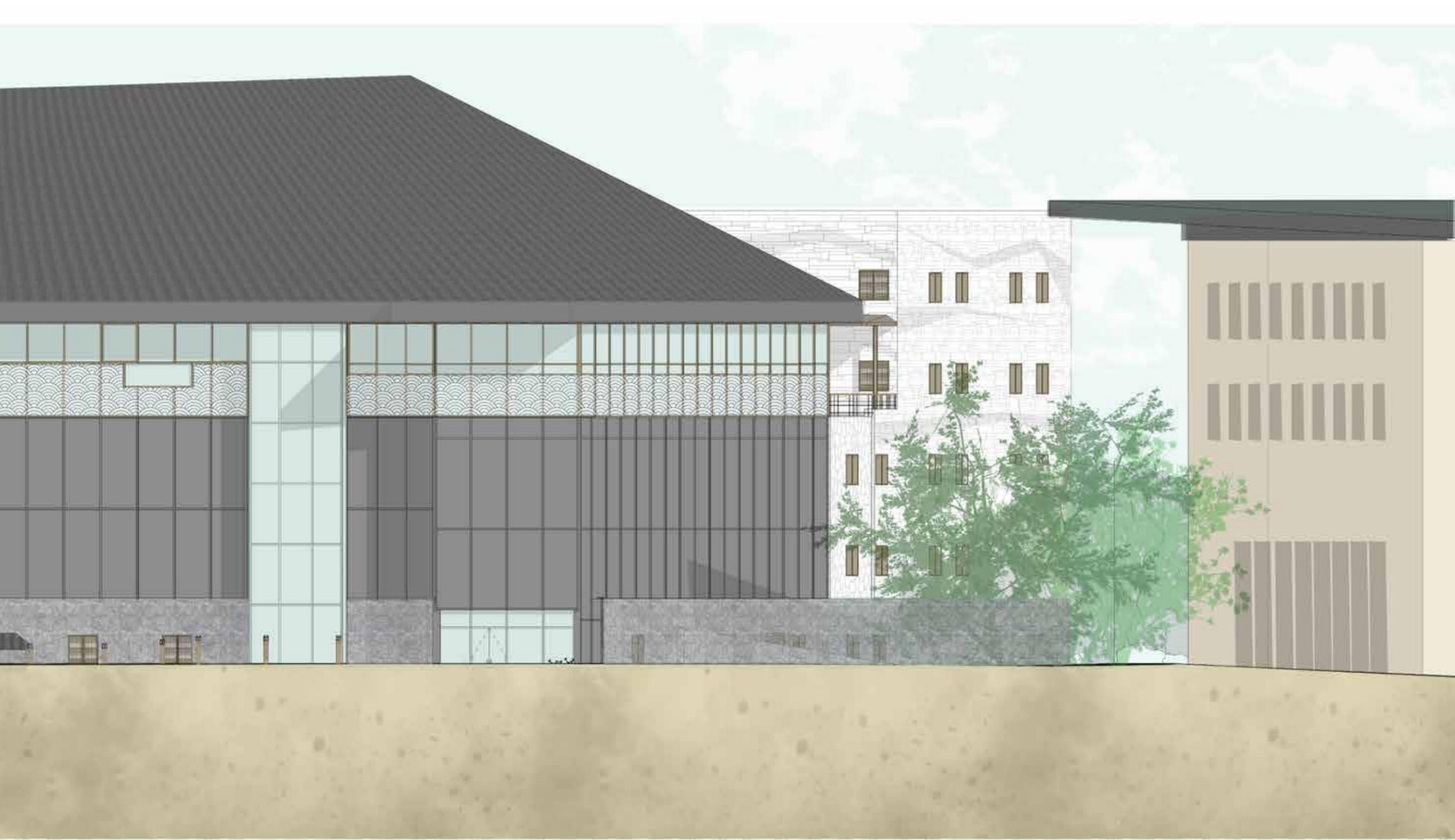


(Left) Museum interior and (Right) diagram of structure.



North Elevation

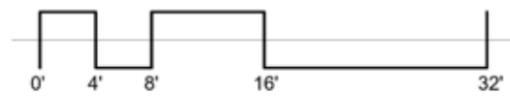






South Elevation

1/8" = 1'-0"

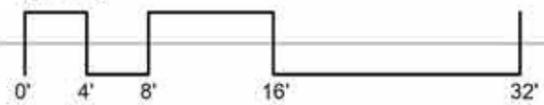






West Elevation

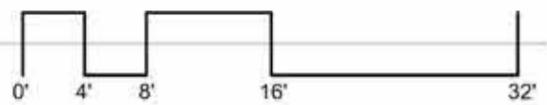
1/8" = 1'-0"







East Elevation
1/8" = 1'-0"

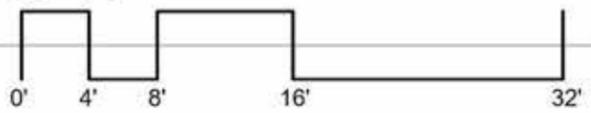






North Elevation

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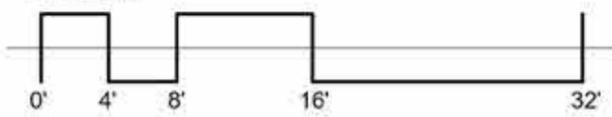






South Elevation

$\frac{1}{8}'' = 1'-0''$





6th Floor
74' - 0"

5th Floor
62' - 10"

4th Floor
50' - 10"

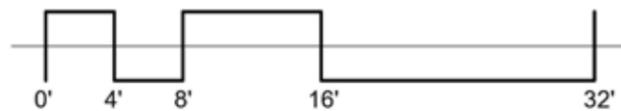
3rd Floor
38' - 10"

2nd Floor
26' - 10"

1st Floor
15' - 0"

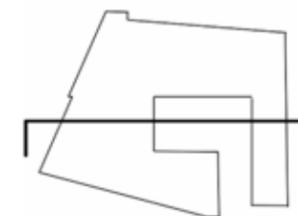
Sidewalk
-2' - 0"

White Tiger Section and Elevation
1/8" = 1'-0"





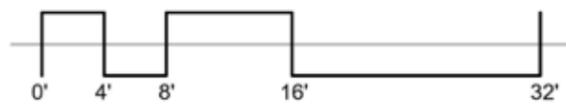
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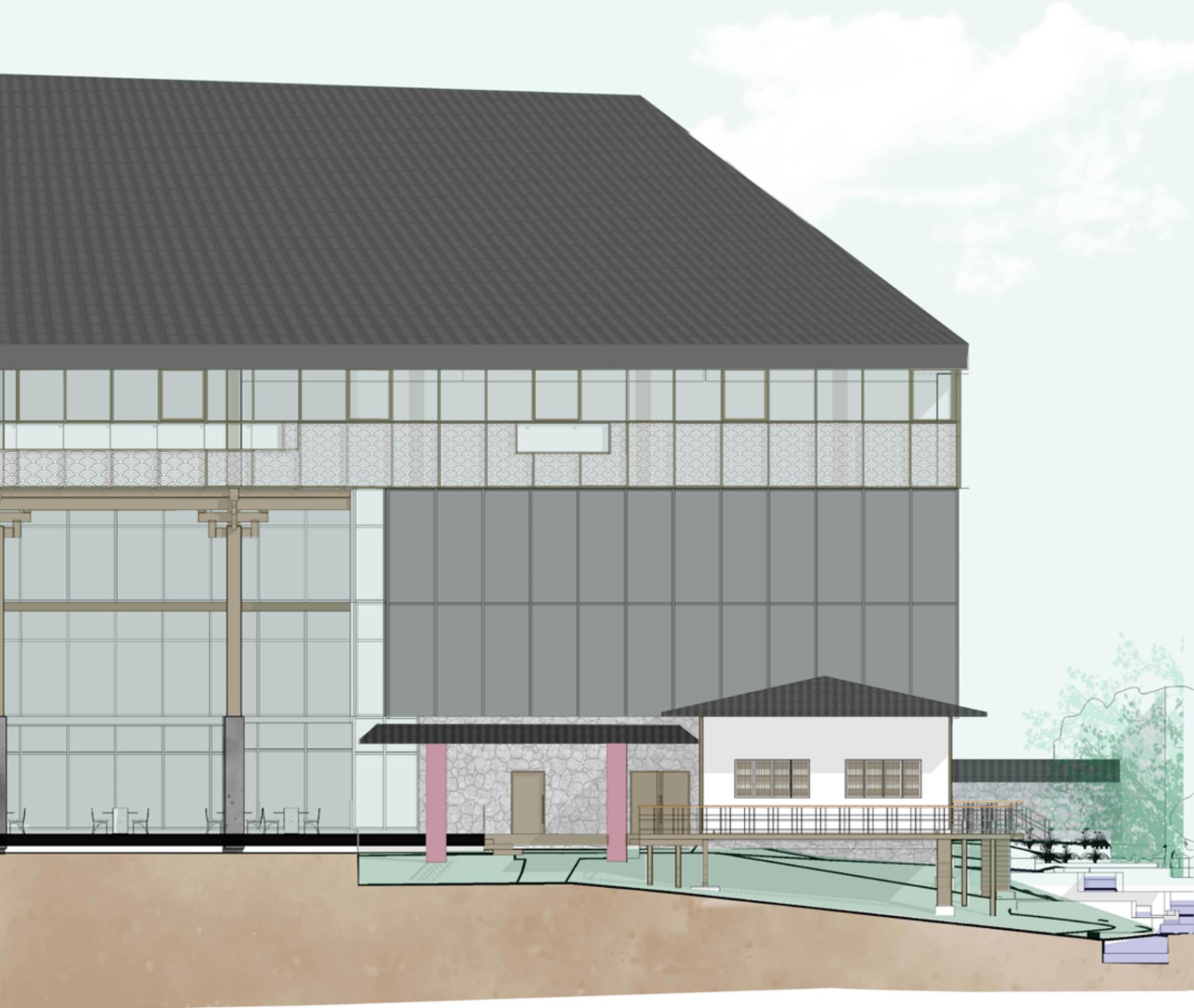




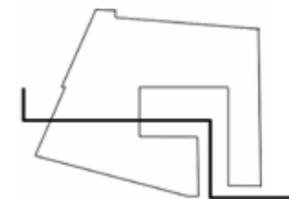
Black Tortoise Elevation, White Tiger Section

1/8" = 1'-0"



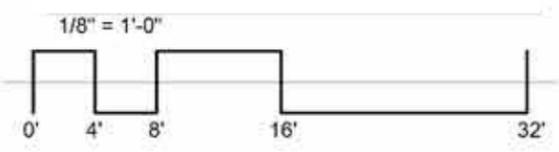


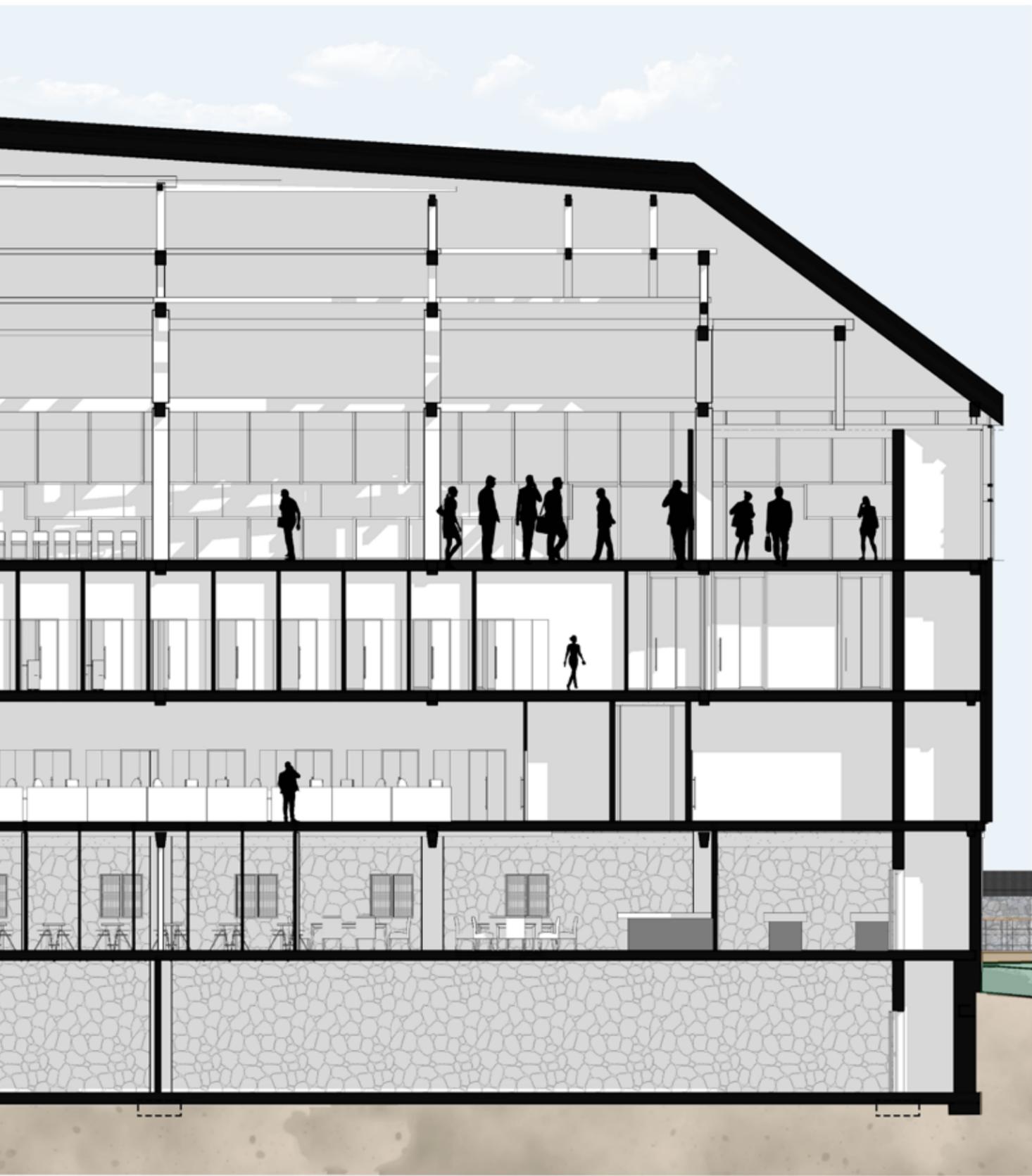
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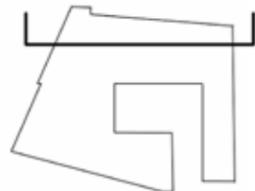


Black Tortoise E-W Section





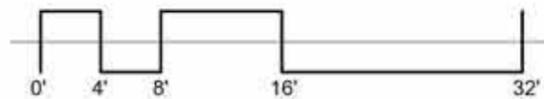
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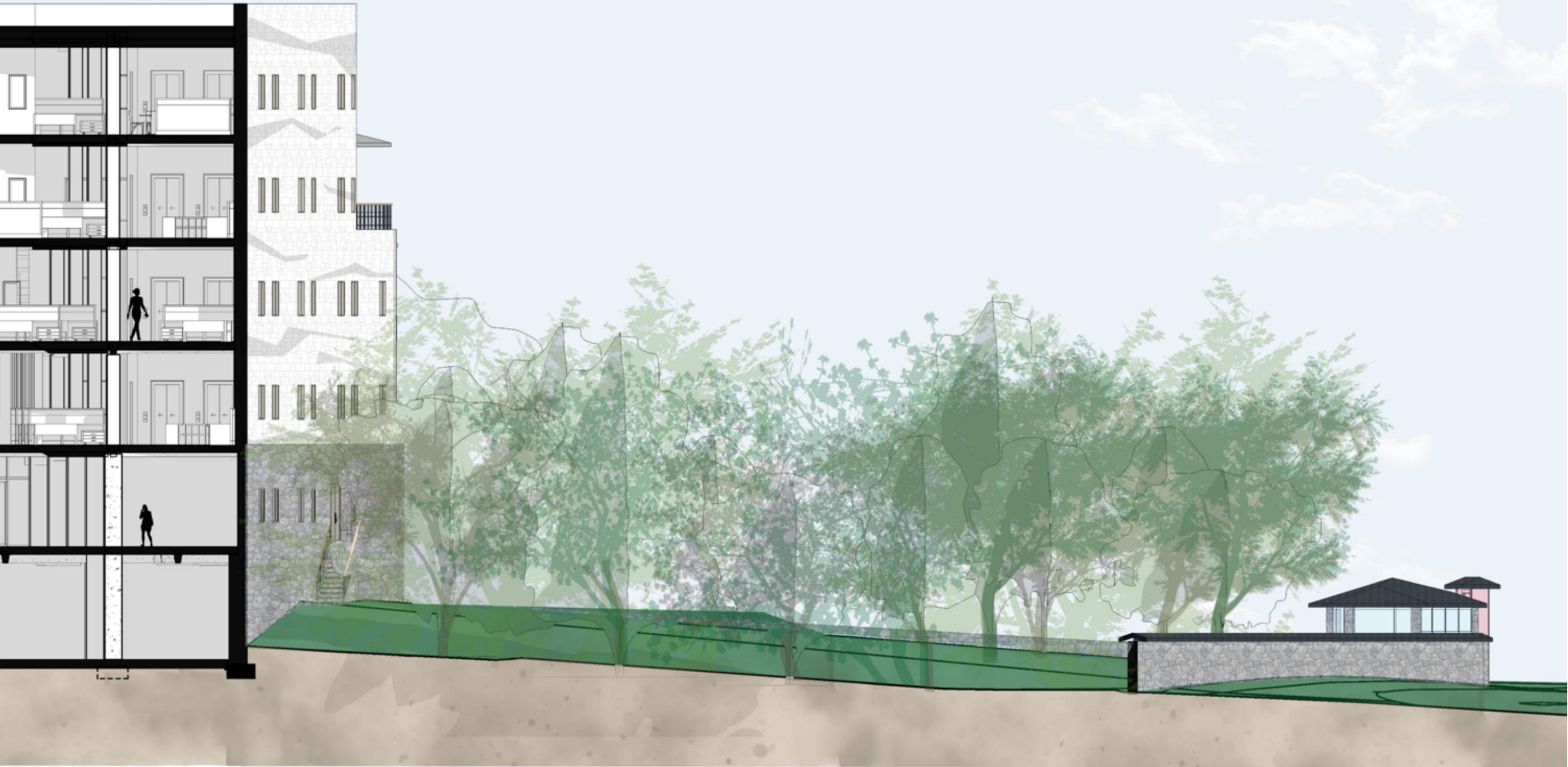




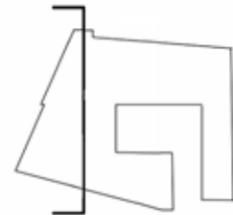
Section Through Lobby

1/8" = 1'-0"





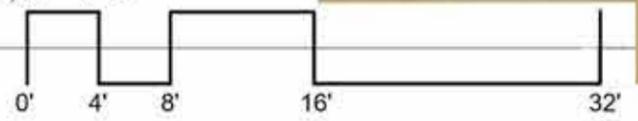
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Section at Courtyard

1/8" = 1'-0"





6th Floor
74' - 0"

5th Floor
62' - 10"

4th Floor
50' - 10"

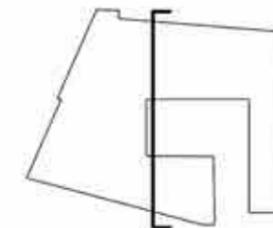
3rd Floor
38' - 10"

2nd Floor
26' - 10"

1st Floor
15' - 0"

Sidewalk
-2' - 0"

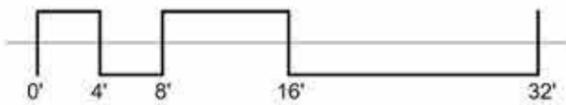
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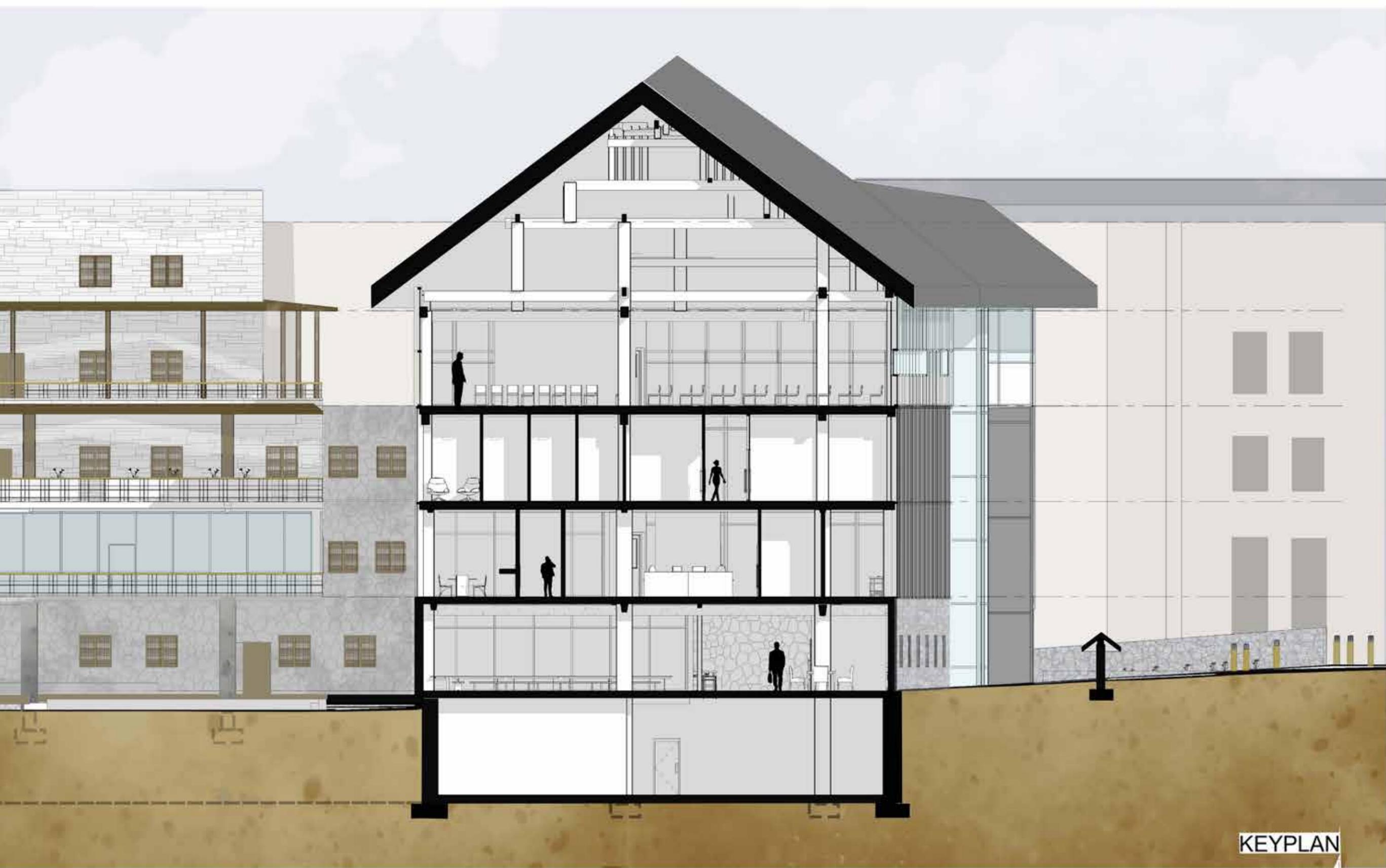




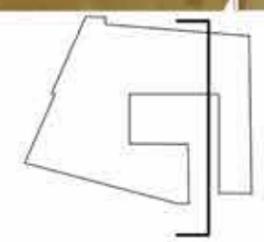
Section at Courtyard, Elevation of White Tiger

1/8" = 1'-0"





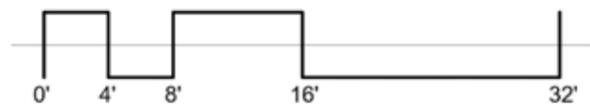
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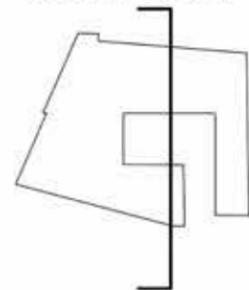
Section at Bracket Columns

1/8" = 1'-0"





KEYPLAN

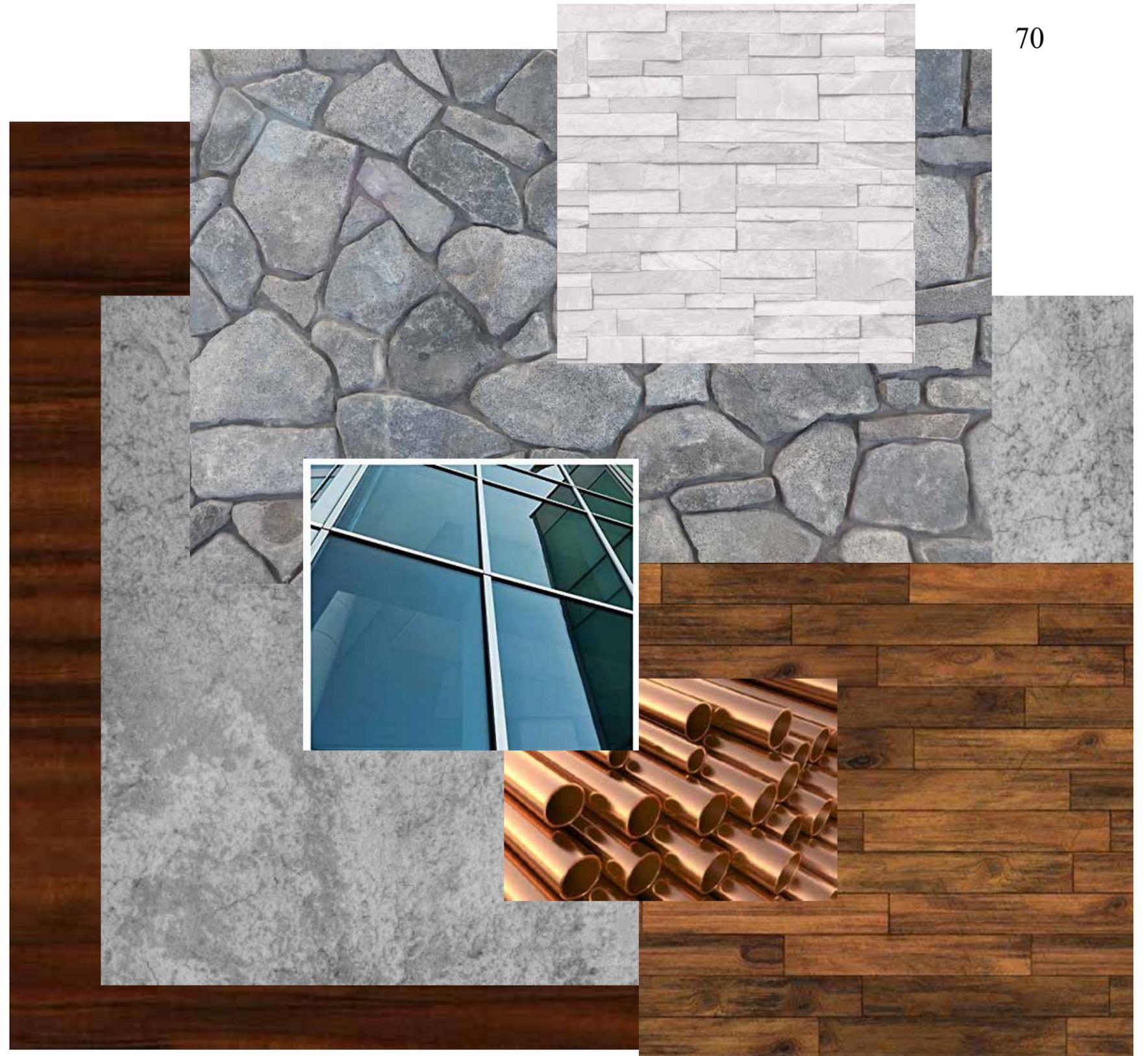


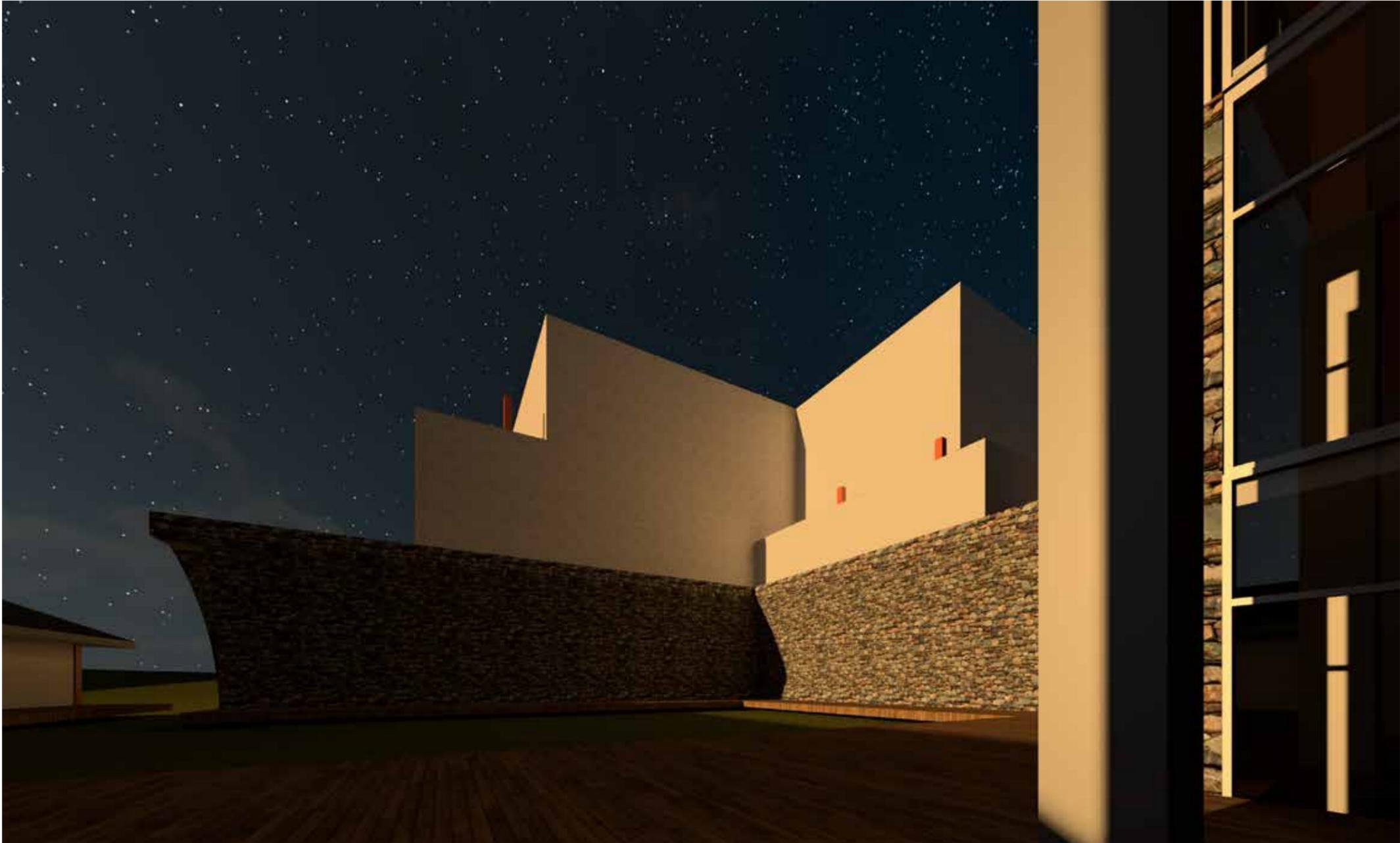
Material

The material palette used in the embassy embraces the natural beauty of the building materials used. Hanoks, the traditional buildings of Korea, are said to teach respect. The ceilings are often low so one has to bow to enter the space and the sliding wood door must be closed gently or it will fall to ruin. Traditional buildings are also said to be living creatures as the Hanok will tell you what it needs itself. If the walls crack the columns are setting, or bugs are compromising it. If grasses begin to grow on the roof the shingles are letting in too much moisture and need to be replaced.

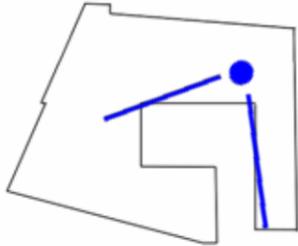
“One day it felt like I’m living in a living, breathing house. On the way walking to the kitchen I felt the sunlight coming down and casting shadows from a tree and the shadows moved across me. The Hanok is not a contrast, but a smooth transition that is harmonious.”

- Hangsoon Jo (owner/renovator writing in 한옥에 살어리랏다.)





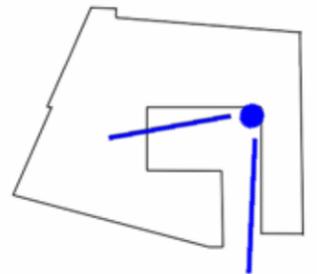
Early concept of Tiger building showing curved first floor, an emulation of a foundation.



In Pungsujiri positive energy is called Li and is the energy of the heavens. Material choices have been made to reflect these energies upon the buildings that represent them. Li is the heavenly energy and may be represented by air or clouds that obscure the heavens. In this project materials chosen to be associated with Li are glass, an incorporeal material that will be reflecting the skies above. Negative energy is called Gi and is the energy of the earth and humans. Materials associate with this are dirt and bones which are involved in fortune telling traditions. The White Tiger building represents this with the dense white stone cladding.

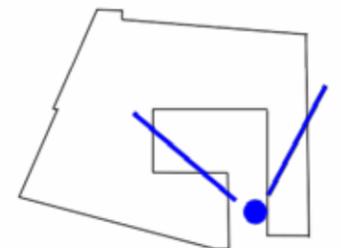


Early material concept.



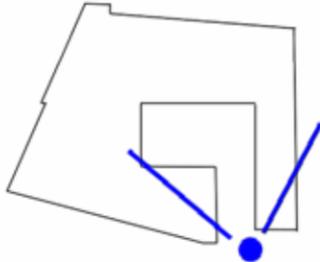
Materials used vary per building. Large rough stones are used on the first floor and the exposed sides of the basement. This material is rustic. It is being used here to reinforce the idea of the dense structure of the lowest floors. This is also used in contrast to the sleek materials used on the upper floors. This is done to emphasize duality as mentioned in the beginning of this thesis. Korea is a contrast of the old, rustic farm and the rich, high fashion modern society and they coexist.

Early material concept.



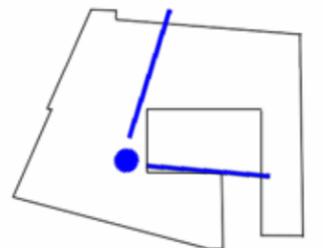


Early material concept.



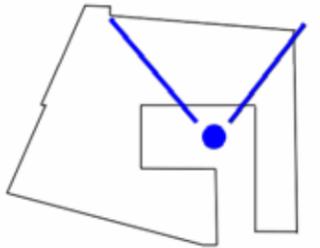


Early material concept.



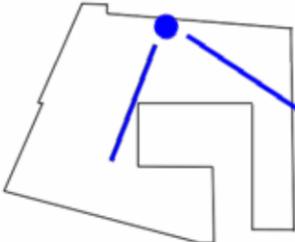
4 - Material

In the case of the heavy, secure Tiger building smooth random ashlar veneer covers the upper floors. These stones are organized into streaks of slight color variations to give the 'tiger' its stripes. Tinted curtain walls cover the second to third floor of the Tortoise building. They deflect some thermal gain from the building and the extremely high vault of the fourth floor's exposed roofing frame is ventilated with large operable clerestory windows. The steel mullions give way to wood framed mullions on the upper event space. Here the glass is no longer tinted but fritted with a simple pattern. Windows frame views from this open floor and offer a break from the fritted pattern.



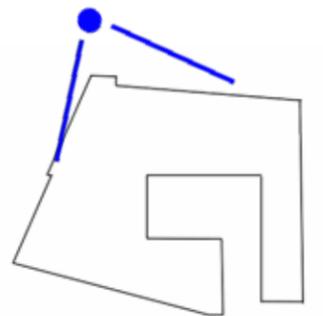


Early material concept.



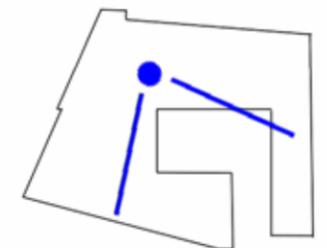


Early material concept.



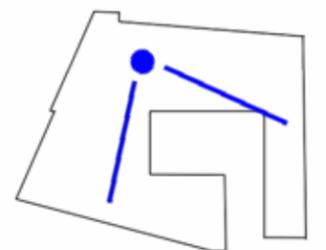
Interiors of both buildings are calm. Floors are either exposed polished concrete floors on the lower levels and balconies or hard wood floors. As stated before the interiors emphasize the structural materials used at each point and that is what decorates the space, similar to the traditional Hanok. “The architecture is the decoration (Hangsoon)”. Brass, a vibrant metal to contrast the calm structural materials, is used in handrails throughout the building.

Early material concept.



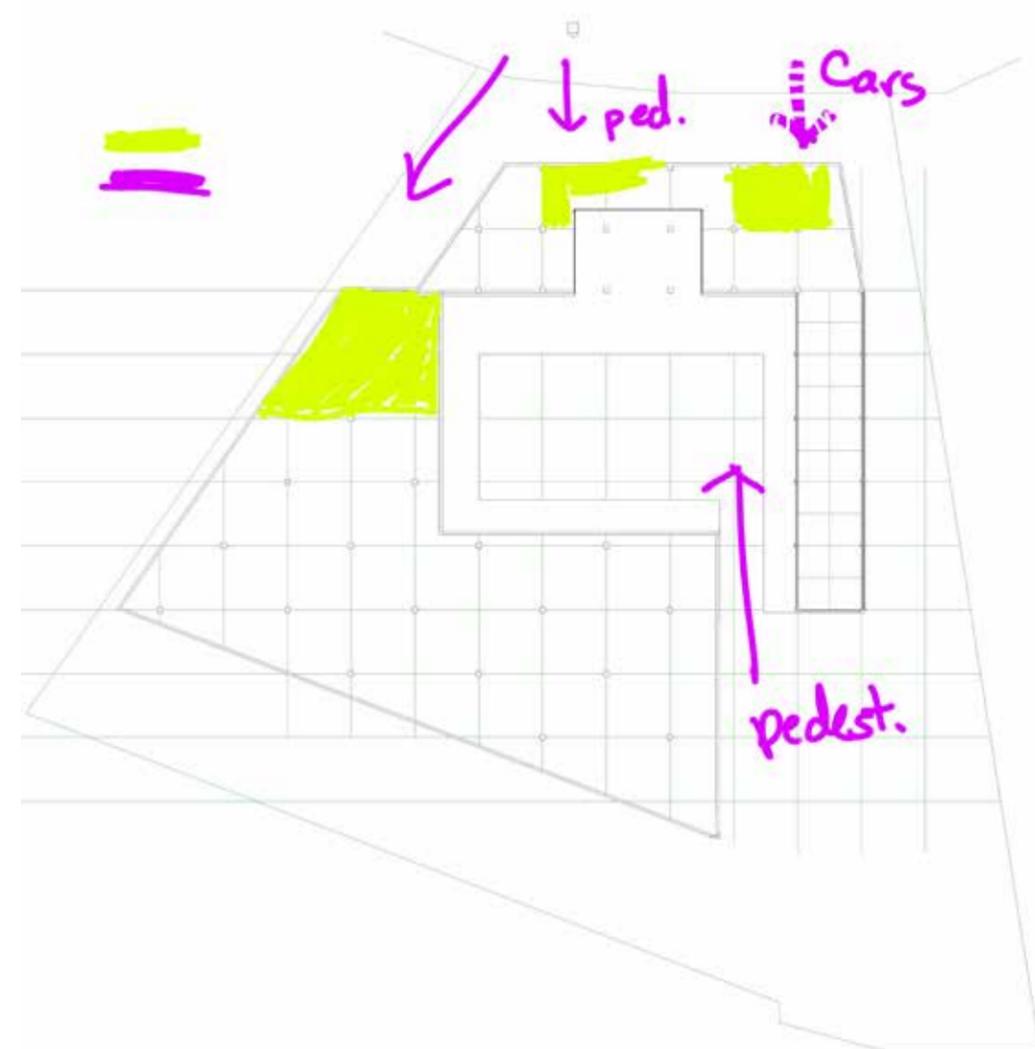
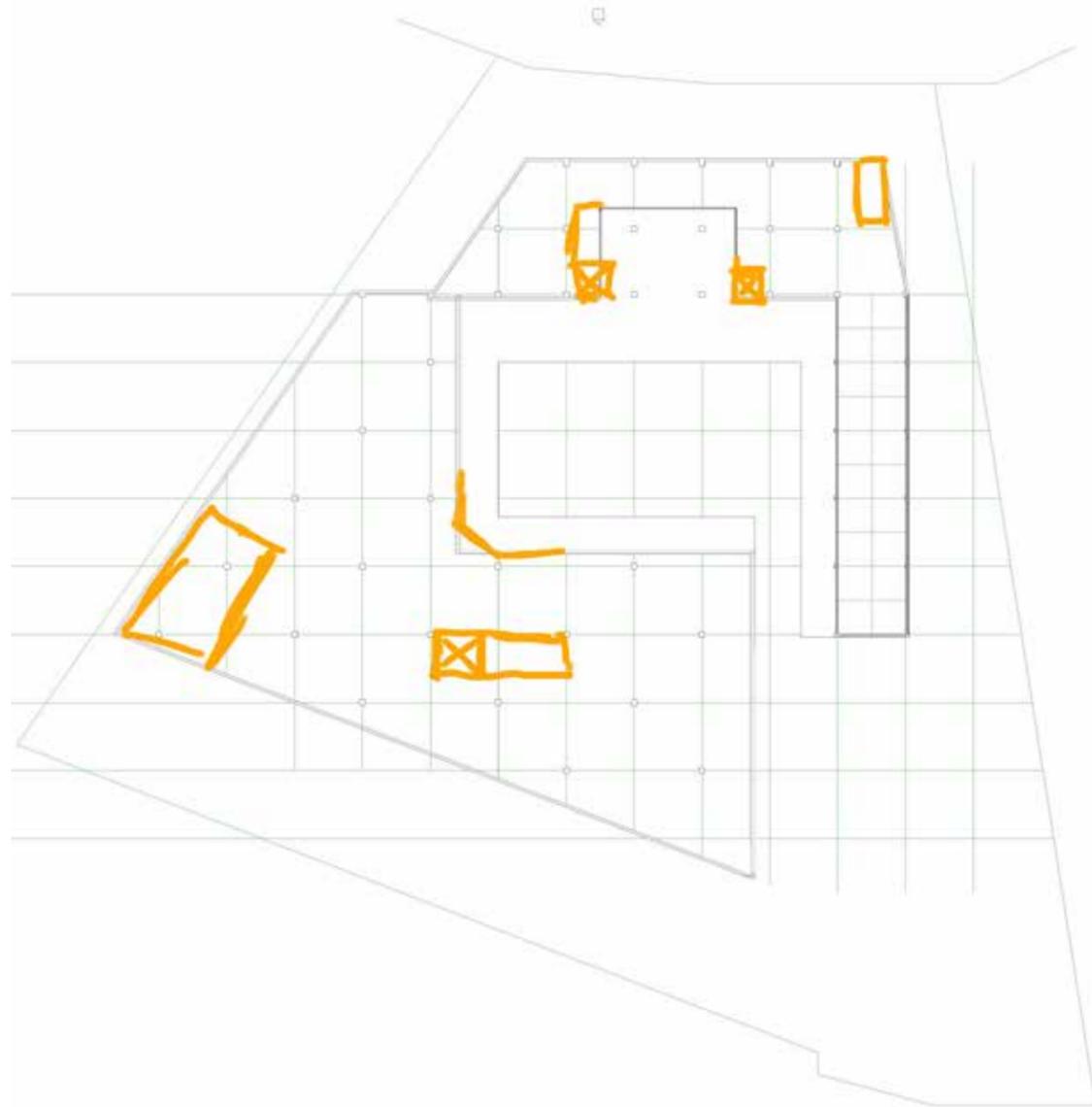


Early material concept.

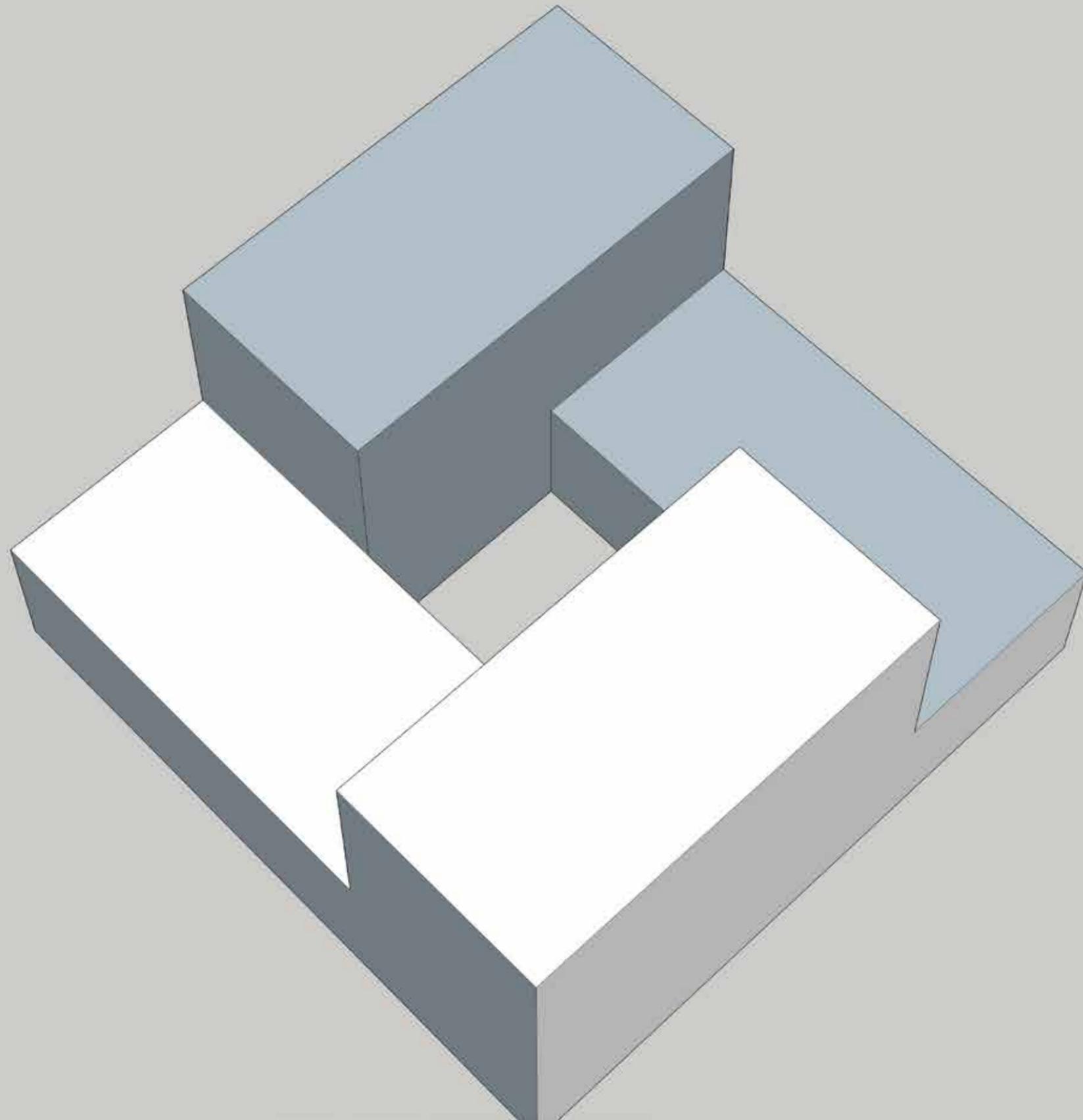


Form

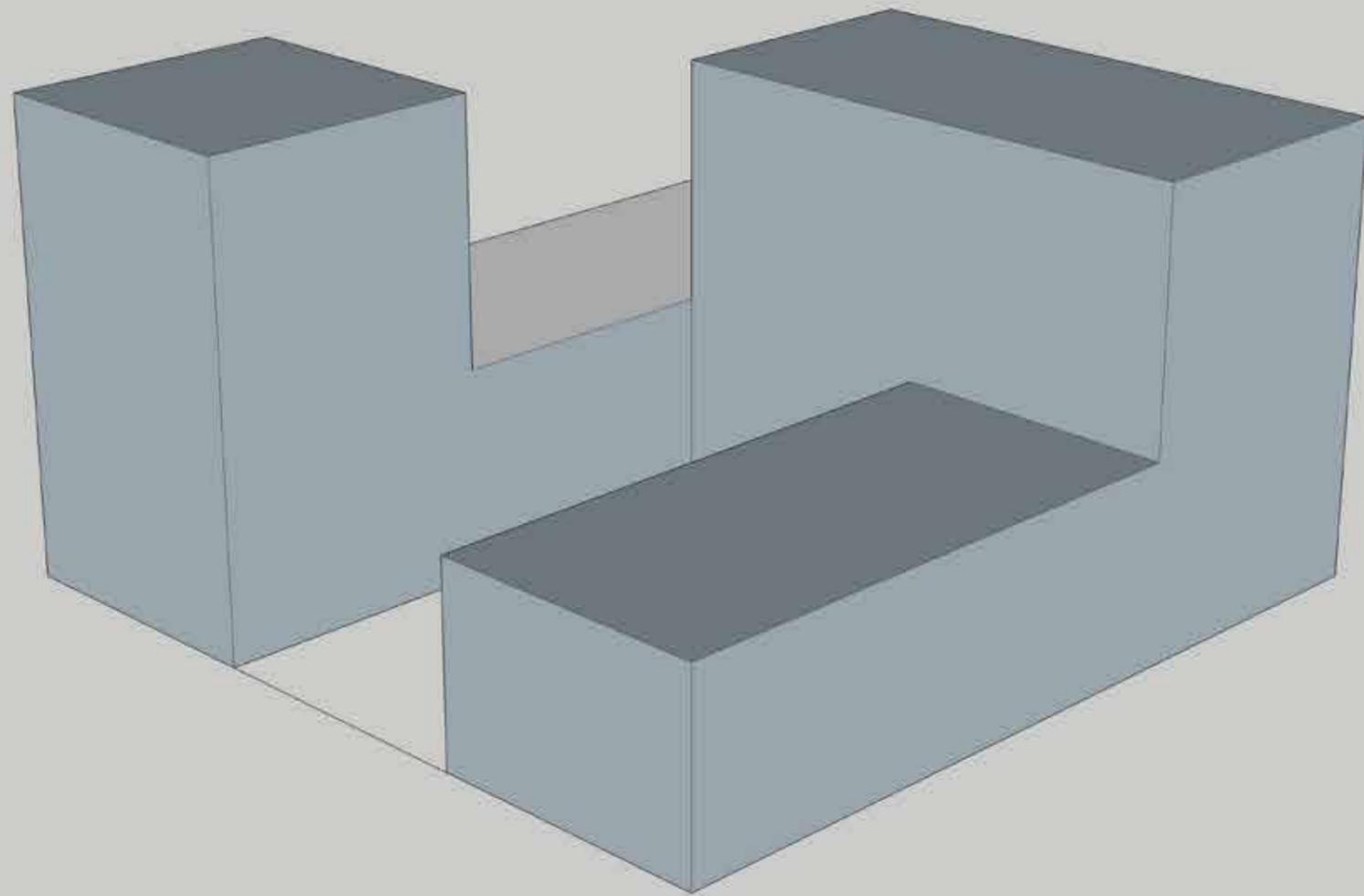
In Pungsujiri positive energy is called Li and is the energy of the heavens. Negative energy is called Gi and is the energy of the earth and humans. This energy rotates towards finding it's balance in the same way as Yin and Yang a western audience might be familiar with. The massing of this building is seeking that same balance. This can be seen in the early massing models of the design. This gave rise to the concept of a dual entrance to add to the dialog of duality shown in Korean culture and represented in this building. This building is a two faced building and beyond that it is extremely multifaceted and set to provide unlimited experiences of the space.

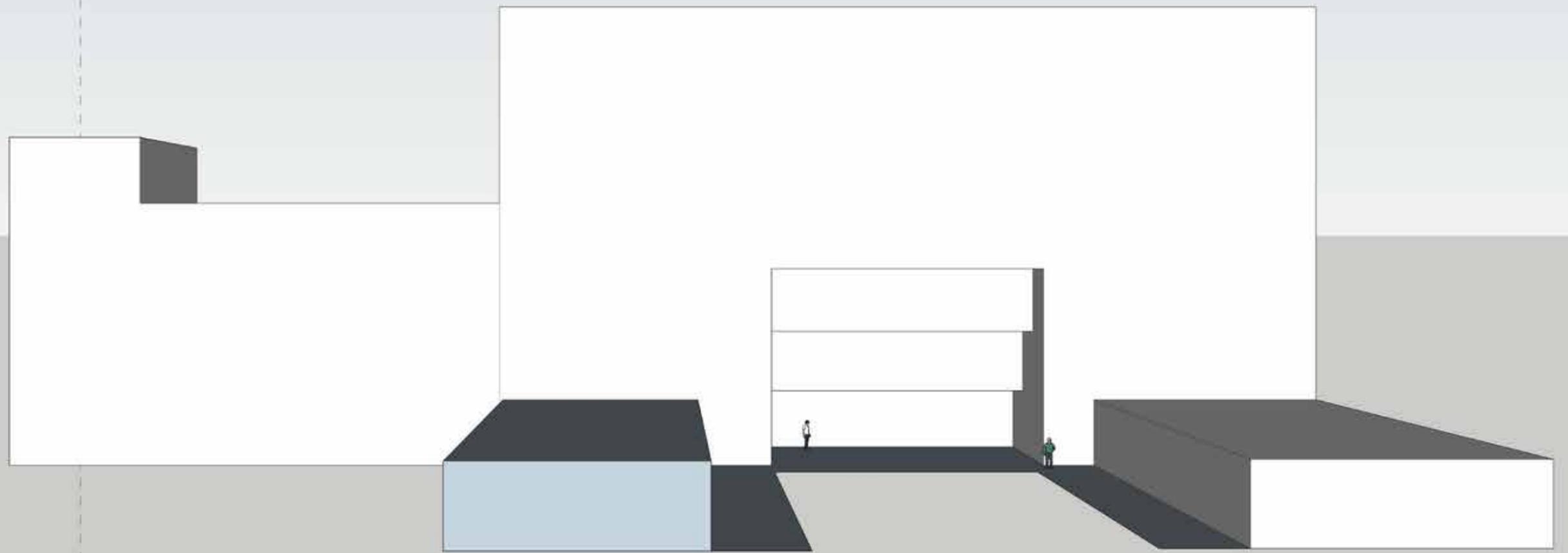


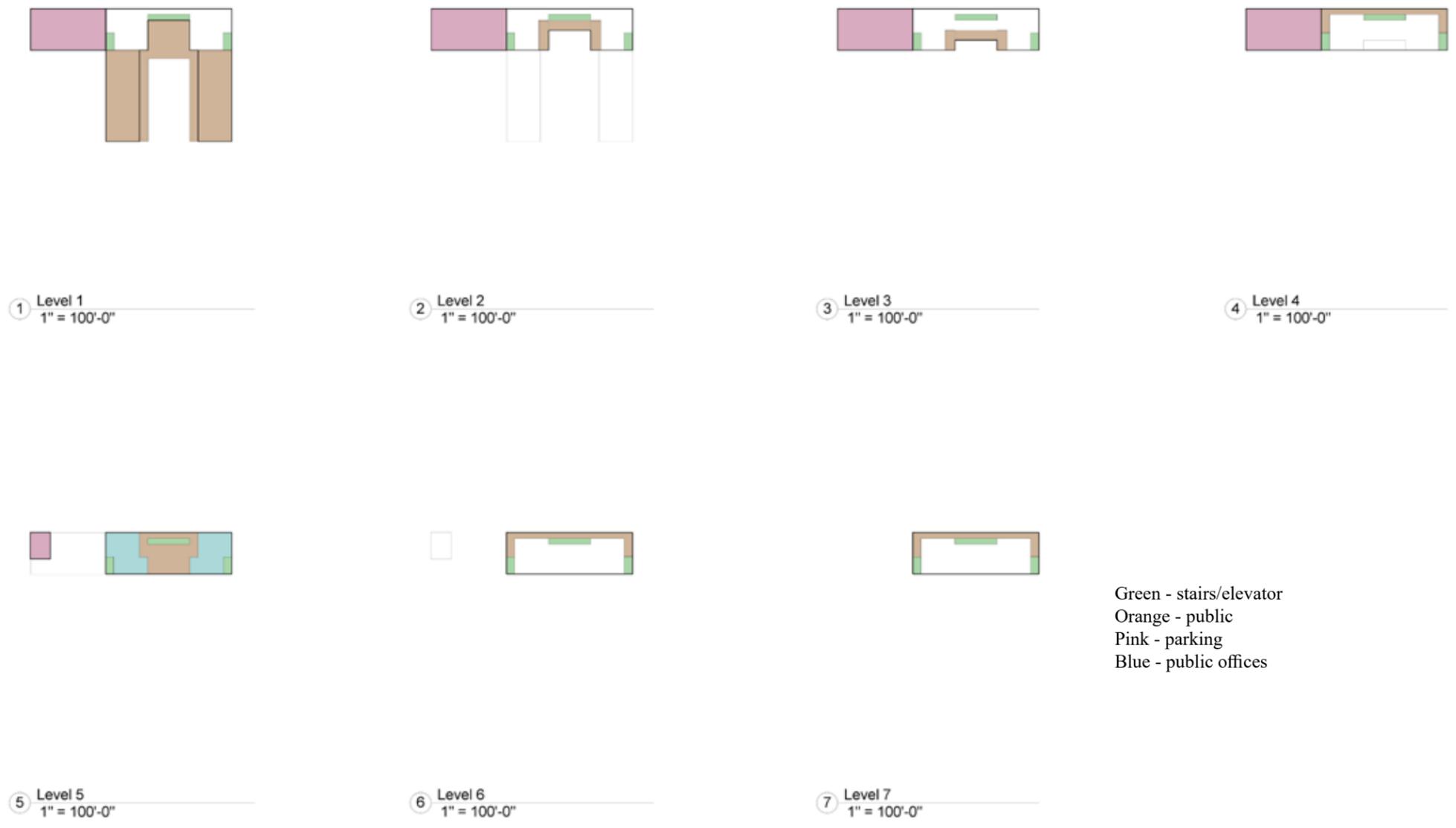
(Left) Elevator and stair way concept, (Right) Entry and lobby concept.



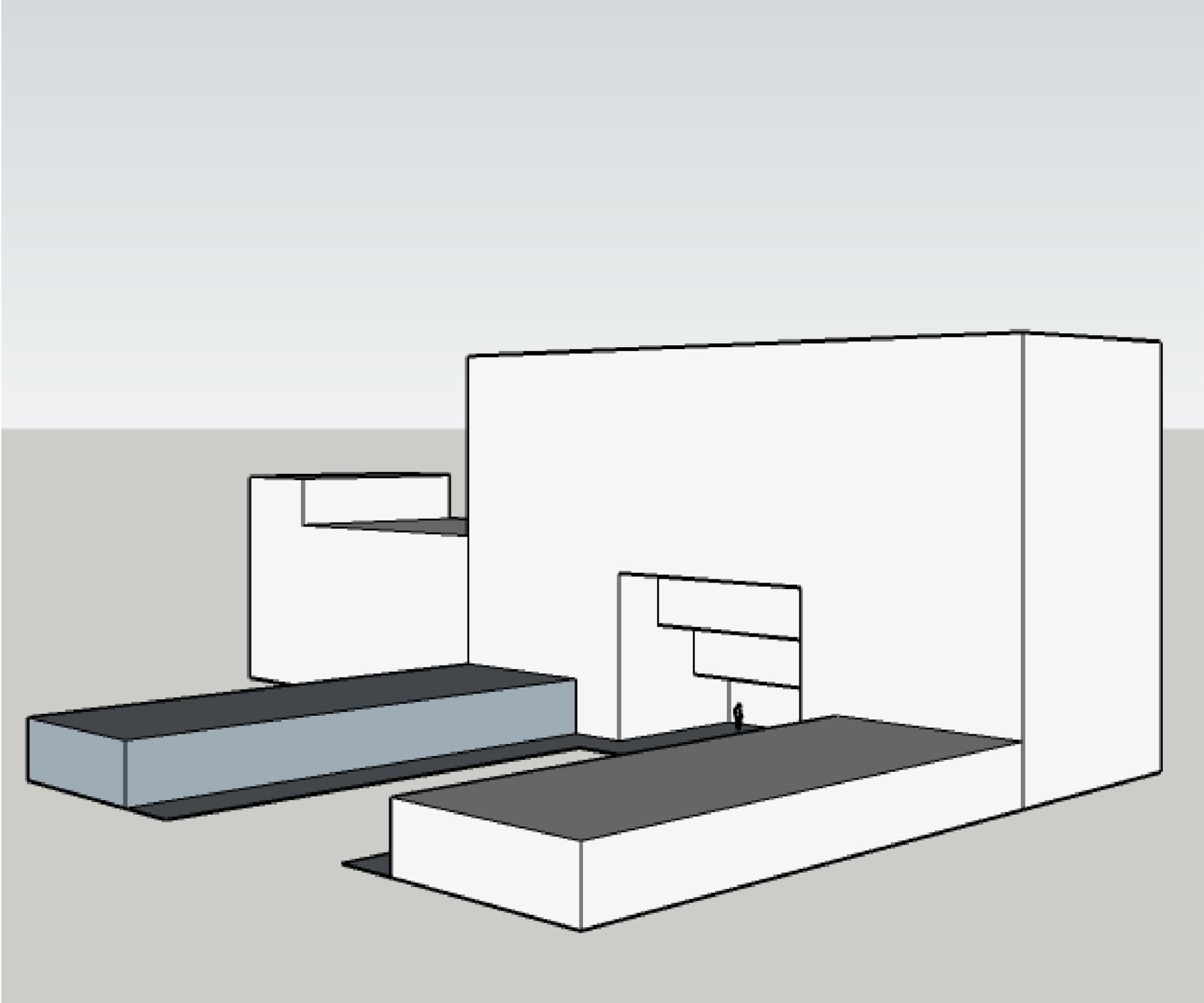
Massing model concepts.

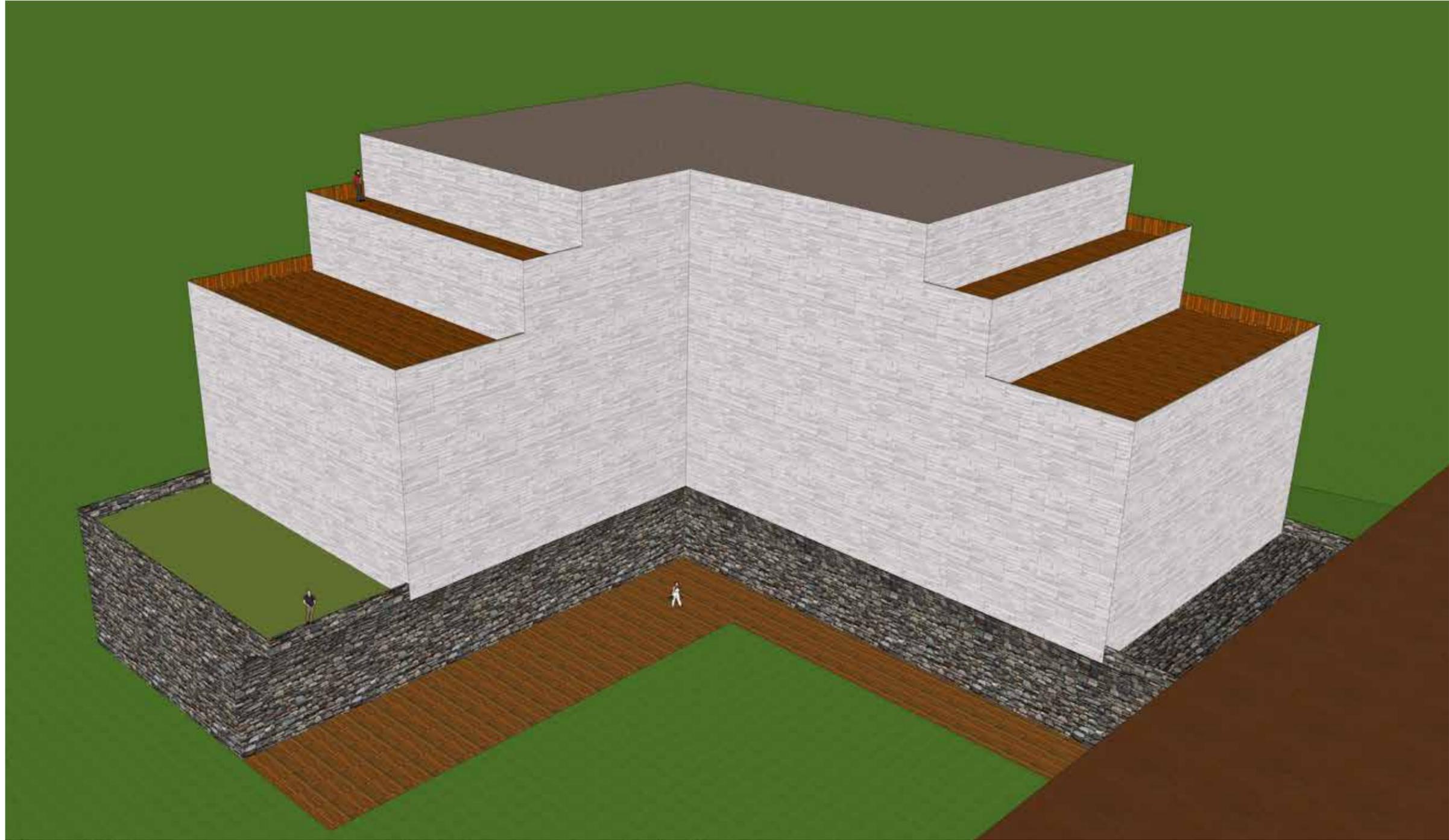




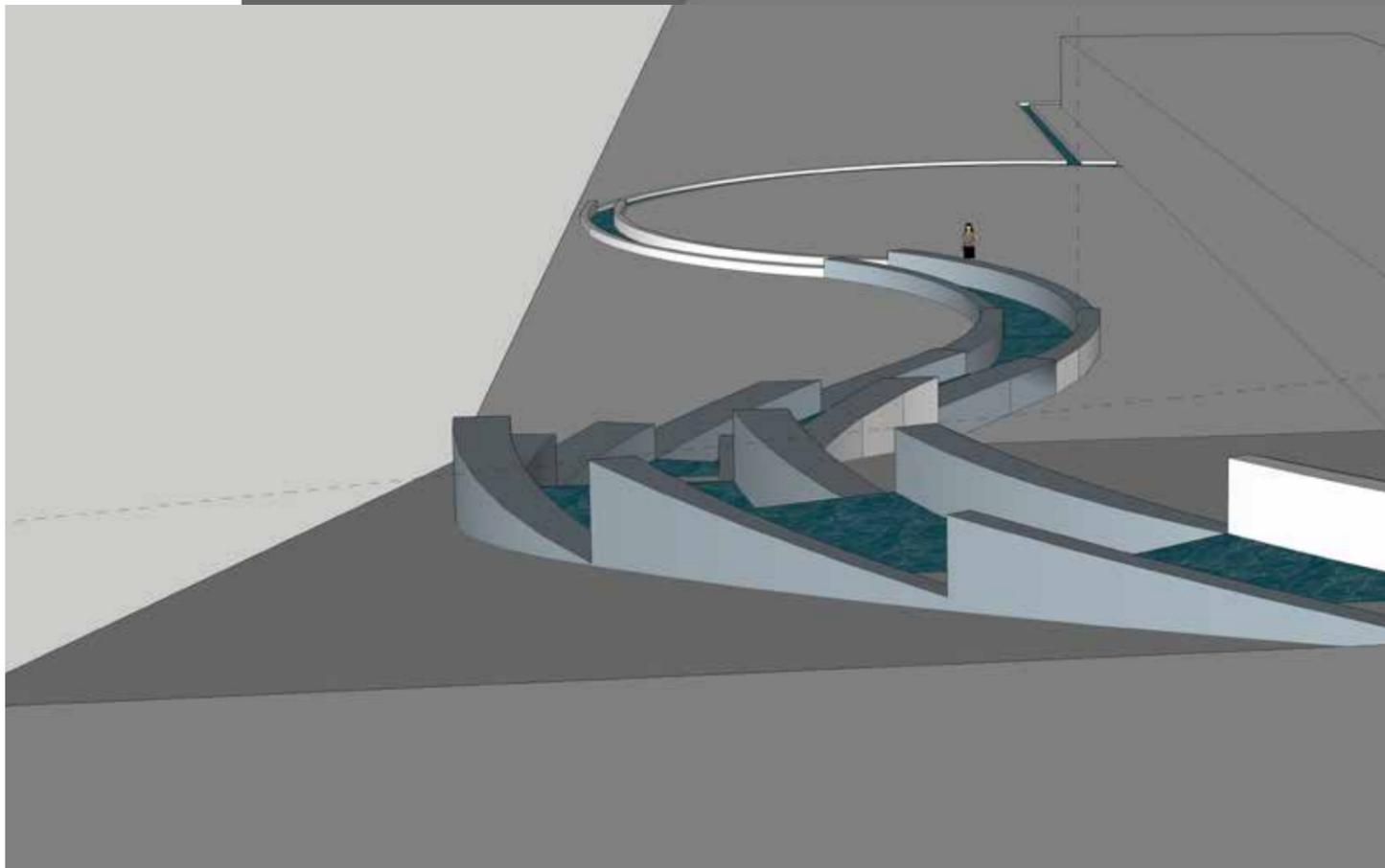
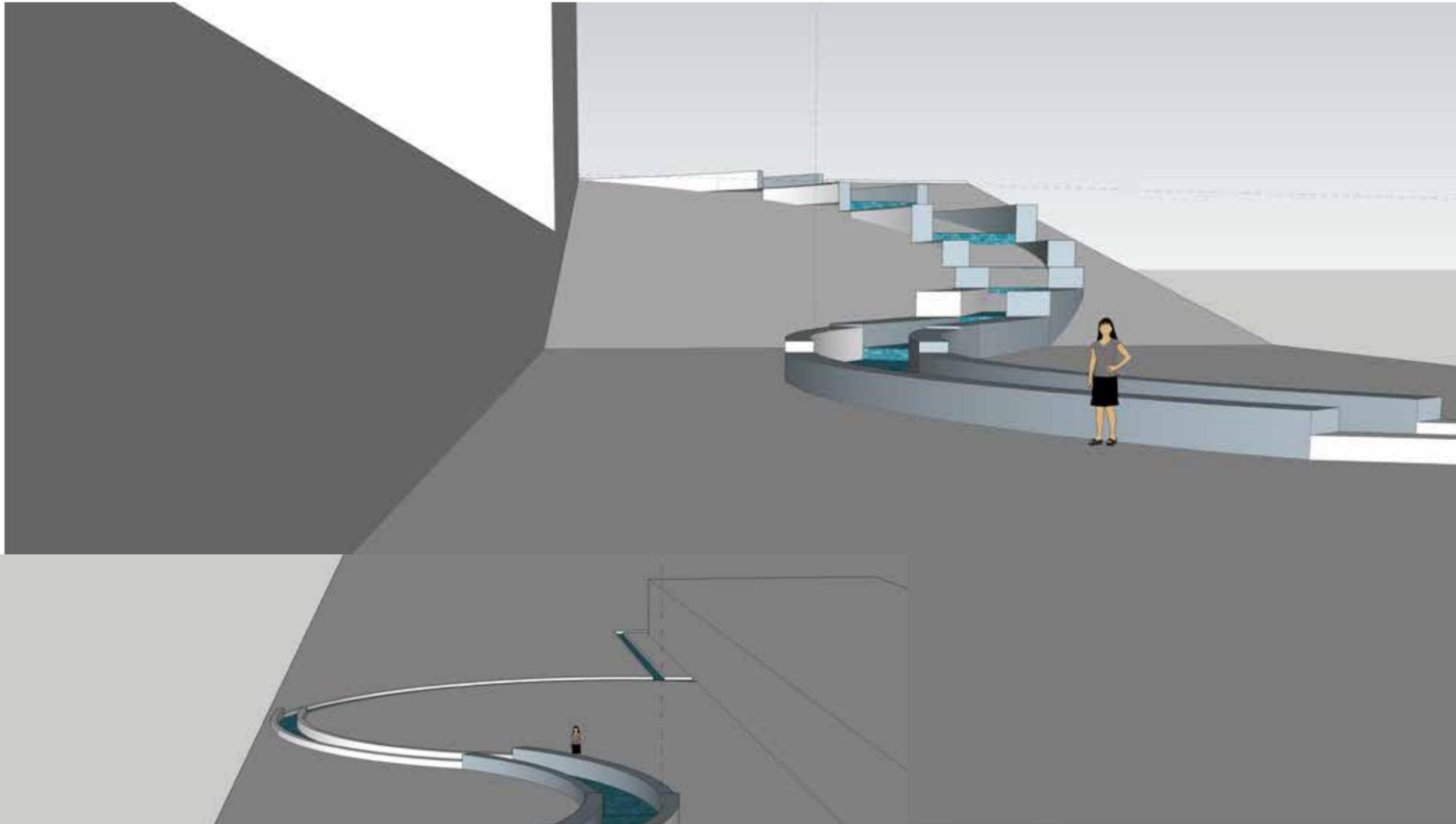


(Left) Partially developed design and (Right) floor plans.

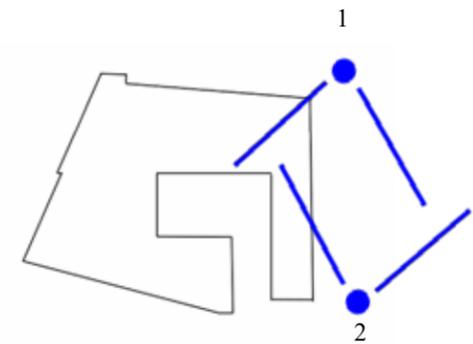




Development of White Tiger building and the concept of terraced green spaces.



Development of form of water feature through the site.

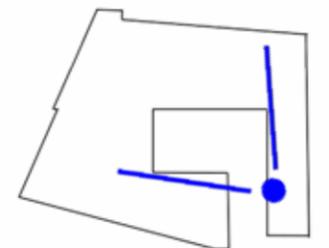


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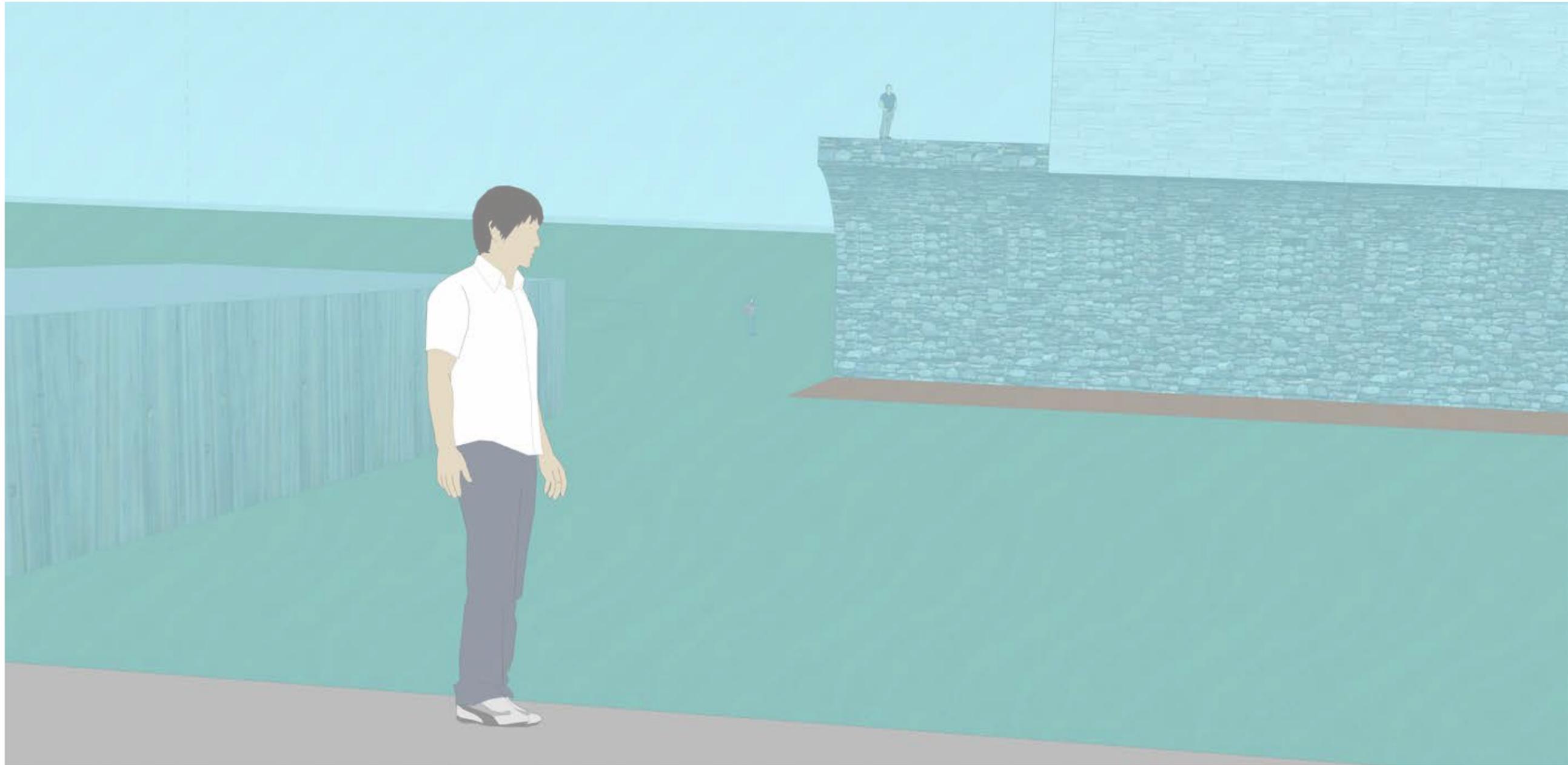


Development of the form and occupation of the courtyard.

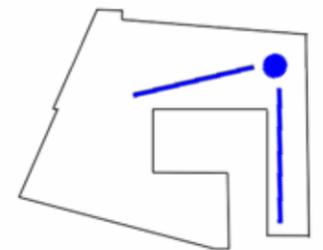


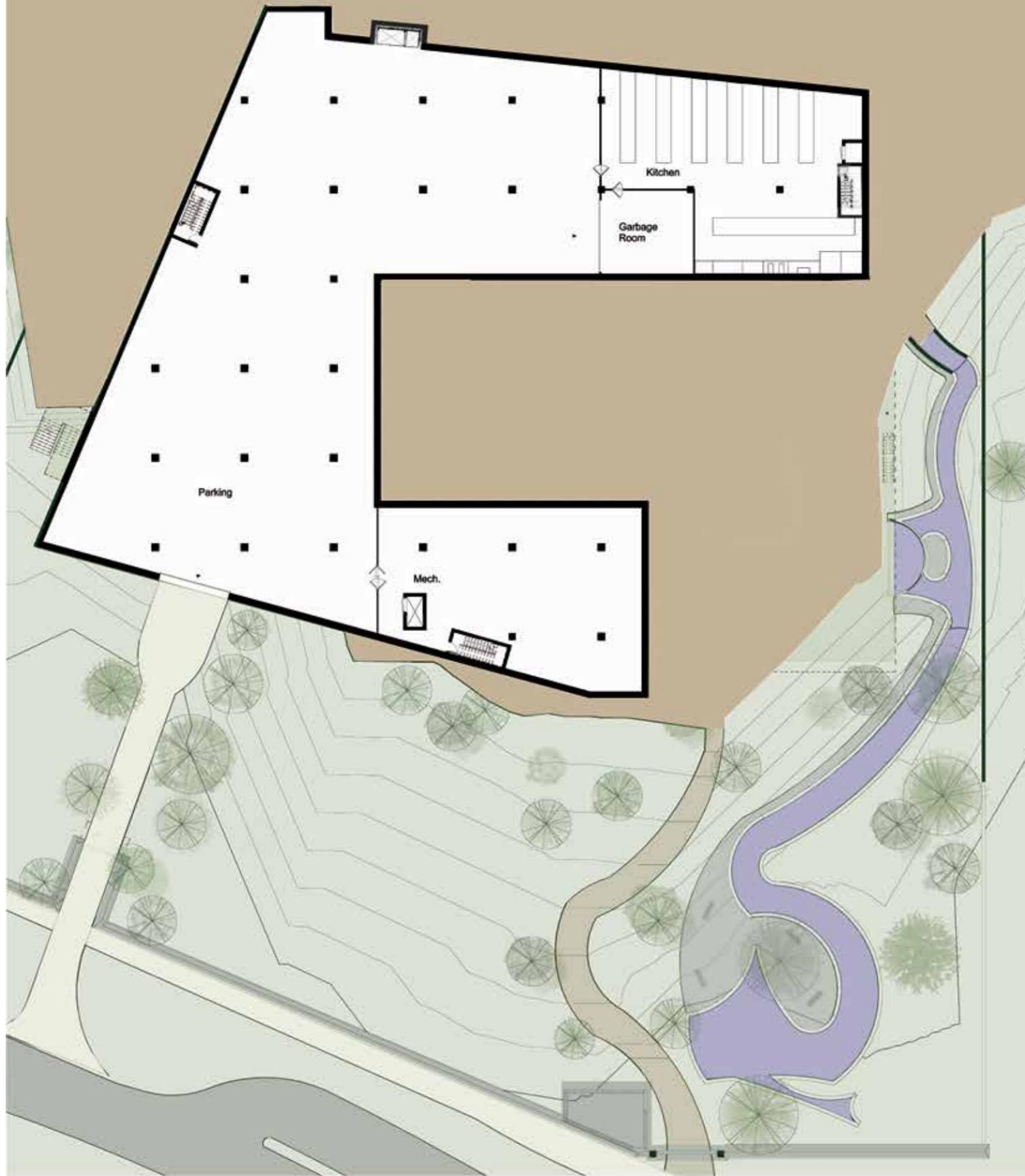
Human Experience

Architecture is the human experience of space. The Korean embassy is designed to connect the interior to the courtyard, the public to Korean culture and the office workers to each other. The design intends to achieve these connections through framing these views and relationships. Windows frame vantage points throughout the design to draw you farther into your pilgrimage through the building.

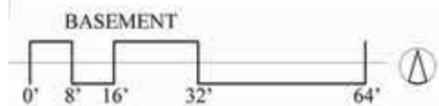


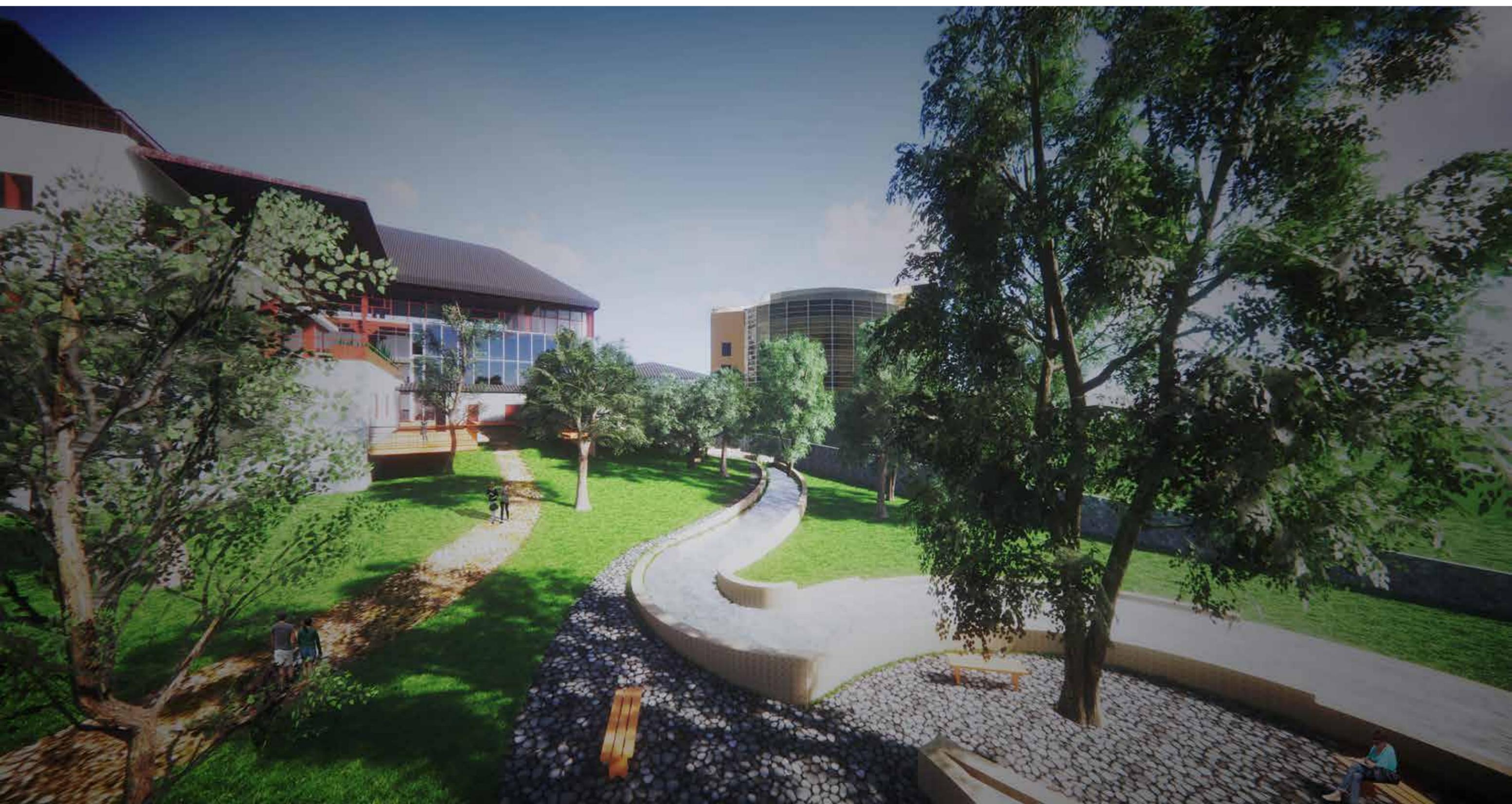
Connection to the courtyard was the intention of the design. Scenic views were to tie the interior occupant to the outdoors.



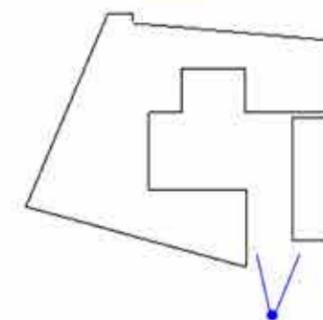


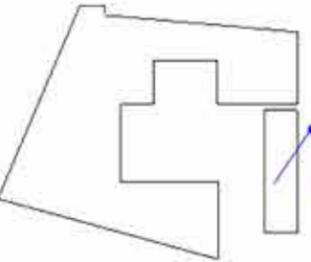
The basement level floor is utilitarian. It houses a large parking garage which is accessed from Reno Road to the south. This parking garage is exclusively for the Embassies most important guests and employees. Adjacent spaces include the waste collection room, a large mechanical room for heating/cooling and the Embassies main kitchen. The meandering southern passage begins on this level and ascends to the level of the courtyard.





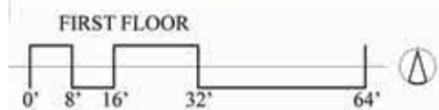
6 - Human Experience

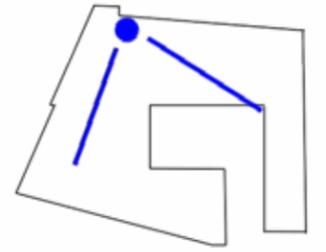


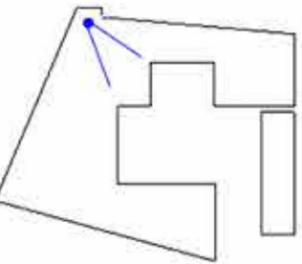


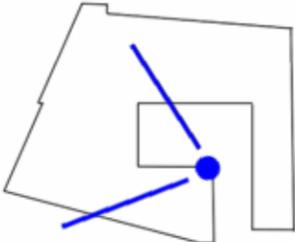


The first floor is the level of the courtyard and entry from International Drive to the northern end of the site. This entrance reaches out towards the street to welcome any nearby visitors or embassy workers who are looking for a bite to eat in the café. They can enter in through security and travel clockwise through the buildings to reach the café, Dragon museum, cross a covered area of the courtyard and continue into the Tiger building and find themselves back at their starting point. Glass encased elevators can carry them to the upper floors if they have the proper credentials.



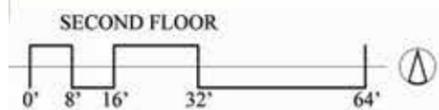


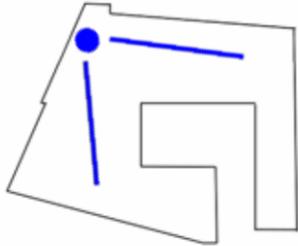


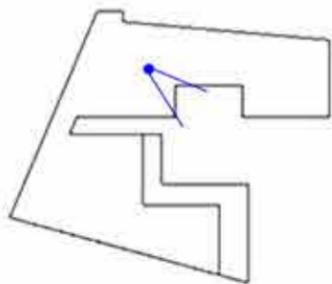


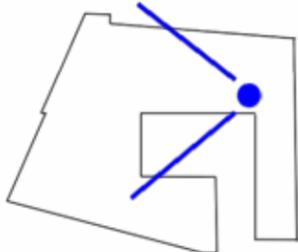


The second floor houses offices and a lobby for public embassy needs. This is the floor Korean citizens would travel too should they need assistance with their passport or other legal issues. Behind this lobby are open plan offices and private offices. Conference rooms are located on this floor as well.



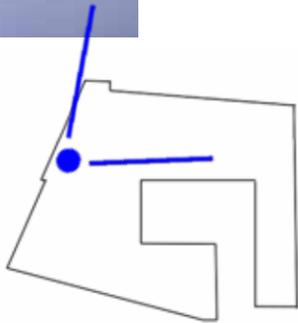


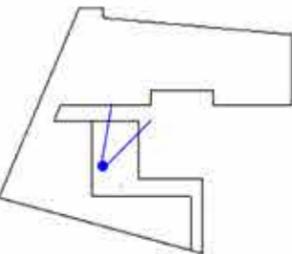


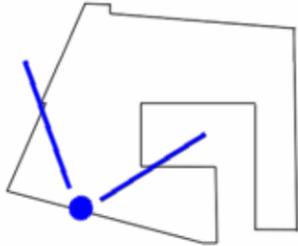


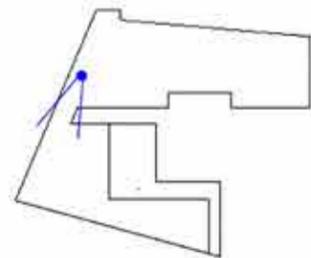


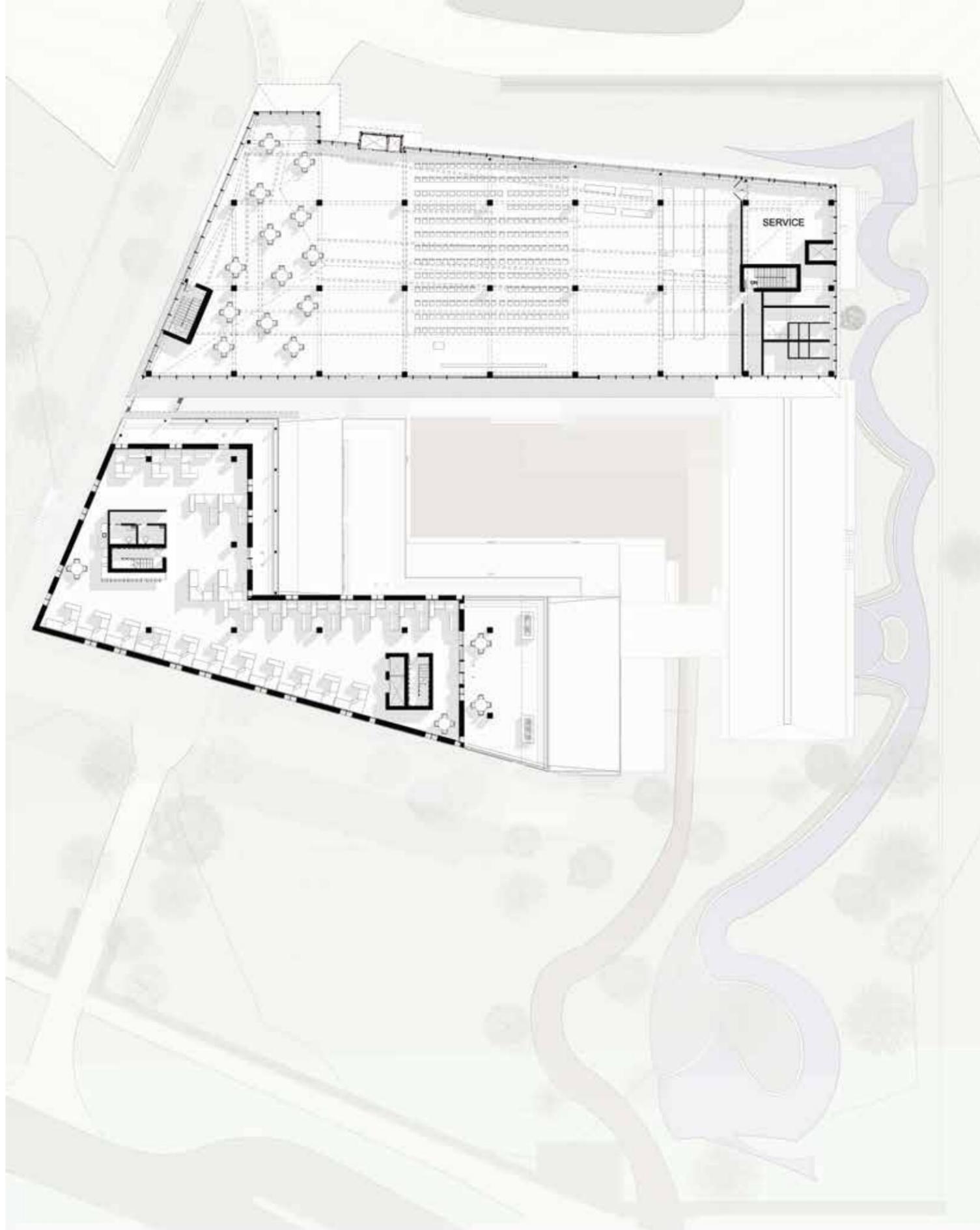
The Third floor houses the ambassadorial suite, private offices and a large conference room for executive level meetings. Security is tightest on this floor and the public is not allowed. Large terraces give the embassy workers their own private outdoor space with premium views of the courtyard activities.



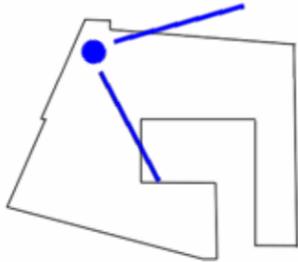


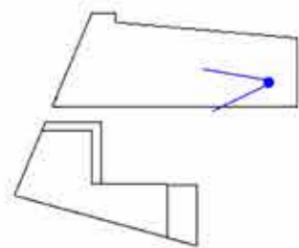
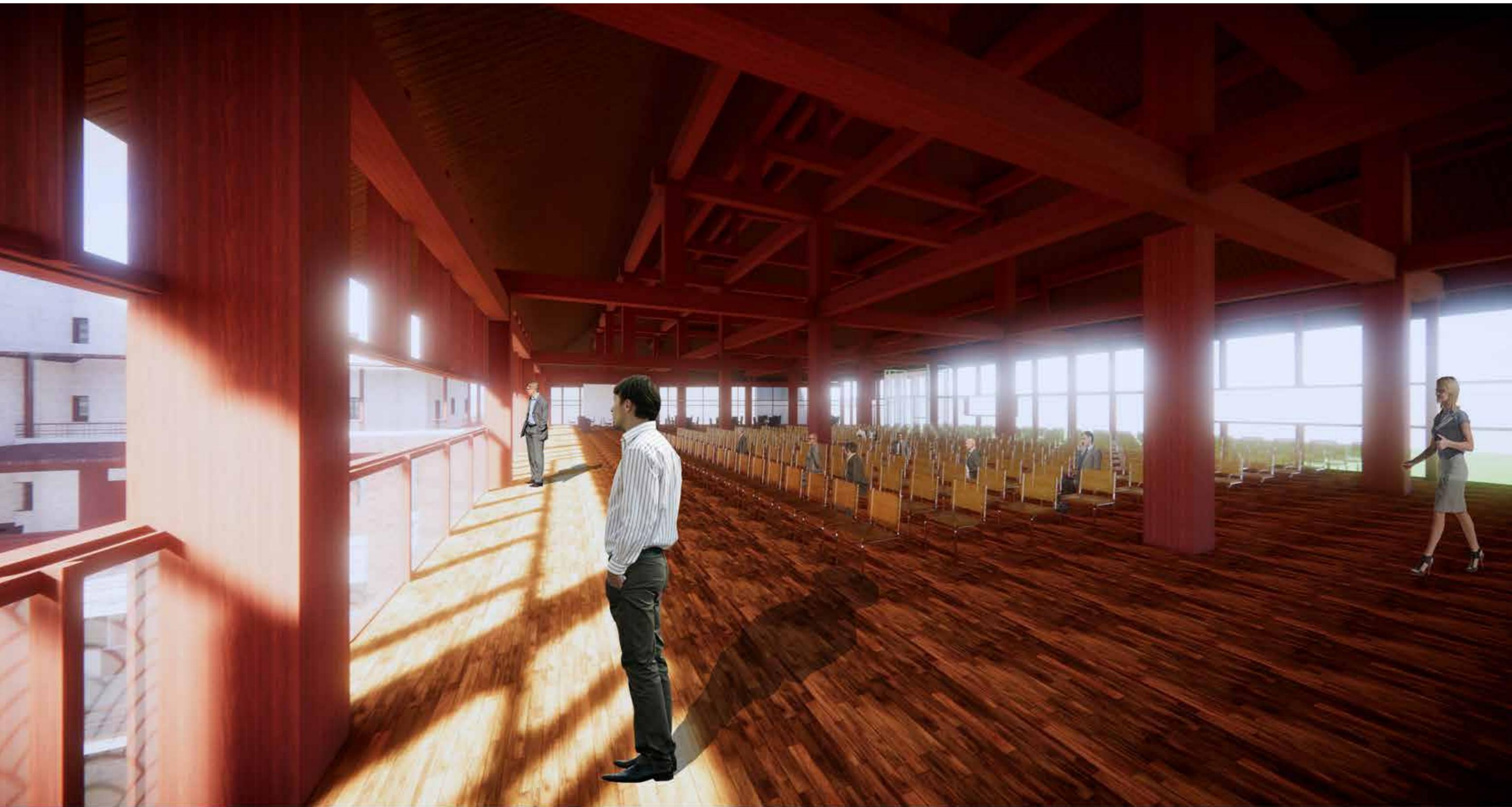


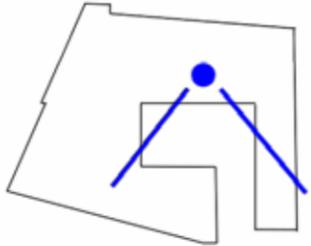


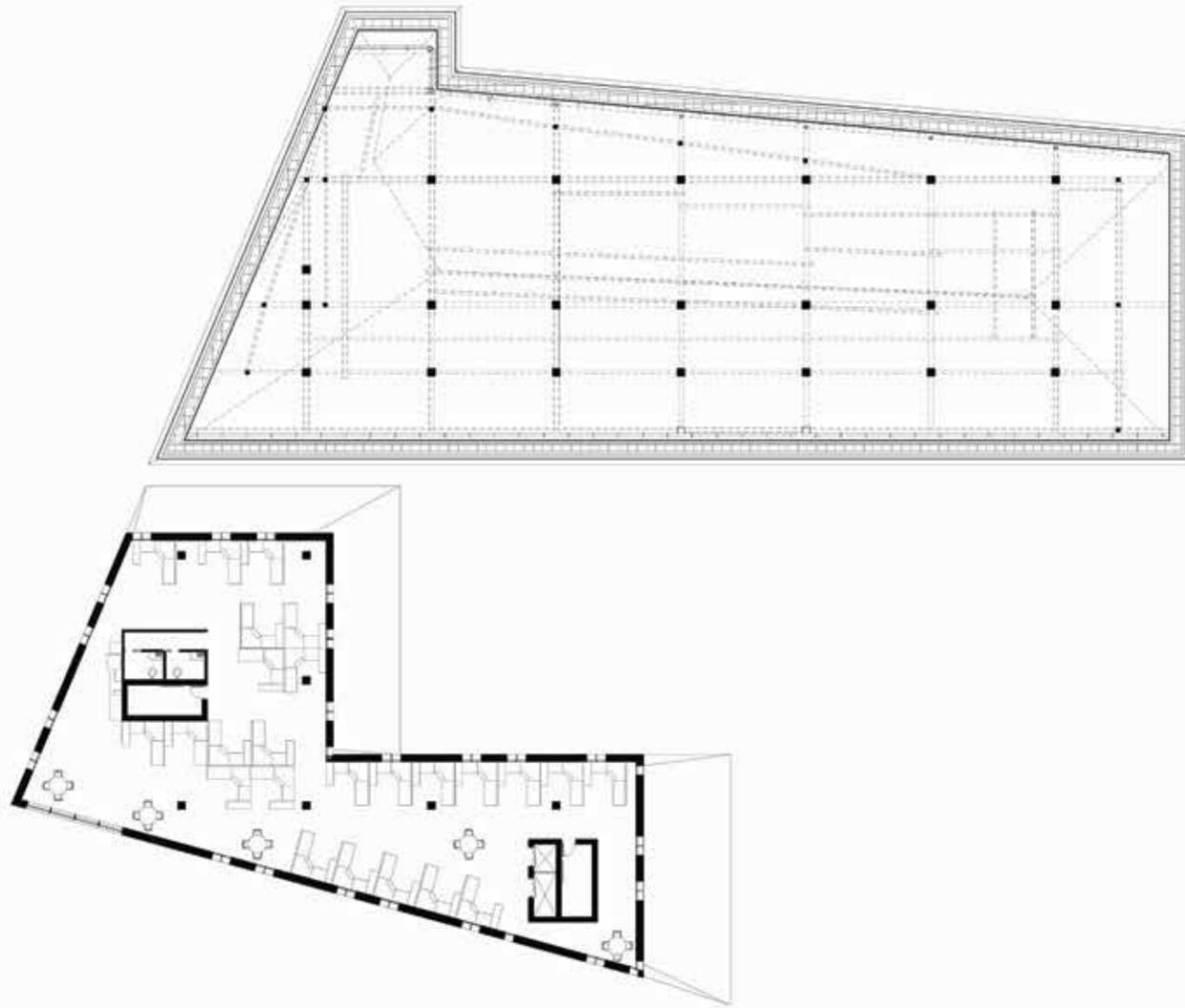


More office space occupies the fourth floor of the Tiger building while the Tortoise building has been given over to the public. This floor houses the grid of columns and beams that support the curved and angled roof structure over the Tortoise building. The entire floor is event space with the necessary service spaces. Here especially, views are framed for occupants due to the break in the fritting of the glass. The Tiger building offers one last terrace to the exhausted and higher level embassy working inside.

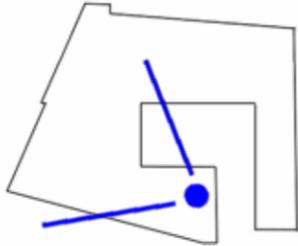


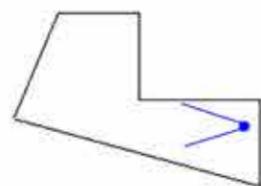


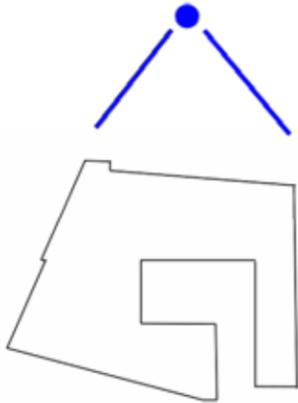
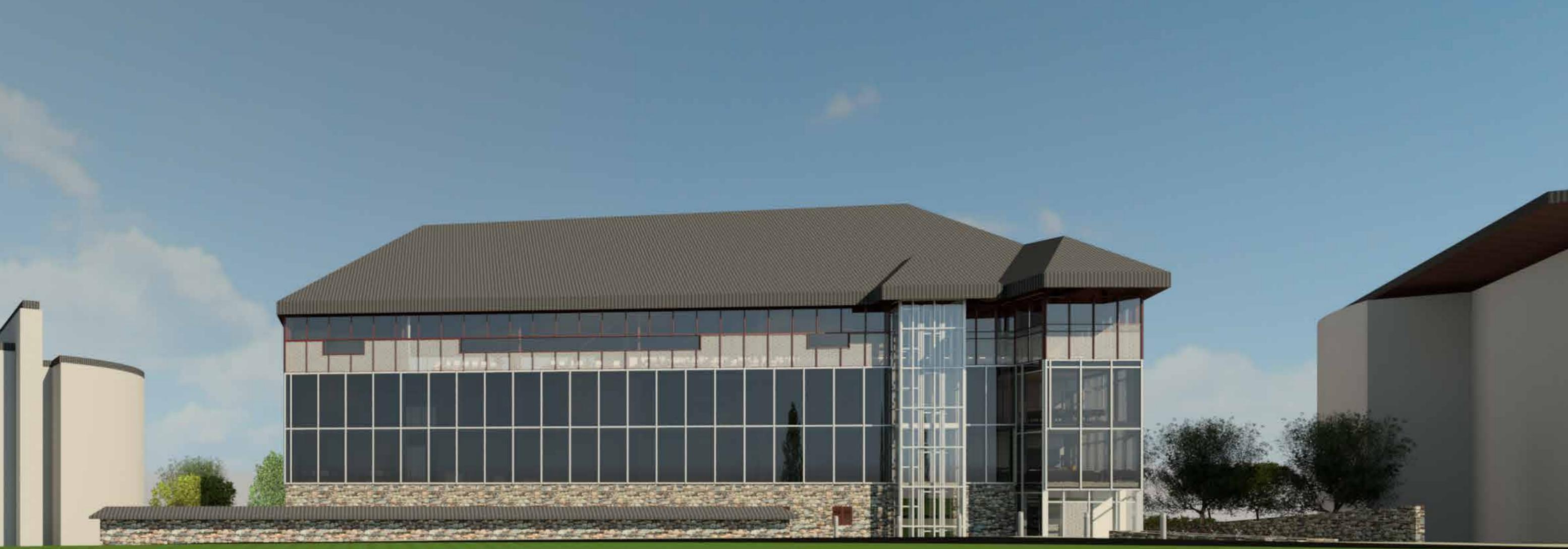




This is the highest occupiable level of any building on the site. This remains an office worker only area meaning only the first level of the White Tiger building is accessible to the public. This helps secure classified or sensitive information by limiting possible exposure. The finishes do not change but remain humble yet the upper levels belong to the upper levels of embassy workers to support a traditional and humbling sense of hierarchy.

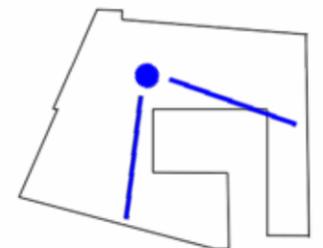






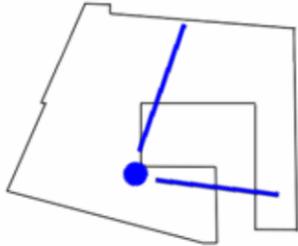


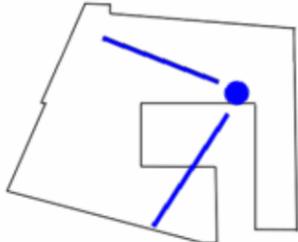
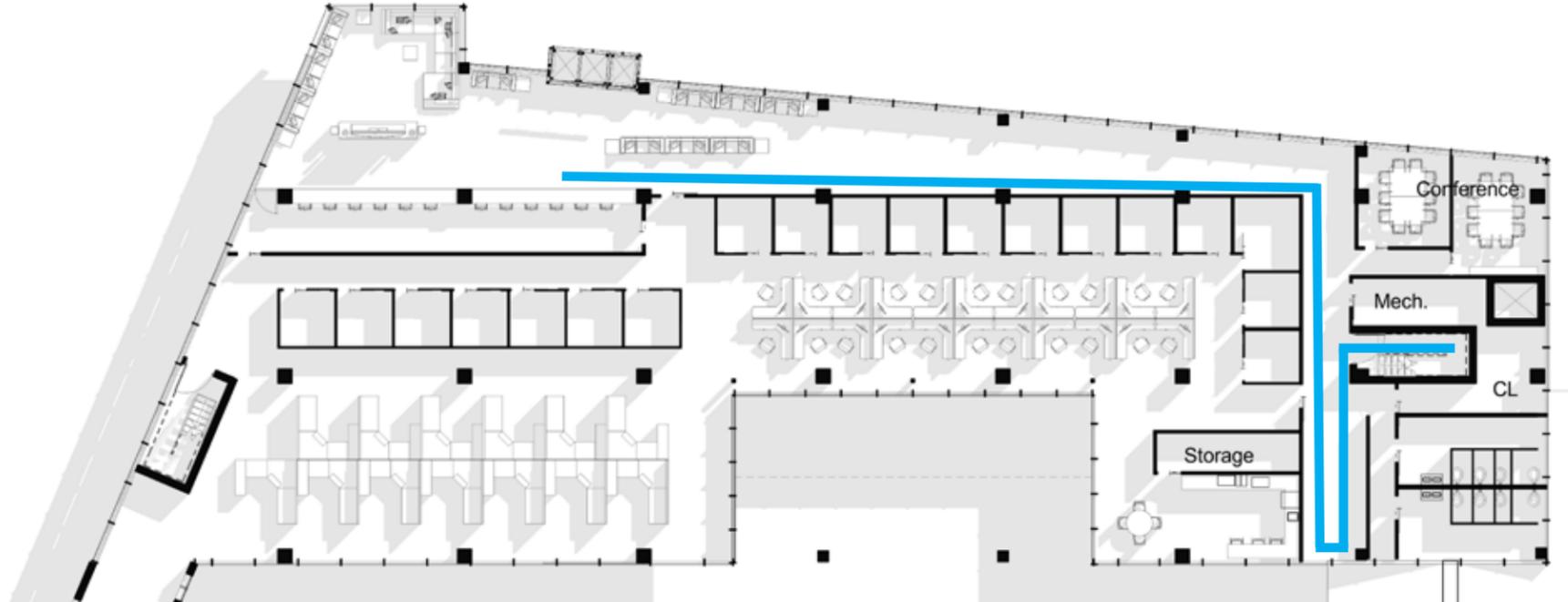
They pass through security and find themselves in lobby, in clear view of the museum and café.





They take a moment to move through the space and begins a trek around the colonnade of the courtyard before returning to the task at hand.

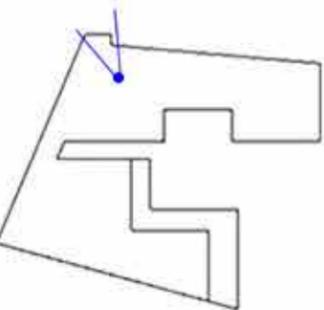






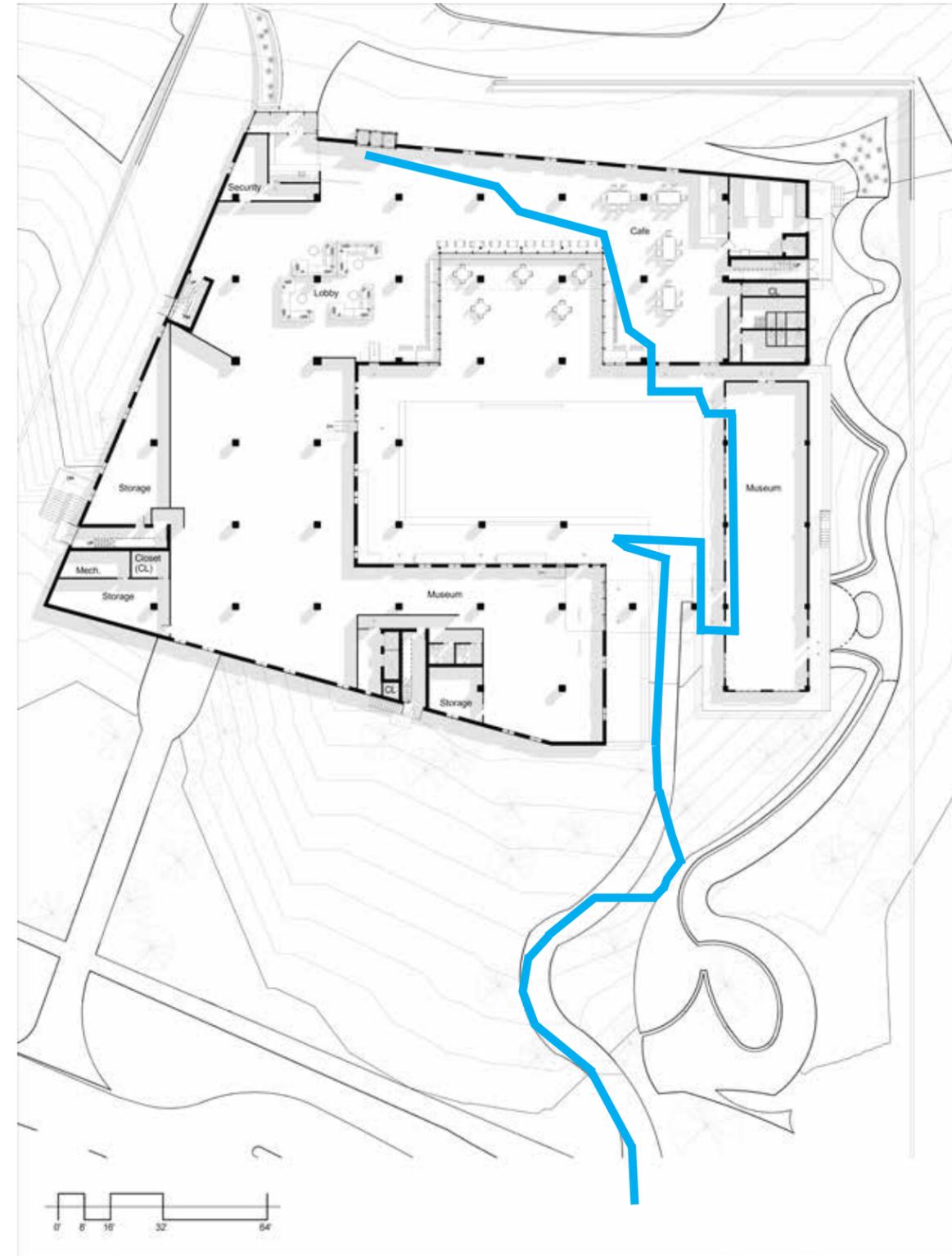
Then the Citizen enters the lobby and waits to speak with an embassy worker.

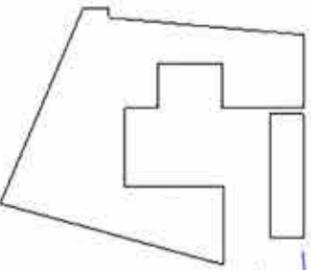
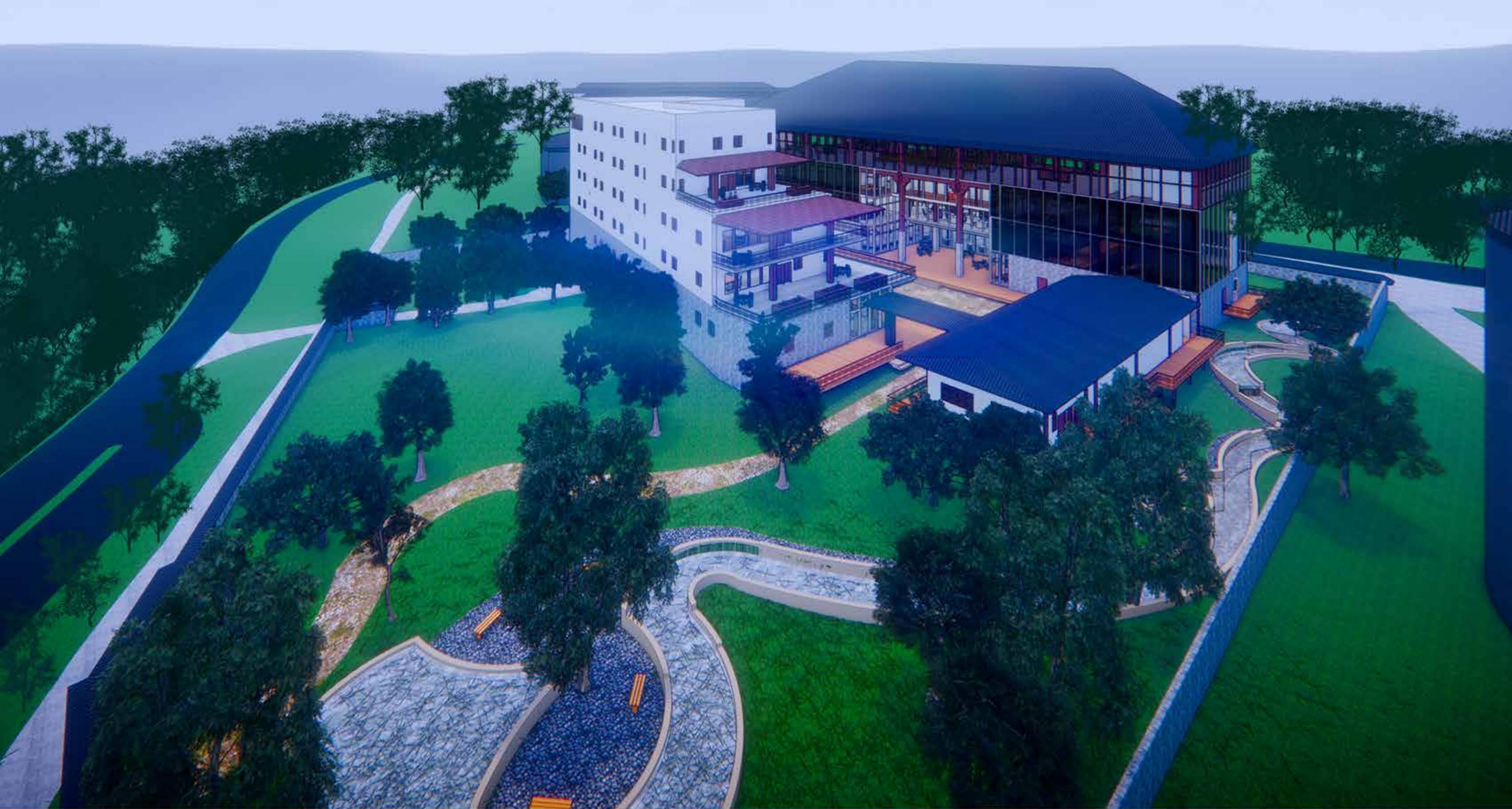
6 - Human Experience



The Guest

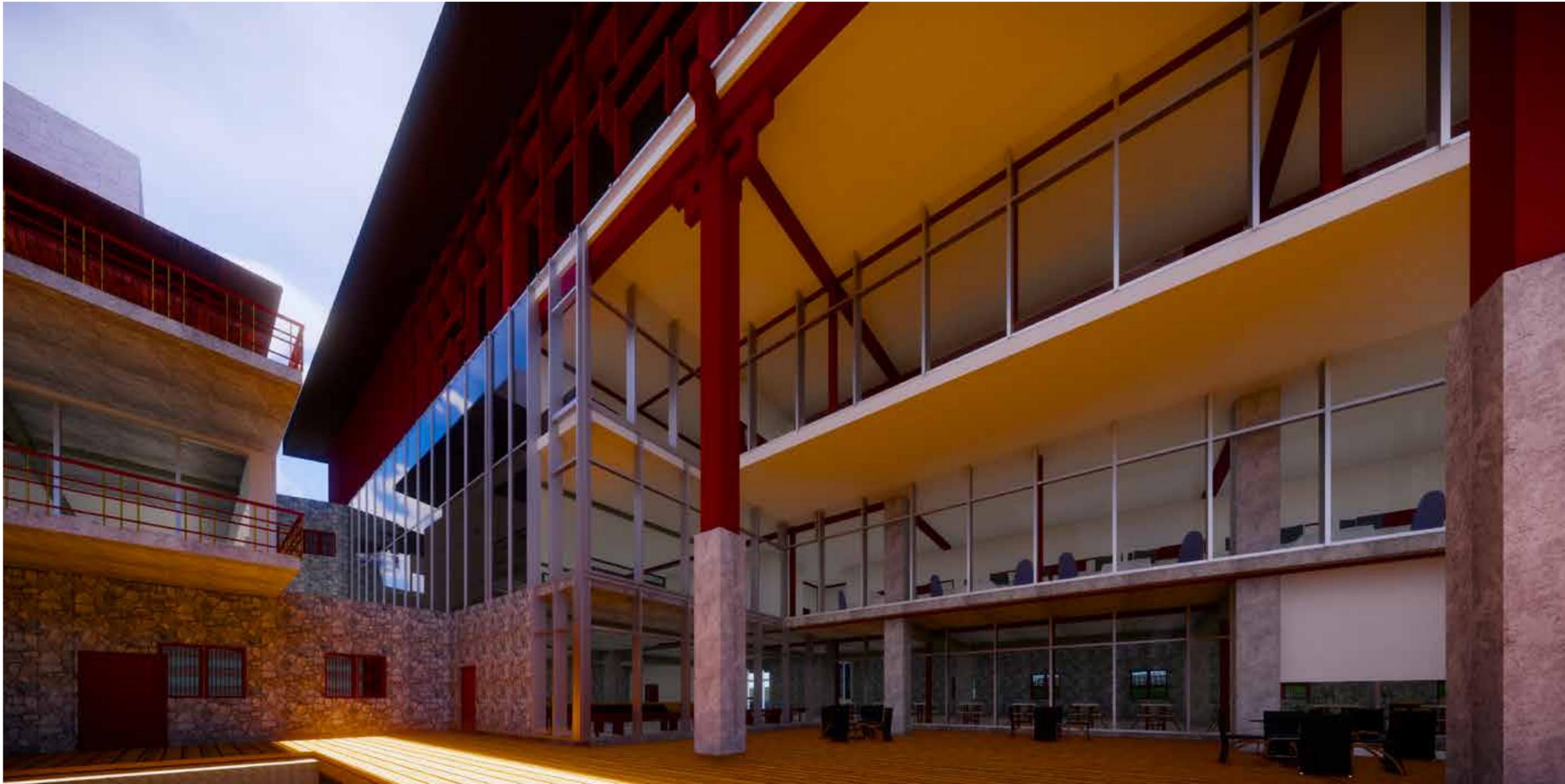
The Guest will be visiting on the day The Artist is giving a discussion on his/her latest work. The Guest enters via the event entry at the Phoenix gate to the south and enjoys a slow, shaded procession through the trees and beside the flowing water.



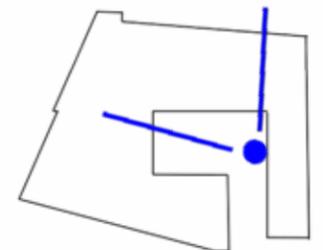


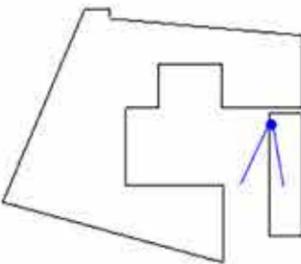






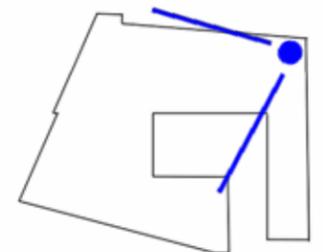
The Guest then wanders through the Dragon museum which is displaying the Artists most recent works. Then they take a good look at the Tortoise building façade and the point of Hyul before heading to the elevators.

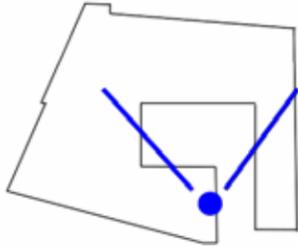






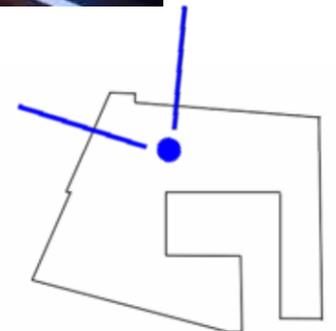
He/She emerges on the fourth floor among the other guests and takes a seat while trying to mentally map out the stepping of the roof structure above.





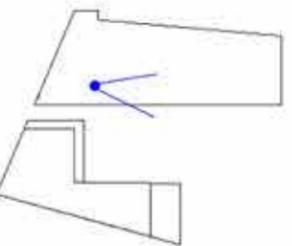


They meet the conference room where friends and staff are ready with welcome gifts and cheers for the upcoming lecture.





The time comes and the lecture begins.





Each experience varies. Each visitor follows a different path, with different credentials and levels of security and ease. The building expresses itself to each guest differently.

Conclusion

The Korean Embassy designed in this thesis is intended to spur a revolving energy and fuel the many dualities of life. The building emphasizes the relationship between old and new, rich and poor, traditional and modern, but mostly Korea and America. The language used within this architecture will feel familiar and yet enticingly foreign at times. The building will pose these questions and encourage the viewers on their own exploration into the philosophies that defined it. In the process they will learn the philosophies that define Korea.

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Images

Image 1. “History.” Pinterest, www.pinterest.com/pin/730427633285716126/.

Image 2. “History Korea.” Pinterest, www.pinterest.co.uk/kangku/history-korea/.

Image 3. Diagrams explaining the conditions of a propitious site. “Pungsu-Jiri, Korea’s Geomancy or Feng Shui.” San-Shin, www.san-shin.net/Pungsu-jiri.html.

Image 4. Toporama of Hanyang (sasin-sa, sishen xiangying). Seungman, Dr. Baek. SPACE, vol 540. November 2012

Image 5. . Ebookspub(이북스펍), 2014, books.google.com/books/about/을지문덕전.html?id=XzP-AwAAQBAJ.

Image 6. “SUIRONG 522 China Classic Brass Copper Fengshui Dragon Tortoise Black Tortoise Snake Statue-in Statues & Sculptures from Home & Garden on Aliexpress.com | Alibaba Group.” Aliexpress.com, www.aliexpress.com/item/SUIRONG-522-China-classic-Brass-Copper-Fengshui-Dragon-tortoise-Black-tortoise-Snake-Statue/32671719241.html.

Image 7. China Brass Copper Feng Shui Lucky Snake and Turtle Sculpture Statue -in Statues & Sculptures from Home & Garden on Aliexpress.com | Alibaba Group.” Aliexpress.com, www.aliexpress.com/item/China-brass-copper-Feng-Shui-lucky-snake-and-Turtle-Sculpture-Statue/32806951782.html.

Image 8. “Copper Dragon Turtle Decoration Pure Copper Dragon Turtle Copper Apotropaic Dragon Turtle Macrobian Birthday Gift Lucky-in Statues & Sculptures from Home & Garden on Aliexpress.com | Alibaba Group.” Aliexpress.com, www.aliexpress.com/item/Copper-dragon-turtle-decoration-pure-copper-dragon-turtle-copper-apotropaic-dragon-turtle-macrobian-birthday-gift-lucky/1814257679.html.

All remaining images are by the author.