TRACE OF EVERYDAY PERFORMANCE:

A CONTEMPORARY REINTERPRETATION OF THE ONDOL AND DOT-JARI

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by

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Abstract

This practice-based research investigates floor-based living, focusing upon the realm of Korean everyday life. My particular concern is with the relation of the body to domestic space through memorised rituals, such as cleaning, polishing and removing shoes. The thesis asks the question: how does space determine and respond to such repetitive activity? It traces how the spatial typology of the floor, so important for Korean architecture, has been transformed by changes in such domestic activities. I present a series of design responses that draw upon everyday domestic performance, addressing a number of issues such as ritual, trace and materiality. By developing a spatial practice focusing on the *ondol* (traditional Korean floor heating) and the *dot-jari* (floor mat), this research explores territory that is un-theorised and underdeveloped as a subject in a Korean contemporary design context. The floor is a way to explore the wider role of ritual and trace in the construction of symbolic space, and is central to the Korean cultural and spatial identity.

My research therefore explores floor-based living as a manifestation of a social practice: one that has spatial consequences. The Korean expression of *ilsang ei eisik* (everyday ritual) is defined here as a bodily-embedded activity that is inherent within the culture. A series of my spatial installations, such as *Trace of Ritual Ceremony* (2014), *Beyond the Boundary* (2015), *Invisible Space* (2015) and *Spatial Extension* (2016), deal with issues of transience, warmth, comfort and tactility, locating my everyday performance in architecture or public space. The gathering of dispersed visual research materials is a significant part of my methodology, and the research has involved compiling and editing images into the thesis in order for it to be conceived as a visual archive.

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Contents

Introduction

Fig 1. Anon., Floor-based Life. c.1970 (Source: Cheon et al, 2009, p.239)

Introduction

This thesis develops a phenomenological understanding of Korean floor-based culture in relation to the body and domestic space. It carries out an analysis of the historic development of Korean domestic space, focusing on how traditional floor typologies inform culturally specific social practices of spatial use. This primary historical research forms a significant part of the written thesis and engages with an extensive collection of gathered images depicting Korean floor-based life. It thus provides documentation of two particular varieties of floor-based forms, the *ondol* and the *dot-jari*. These images, constituting an archive (which in the future I hope to make public via a website), demonstrate the repetition of domestic activities, documenting the performance of daily ritual in relation to a floor-based culture. This historical research also provides evidence of how such everyday activities have informed domestic architecture in Korea. I propose, which ritual repetition has been formed through a number of corporeal movements, which become embedded within the body over time. As Felski argues, 'repetition, understood as ritual, provides an important connection to ancestry and tradition' (2000, p.83). Korean repetitive activities become a kind of ritual, which might even be said to produce aspects of one's identity. A discussion of Western theorists,[1] particularly Henri Lefebvre, Michael de Certeau and Rita Felski, also informs a peripheral part of the research by helping to provide an understanding of the rituals of everyday life through the key themes of repetition, home and the body.

This is a practice-based thesis. The research has been carried out within the remit of contemporary spatial design context, and uses actions that engage the relationship between everyday 'performance' and domestic space as a means to examine Korean social and spatial practice. However, the practice also encompasses 'performance' used in a different sense, through my own ritual bodily engagement with the floor or ground. These performances engage with the sensorial; the tactile experience and the sensation of warmth or coolness, as the body directly touches the floor's surface, describes patterns of spatial use and enacts spatial experience. During my research, my focus has therefore changed

[1] As there is a notable lack of discussion on the issue of everyday life in Korea, Western theorists as a means to construct a more robust theoretical framework for the thesis. I will return to this issue later on in this chapter.

from an architectural practice to a performance practice, as I have become a 'performer' myself. However, this research still reflects upon my experience of studying architecture and interior and spatial design in both Seoul and London. I found that using my own body, abstracted from but informed by its use in everyday life, is the most direct and appropriate method for me to understand and reveal hidden spatial definitions. Thus, my body is used not only as a means to present my ordinary activities, but to reveal implicit spatial boundaries. This relationship between spatial concerns and the performance of daily activities is, I claim, key to understanding aspects of Korean identity in relation to the everyday.

In my practice, I set up situations that relate to specific theories, such as Peter Zumthor's concept of the sensory body and Mary Douglas's idea of dirt, while at the same time evidencing my own experience of floor-based life. Even though these theories have been developed within Western culture, they still provide useful tools to develop a further understanding of the identity of different characteristics of Korean life, as well as providing a theoretical framework for my practice, which structures domestic rituals through 'mundane' performances that engage the floor. The use of the term performance should be understood in these terms. It should not be understood in terms of performing to an 'audience', but as a means to enact aspect of my own identity, through its relation to the floor. This takes two forms: interactive installations within a gallery context, and public interventions. While the latter are enacted in public space, any audience is accidental (that is, uninvited), subject to chance. I use video as a means to document these private practices that are carried out in public. This documentation of a performance practice, thus construed, is carefully constructed, and framed in a precise manner, such that the chance encounters with onlookers become an integral part of the work; considered in such a way, the documentation constitutes the practice.

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This notion of performance directly references to an artist such as Mierle Laderman Ukeles, who likewise enacts cleaning rituals within public space. I also explore domestic activities such cleaning in my research, with all its implications of unpaid and undervalued female labour. However, my practice is primarily focused on the spatial aspects of such performances. I have engaged myself physically as a way of both experiencing space in relation to the floor (a repetition

that might in itself be considered performative, in the sense used by Judith Butler (1990)), and to present these actions through the formal means of the documentation. I therefore use my body as the subject and object of my practice, to describe a performative space that engages the movements or actions of the body: a means to delineate space rather than a performance practice understood in a theatrical context. My research thus, identifies a series of spatial practices in response to everyday performance, including key issues such as ritual, traces, the body and the floor. Based on a historical analysis of the *ondol* and *dot-jari*, and my own culturally specific personal experience of floor-based culture, I have conducted research whereby enacting my own identity through a series of actions or movements that are historically significant for Koreans, I develop a methodology that embodies spatial perception and the typology of Korean floor-based culture. In other words, through my everyday performances, I have explored connections between my own experience and the historical aspects of Korean floor-based living, where one informs the other, thus adding to the existing knowledge concerning theories of everyday life and spatial boundaries.

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Collecting historical documentation is also a substantial part of my research methodology, necessitated by the fact that the issue of everyday life has been marginalised as a subject in the context of contemporary Korean design. I gather and investigate a number of visual materials, in particular, *Pungsokhwa* (Korean genre painting) of the Joseon Dynasty (1392-1910), documentation conducted by Westerners (such as Elizabeth Keith) during the Japanese occupation[2] and 21st century photographs by Kichan Kim.[3] Furthermore, I gather media images from newspapers (1920-2016) and magazines (1956-2016), as well as my own family

[2] Korea had been isolated from the rest of the world until 1876, when Japan forced open its ports to foreign traders (Nelson, 2006, p.38). Similar treaties with European and American nations followed during the 1880s. During this period, some European and American mission programmes moved to Korea and began establishing modern schools as part of their mission programs (Hughes, 2009, p.100). Right after opening its ports to Western countries, Korea was under colonisation by Japan from 1910 to 1945. Korea was widely introduced to European countries during the Russo-Japanese War (1904-1905) and many Europeans, particularly the British, such as Elizabeth Keith, visited Korea for travel or living. Many of the Europeans and Americans who visited Korea recorded Korean customs and situations during the Japanese occupation, and this documentation is fundamental to my research.

[3] The use of certain references, particularly Elizabeth Keith's paintings and Kichan Kim's photographs, needs clarification. I chose Keith's paintings partly because as a woman she was allowed to go inside a women's quarter in *hanok* during the Joseon Dynasty (1392-1910). As such, Keith had an opportunity to visit the hidden part of a *hanok*, and to depict women's daily activities and the interior rooms of women's realm from a gendered perspective. Although there were many other Westerners, mainly male, who published books after their visits to Korea during this time, Keith provides a unique perspective. In addition, I chose Kim's photographs because he captures Koreans' actual street life in random incidents, compared to other contemporary photographers who

tended to stage their images. There are several other notable street photographers, such as Hanyong Kim and Jungsik Han. However, they mainly focus on the material presence of a street/alley, portraying certain events, or documenting the urban environment; even when there are people - just passing through or staring at the camera - they are used as a subsidiary object rather than a subject. As I noted above, my own practice concentrates on the action or activity of floor-based living, rather than on the fixed features of people or the scenery of a particular village.

photographs, which serve a significant role as part of this visual archive. Despite changes in Korean domestic space over time, this visual material provides evidence of the persistence of ritual behaviours in everyday Korean floor-based culture. This material is then juxtaposed with the documentation of my practice, which frames such concerns through an interdisciplinary research-led practice that bridges the worlds of art and design.

My research comprises two symbolic spatial practices - the *ondol* (traditional Korean floor heating) as an interior domestic space, and the *dot-jari* (floor mat made from sedge grass) as an exterior domesticated space. These are central to the understanding of the Korean cultural use of space. They facilitate social practices that reveal how floor-based culture has developed and influenced daily activity, emphasising bodily-memorised rituals, such as cleaning, polishing and cooking. I try to connect the spatial, cultural and practical implications by engaging the bodily experience of floor-based life, which is fundamentally different to Western life.

This research serves as a background for my own practice. The materials I have used mark out a personal territory, introducing the trace of performance in a condensed time, and allowing changes to manifest themselves over a short period in both a reversible and an irreversible way,[4] as well as enabling an immediate engagement with the issue of sensory perception. I explore domestic ritual repetition through various senses and concepts: heat, touch, trace and cleanliness. These performances include interactions with the public in works such as *Trace of Ritual Ceremony* (2014), *Beyond the Boundary* (2015), *Invisible Space* (2015) and *Spatial Extension* (2016). The work of *Trace of Ritual Ceremony* reflects on the use of the *ondol,* while all the rest of the works are responses to the use of the *dot-jari*. My work of an *ondol* floor in the gallery is a transitional piece between this work and my MA works, which used smart materials to reveal traces of spatial use. The later, publicly sited works develop much more explicitly my thinking about space as a bounded area through actions or movements. Thus, my practice represents these daily activities in a way that

[4] As a smart material, thermorchromic paint, which I apply to my practice, shows reversible changes in reaction to my body temperature. For example, if the temperature goes up to a specific level (30 degrees) the colour starts to change to white. It then reverts back to the original colour when the temperature decreases. I also use other materials, such as sand and paint powder, which result in irreversible changes because they do not change back to their original shape or colour once altered by my body movements. I will discuss this issue later on in Chapter Three.

itself becomes a ritualised performance, with spatial implications that address notions of public and private space. Filming, as a part of the documentation, is a key aspect of the research practice, because my works are all temporary interventions into the public sphere. The ephemeral aspects of these spatial and material elements are transformed into a time-based work through constructing spatial sequences. This documentation demonstrates how my movements and actions impact on the different surfaces of the gallery or streets. Each stage of my performances was recorded using video and photographs. The filming of these used architectural conventions (the plan and the elevation) to frame the events, therefore focusing on live processes without drawing attention to the camera operator. These convention ways of framing, familiar to architects, thus emphasised the various ways of defining spatial boundaries, emphasising both the material and habitual aspects of the performed activities. Moreover, the filmed documentation of my performances demonstrates the role of the instruction in the way in which I engage with the floor through prescribed bodily movements, and includes 'the process of making and doing' (my performance of everyday life) and the reaction by those present (whether an audience or passers-by). This way of documenting makes the work available to a wider public, and it has been collated into a digital archive. This accumulated material contributes new knowledge to the Korean field of contemporary spatial design, which is under-theorised in its understanding of floor-based life, and the connections between research and practice. As an artist, designer and researcher with an architectural background, my spatial practice therefore operates in a novel arena within Korean contemporary spatial design, involving the conception and production of objects, experiences, performances, concepts and images. This highlight how the specific combination of research methods has enhanced my contribution to scholarship in the field of study, as well as reflect upon the way in which my approach to the research methods has changed and developed over the course of the period covered by the submitted works.

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This research initially drew upon my MA in Interior and Spatial Design, which was concerned with traces made by bodily contact through the use of 'smart' materials. Several case studies were carried out depicting the traces created in domestic space: how repeated habits altered the form of a trace. For my PhD,

however, I have extended this research by addressing how repetitive activity in terms of everyday life reflects on spatial practices in relation to cultural and social concerns. At the beginning of this research process, I focused on everyday practices and spatial conditions, as an attempt to demonstrate the value of the 'ordinary'. However, through my experience of living in both Korea and the UK, I realised that I have implicit access to rituals and architectural experiences that have been embedded within my own body from childhood, a bodily-embedded knowledge that I had not previously considered. For example, floor-based life calls for anyone entering a domestic space to remove their shoes before doing so. This requires a *teonmaru* (the threshold in a traditional house, *hanok*) or a *hyungwan* (the entrance hall in contemporary housing) to create a boundary, or intermediate space, so that the *ceremony* becomes a connecting 'tissue' between the outdoor and the indoor. However, there is no such space in my flat in London, so I intuitively created an unmarked boundary in the entrance hall for the activity of removing shoes. This triggered me to consider the significance of such implicit cultural habits in the realm of everyday life in relation to space, in the same way that Clare Cooper (1974) and Lefebvre (1991) focus on the significance of the cultural meaning of home. Smell also produces a specific cultural environment in relation to space. For example, whenever I visit a home in Korea, there is a different, yet particular, smell of the room, compared to my domestic space in London. Moreover, when I visited traditional Korean homes for my research, the room, covered with *hanji* (Korean traditional paper), which was covered in a varnish of cooking oils, immediately reminded me of my own childhood. The smell evoked memories of my experience of the *ondol*. Constance Classen (2002) states that aroma is a significant element for understanding the cultural context. Through such experiences, I realised that the floor cannot be ignored in the fabric of Korean everyday life, as it is a tactile material that produces sensory experiences and intimate, spatial interaction.

In the West, there is already an extensive discourse in the fields of sociology and philosophy around the definition of everyday life. This notion of everyday practice was theorised in the twentieth century, with various attempts to conceptualise a dynamic and contested sphere engaging the body, referring to its significance within debates in cultural studies (Lefebvre, 1991; de Certeau, 2011). This constituted a dominant strand within contemporary art discourse in the mid to late 1990s (Papastergiadis, 2010). As Mike Featherstone states, 'most sociological

concepts of everyday life [have] proved exceedingly difficult to define' (1995, p.55). Nevertheless, the concept of the everyday might be taken to encompass a continuum of mundane activities, elements of the ordinary and quotidian. However, this everyday life is not simply mundane, because it is an indispensable aspect of the way that people experience society. Felski (1999) observes that the everyday individual is an embodied subject who lives, for the most part, a repetitive, familiar (in the home), ordinary life. It is spatially situated habitual actions or gestures that provide 'a structure of daily life', a term that Felski takes from John MacGregor Wise (2000).

Our spatial experience is distinguished by permeable boundaries between the private and public; it includes domestic and mundane activities performed within the public realm, such as life at work or on the street. Felski (2000) and Agnes Heller (1984) tend to focus on the home as the symbol of the everyday, as the home provides a familiar and essential setting for our day-to-day lives. Felski points out that 'a home is not just a geographical designation, but a resonant metaphysical symbol' (1999, p.23). She argues that 'the home constitutes a taken-for-granted grounding, allowing us to make forays into other worlds' (2000, p.85).

Looking at these ideas of home, I believe the home to be a fundamental space where personal experiences are embodied. In this way, I agree with Massey (1992), who questions the assumption that postmodern global space - which has left us placeless and disoriented - has removed the need for the idea of home, despite this being shaped by broader social currents, attitudes and desires. As she notes, home is where one spent most of one's time, where significant relationships and values were established (Massey, 2005, p.65). Again, although everyday activities take place in a variety of different spaces, such as those associated with work or a public street life, our most significant formative experiences still tend to take place at home (or an immediate extension of this domestic sphere).

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In Korea, the floor is a significant aspect of daily experience, and its associated meanings are established within the home environment. Therefore, as a specific cultural space, it is an important area to research. The floor has remained

essential since the *ondol* became the primary heating and cooking resource, which, in turn, effected architectural structures and social behaviour. The Korean house is not traditionally organised by allocated functions, as such, but by everyday activities and their relation to the floor. The old English *flōr* (AD 1000) simultaneously means floor, ground, pavement and bottom, and could refer to both indoors and outdoors (Longman, 2011). The floor in Korean, called *badack*, has a number of meanings, including plate, bottom and place/region (*Pyojungugeodaesajeon*, 2016); this demonstrates the extent to which it can be understood as a spatial matter. Rem Koolhaas (2014) states that the word 'floor' has been used to mean *to provide a surface underfoot*, and shares an etymology with the pavement, plate or other flat surface in many languages. He also describes the floor as not only a place of work, but also a place for people to socialise (2014, p.8). In the West, Denis Wood and Robert J. Beck (1994) argue that the room can also be understood as an interpretation, performance, archaeological site and a place of memory. This is particularly interesting in relation to the Korean context, where the room and floor are treated as synonymous. Considering Wood and Beck's idea, the *ondol* and the *dot-jari* are also expressions of interwoven cultural values. The Korean floor is not simply a surface, but rather a symbolic space, intimated by the rituals of daily life, which generates issues of cleanliness, domesticity and sociality associated with the bodily senses. It is also a place of familiarity where most daily activity takes place. On the Korean floor, warmth is generated both by cooking and floor heating. However, many floor-based activities take place on the outdoor ground through the use of *dot-jari*. A *dot-jari* provides a cool and clean site that temporally extends the domestic space into the public space. The defined area of the *dot-jari* provides a stage for many of my everyday performances, informing a situational, spatial typology.

Floor-based culture, however, has permeated everyday life in other Asian countries such as Japan and Taiwan. In particular, Japan has developed the *tatami* as a symbolic space for ritual activities such as tea ceremonies. Unlike the *ondol*, there has been an extensive historical investigation into the significance of the *tatami*, and there has been much discussion among spatial practitioners, such as Toshiyuki Kita (1987) and Kengo Kuma (2014), influenced by the Japanese aesthetic of *wabi-sabi.* Even though Japan has also experienced Westernisation, the Japanese both adopted and adapted Western culture by

theorising Japanese aesthetics themselves, which cannot be separated from the concept of *wabi-sabi*.[5] The Islamic rug and nomadic carpet have also been extensively discussed as an everyday space within a specific cultural inheritance. For example, in nomadic culture the carpet has become not just an everyday item, but also an embodiment of 'nomadic art *par excellence*' (Burckhardt, 2009, p.114).[6] Koolhaas (2014) explains the meaning of this nomadic space, noting:

> [T]he sky is the canopy and the Earth is the place of dwelling, the floor is a flat plane, continuous with the plane of its exterior your. Carpet, […] as practical flooring for nomadic tents, may have contributed to both aesthetic preferences and technical skills' (2014, pp.18-19).

Although the Islamic rug is more directly related to a religious practice, prayer rugs have a very grounded application in the realm of everyday life. For example, once the person praying spreads the mat, it automatically becomes a designated sacred space, so that they must remove their shoes before stepping onto it. From this viewpoint, the *ondol* and the *dot-jari* also have a significant place within this rich floor-based cultural heritage. However, the Korean floor has often been excluded from research into the domain of floor-based culture. This was brought home to me when I visited Venice Architecture Biennale (2014), directed by Rem Koolhaas. The exhibition focused on architectural elements such as the floor, wall, door and ceiling, and presented these from within various cultures, selected by specific 'moments or emblematic aspects' (Koohaas, 2014). However, there was no representation here of the Korean floor.

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[5] *Wabi-sabi* means the acceptance of transience and imperfection and, as a result, simplicity, austerity and modesty inspired by 'Taoism and Chinese Zen Buddhism' are embraced (Koren, 2008, p.32). The artist Leonard Koren (2008) observes that 'the term of *Sabi* originally meant 'chill', 'learn' or 'withered' and *Wabi* meant the misery of living alone in nature, away from society, and suggested a discouraged, dispirited, cheerless emotional state' (2008, p.21).

There were three types of modernisation in Asia: Japan as autonomous and nationalistic modernisation; China as semi-colonialistic modernisation; Korea and Taiwan as colonialistic modernisation (Kang and Kang, 1982, pp.150-152). The term modernisation, when used in relation to Asian countries, can often be understood to mean Westernisation. This idea of the modern as something new, advanced and continued from tradition has been pervasive in Asia since the 19th century. However, Korea and Taiwan were colonised by Japan (during 1910-1945 and 1895-1945 respectively). Western cultures were equated with modernity because of the particular situation of the Korean and Taiwan people who imported the concept from countries in Europe and the US through the mediation of Japan (Rappa, 2002). In other words, the rise of modernity in Korea and Taiwan was closely associated with external forces and they experienced early modernity as colonial modernity, with Westernisation constructed in and through Japanese imperialism (Kendall, 2001). The situation of Korea and Taiwan in the last quarter of the 19th century and the first decade of the 20th century was complicated, and this is demonstrated by their different experiences of Westernisation compared to Japan.

[6] There are two nomadic cultures, both of which have a similar place within the domestic sphere: the yurt of the nomadic Turks and Mongols and the Bedouin tent of the Arab, Iranian and Berber nomads. According to Titus Berckhardt, 'the area of the yurt extended over the whole of Central Asia, whereas the black tent of the Bedouins is found from the Atlantic coast of North Africa to the Hindu Kush, where the two nomadic cultures meet but do not blend (2009, p.114).

Perhaps this situation is, at least in part, due to the fact that such spatial considerations in the habitual repetition of everyday life have not been discussed in contemporary Korea itself. A marginalisation of traditional practices of spatial use is the consequence of an intricate history over the last century; ever since Korea's independence from Japan in 1945, the US military has been continually stationed in Korea and American cultural values have dominated (Im, 2011). In Korea, this is not only manifested in the recent lack of material appreciation for ritual but also by the absence of systematic theorisation about 'everyday' life. However, although the concept of everyday ritual is not widely used within the realm of spatial design in Korea, researchers and practitioners are now starting to move the discussion on, and to address how the issue has the potential to contribute to the development of this field in the future.

A number of studies on *hanok* (or, more widely, Korean housing) have been discussed among researchers in architecture and history, although these largely focus on structural and technical issues, with a particular emphasis on the Joseon Dynasty (1392-1910). Hyungwook Hong (1992), professor of architecture, investigates the characteristics of houses from the ancient periods to the 1950s, while a Japanese researcher, Sekino Tadashi, also explores Korean architecture and includes an exploration of houses during the Japanese colonial period (1910-1945) (Nakanishi, 2004).[7] Even though these are important for my research, they are of limited value, as the period they cover only reaches up to the 1950s. My research explores not only the traditional house but also the development of the house over the latter half of the last century, providing a crucial examination of everyday repetitive activity in relation to spatial practice. As Henri Bergson argues, 'our past is continually driving forward into our future through repetition' (2004, p.88).

The current increasing interest in *hanok* has also started to be given due attention by Korean researchers who perceive everyday life as an essential issue for the discussion of architectural space. For example, Namil Cheon et al. (2009), researcher and professor in architecture, analyse the development of Korean domestic space from the last century from a socio-historical perspective. Cheon also covers wider issues, such as spatial organisation and some social history;

[7] The general development of Korean history can be summarised as follows: tribalism (2333-1000 BC); the ancient Joseon (1000-108 BC); the Three Kingdoms (57 BC-AD 668); the Unified Silla (668-936); the Goryeo Dynasty (936-1392); and the Joseon Dynasty (1392-1910) (Kim, 2011)

Fig 2. Baecksun Kim, *Designers Choice of 2007 Seoul Living Design Fair*. 2007. Installation view (Source: www.designhouse.co.kr)

Fig 3. Jihoon Ha, *Jari*. 2012. Furniture. V&A Collection (Source: www.vam.ac.uk)

however, there is still a lack of research about the relationship between space and everydayness from a social perspective. There are, of course, exceptions: Jaemo Jo (2012), a professor of architecture, recently studied floor-based cultural practice, focusing on the act of removing shoes. Jo studied floor-sitting culture with a particular focus on the matter of shoes, which changed diverse aspects of building and layout planning during the Joseon Dynasty (1392-1910). Jo points out that the *chae* (quarter) was designed with the flow of movement created by the act of removing and putting on shoes in mind. In other words, as people had to go to the specific area where they took off their shoes to enter and leave, this determined the front and back of the building, not only physically but also symbolically. Architecturally, *toenmaru* (the narrow wooden porch running along the outside of rooms) was developed to connect spaces without the need to remove shoes. Even though Jo's focus is on the traditional architectural structure, his study emphasises the ritual act as one rich with symbolic resonances. Drawing upon such studies, I consider the relationship between space and ritual activity in such a way as to contemplate how repetitive activity itself becomes ritualised, and therefore culturally significant. In turn, I consider how such ritual activity influences social and spatial practices.

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In the past few years, the field of Korean contemporary design has also begun to incorporate critical notions of the 'everyday life'. For example, the Gwangju Design Biennale (2013) sought to improve the quality of everyday life from within a local context (Kim, 2013). Invited designers, including Kuma, created everyday space and objects, engaging with local products such as bamboo strips from Damyang (famous for being the leading city for bamboo production near Gwangju) (Gwangju Design Biennale Catalogue, 2014).[8]

Some Korean designers, such as the interior designer Baecksun Kim (2007) and furniture designer Jihoon Ha (2012), have also started to directly explore the floor as a cultural and social space. Kim employed *maru* (a wide wooden floor and open space) as an identifier of Korean everyday space. He focused on materiality, using wood and stone to explore the structure of traditional *maru*, the

[8] Kuma explored the relationship between the human body and architecture. He created a large installation made from bamboo, which is a common material in both Japan and Korea. This woven bamboo installation was formed into seating and lying areas and walkways for visitors in the wind (Gwangju Design Biennale Catalogue, 2014).

purpose of which has faded in contemporary housing. Although it was a group exhibition, as part of *the Seoul Living Design Fair* in 2007, entitled 'designers choice', it is worth taking notice of how Kim's practice generates cultural issues in a contemporary spatial design context. The work engaged what was termed 'neo-nostalgia' and aimed to explore how the traditional objects that Koreans feel nostalgic about can be understood from within a contemporary interior design context, and how this could be developed in future design (Son, 2007, n.p.). Nine designers, all collaborating with craftsmen or artists, were invited to reinterpret traditional approaches and methods into contemporary concepts of space. This sought to counter the fact that such traditional craft methods are usually confined to museums. Only a few craftspeople, such as Manjung Yun (master craftsman of lacquer, now a vanishing craft, and a key participant in this exhibition), continue to work with the younger generations, who tend to regard traditional objects as old-fashioned. According to Son, the designers exploited the issue of nostalgia, stating that, 'although Koreans live in Western style houses, they always have nostalgia for tradition that Koreans lost in this society' (2007, n.p.). In this thesis, I investigate contemporary designers and artists whose work, I argue, reveals the quality of everydayness in relation to the floor. I question how these artists and designers provoke an experience of Korean everyday life in the viewer, and how they are often drawn to social and cultural issues, which they respond to in their work. For example, the work of Ha (2012) interprets floor-based living as a means of symbolising Korean everyday life, requiring the active participation of those viewing the work. Ha thus deals with Korean traditional craft, introducing various approaches and considering cultural issues within a contemporary design context. For example, in 2012 he created a *Jari* incorporating the back of a chair. Inspired by traditional *dot-jari*, he employed the method of weaving rattan and, by doing so, was representing Korean floor-based culture for a contemporary user. At this critical point of the re-evaluation of such design practices, my own research analyses the uses of cultural and social space and articulates the activity found within daily life. In doing so, I believe this thesis has the potential to inform the cultural re-evaluation of everydayness within a Korean spatial design context.

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This thesis is presented in three chapters: Korean everyday life within floor-based culture (Chapters One and Two), and the documentation of my own spatial

practice, referencing key artists and designers that have informed my approach (Chapter Three).

In Chapter One I address the significance of the *ondol* as a spatial typology of the Korean home within the everyday life of this cultural context. I investigate how the *ondol* floor became central to daily life and how this particular flooring has influenced architectural structures that facilitate social interaction and ritual on this warm surface. I also look at the *hanok* in an attempt to explore the meaning of home in relation to issues such as ritual, warmth and tactility within floor-based culture.

In Chapter Two I investigate the *dot-jari* in order to understand the street life found in a floor-based culture. This considers how Koreans define the boundary between interior and exterior space by focusing on the ritual act of removing shoes before entering the inside of a home. This ritual act is also evidence of social practice on the street in Korea in relation to cleanliness, coolness and tactility. A variety of visual documentation will be analysed to explore the Korean way of defining spatial boundaries through bodily-embedded activities.

In Chapter Three I evidence my practice, including an account of my methodological approach and processes. I reflect upon the outcomes of these activities, while also reflecting on how discussions from the preceding chapters are applied to my practice. I discuss the 'process of making and doing'[9] by examining issues such as everyday performance, the floor and the sensory body, using responsive materials to track this activity. This considers how actions or movements reflect on space and how the performance is used to embody the spatial experience of floor-based living. My spatial practice develops ways of mapping the everyday ritual use of space as a means to investigate how responsive/smart materials might integrate such mapping processes into a contemporary practice that reveals traces of use. This activity maps patterns of my personal, yet social and domestic performance of, for example, cleaning, sleeping, reading a book and drinking coffee, which shifts the private towards a public platform. I argue that the deliberate production of symbolic space is generated by the intimate experience of spatial use. I also discuss some

[9] The notion of the 'process of making and doing' reveals the process of creating spatial thresholds and performing my everyday activity in a physical sequential performance; it shows the way of defining space and performing everyday activities.

examples of contemporary Western practitioners, such as Mierle Laderman Ukeles (1969), Carl Andre (1967) and Wolfgang Laib (2005), whose practices encompass divergent strategies that nonetheless all reference theories of the everyday life.

Finally, this research will bring to the fair Korean daily life practices through the *trace* of everyday performance, research that has not thus far been carried out in the field of contemporary Korean spatial design. This 'trace' refers to the relationship between daily activity and space, as evidenced through everyday performance. This research contributes to the development of spatial design practice, and engaging performance through exploring Korean everyday life. It considers how space can be recognised by everyday activity and materiality. Moreover, space, defined as a domestic space in relation to the sensory body, provides knowledge of architectural experience and perception of the floor between the interior and exterior of the home. Thus, this thesis aims to articulate the way that artistic practice is creating new levels of engagement within contemporary spatial design and performance in the realm of everyday life.

Chapter 1. Ondol

Fig 4. Anon., *Pyeongsangdo* (A Lifetime). c. early 20th century. Painting. Korean National Museum Collection. Seoul (Source: The Society of Korean Historical Manuscripts, 2006, p.237)

1. Ondol

> Everyone sits around the *hibachi*, every now and then stretching out the hand over it for a moment - closing the hand as though grasping at something. The result unsatisfactory. To us. [...] But as they are acclimated and toughened to this native condition they suffer far less than we do.
>
> As expected, the dining room was so cold that I couldn't eat - only pretending to eat and for some nineteen or twenty courses. After dinner, the Baron led the way below to the "Korean room" so it was called. [...] A red felt drugget covered the floor. Walls were severely plain, a soft pale yellow in colour. We knelt there for conversation and Turkish coffee on yellow *zabatons*.
>
> A Miracle. The *climate* had changed. changed? No, but it wasn't the coffee or *saki*. It was Spring, that's all. We were cozy, warm and happy again - kneeling there on the floor mats. An indescribable warmth: no heating visible nor was it felt as such directly. It was really a matter *not of heating at all* but an affair of climate. Organic heat! (Wright, 1977, p.495)

Frank Lloyd Wright (1977), a North American architect, referred to the *ondol* as a Korean room in his autobiography, when he described how he was invited to dine by a nobleman in Japan, in the winter of 1914. *Ondol* (on: warm, dol: stone - a Korean word derived from Chinese), also called *gudeul* (baked stone - a purely Korean word), is a room with a traditional floor heating system, where warmth from the kitchen fireplace (*agungi*) passes under the room's floor (Kim & Oak, 2014, pp.108-115). Even though the structure of the *ondol* has developed and changed over a long period of time, most Koreans have experienced living on *ondol* floors all their lives. I grew up living in *ondol* rooms and saw them as a normal part of life, and had never considered the *ondol* as an academic resource or design element. It was only after I moved to the UK to study that I realised the worth and distinctiveness of this everyday flooring. As Wright described the experience of the *ondol* (‘Korean room’) in a cold Japanese house in winter, I too recognised how the *ondol* is a design that is arguably unique to Korea, and became aware of how this intersects with my own experiences of the personal and social.

Before addressing the o*ndol* in more detail, it is necessary to discuss the meaning of *hanok,* the traditional Korean house. The *hanok* is a direct expression of a set of values, constitutive of an aesthetic and way of life profoundly influenced by Confucianism. With Confucian ideas, on which it was thought all aspects of life should be based, ancestral worship became the crux of a philosophy widely accepted by people from all social classes. Confucianism significantly influenced not only everyday behaviour, but also the planning and structuring of the *hanok*. Due to these beliefs, the *sarangchae* area for men and the *anchae* for women were separated by walls and gates. There was also the separate *hangrangchae,* or servants' quarters, and the overall plan followed a system of hierarchy. According to Elizabeth Keith and Elspet Keith Robertson Scott (1946), a British painter and an author respectively, the *sarangchae* is situated near the entrance, facing the garden or a beautiful valley beyond, while the *anchae* is (not without significance) out of sight, such that it cannot be seen from the gate. Keith also notes that a poor person's house opens directly on to the street, whereas most well-to-do houses have a *madang* (yard) and the homes of the rich have two, one of which faces the *anchae* (1946, pp.31-50). This separation is one of the special distinguishing characteristics that have been apparent since the period of the Joseon Dynasty. The architectural structure and floor plan of Korean houses were influenced by socio-environmental factors, as well as philosophical and ancestral cultural factors; family-oriented planning is therefore based on societal demands rather than on technical functionality. The *hanok* is therefore not merely focused on physical functions but also 'reflects the meanings of its contemporary philosophy, religion, nature and environment' (my translation, The Society of Korean Historical Manuscripts, 2006, p.220). It is a simile of the overall societal outlook of the time and the ceremonial rituals that were carried over into domestic space.

According to *The Hanok Aid Ordinance* by the Seoul Metropolitan Government (2002), *hanok* architecture is defined as a prefabricated wooden frame structure with *kiwa* (traditional roof tiles) used for the roof covering. A number of further descriptions by researchers depicting the structure and aesthetics of the *hanok* also exist: Younghun Shin (1983), chief of the *Hanok* Cultural Centre, states that the traditional *hanok* should consist of *gudeul* and *maru* (a wide wooden floor and open space); Wonchul Yang (1996) defines the *hanok* as being equipped with *maru* and *ondo*l; Daehui Kim (2003) states that the *hanok* has three features

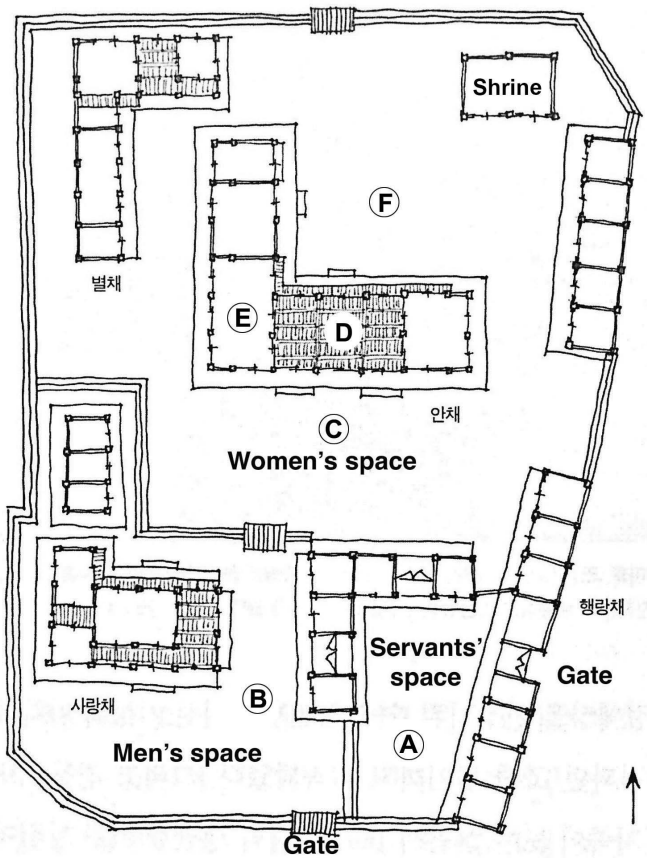

Fig 5. A Scholar's House. Kyusul Han's House Plan, built in 1890s. 2014. Redrawn by Keunhye Lee (Source: www.cha.go.kr)

defined as a coexistence of *gudeul* and *maru*, the use of *kiwa* (traditional roof tiles) that provide eaves, and the stylobate; Inho Song (2006) states that the *hanok* consists of the *ondol*, *maru*, kitchen and *madang* (yard) with a wooden frame structure. These scholars argue that the importance of the *gudeul*, *maru* and *madang* should specifically be analysed through spatial organisation. Within these discussions, however, the philosophical and social aspects of the *hanok* are rarely mentioned.

By entering the house at the main gate (See fig. 5), it can be seen that a *hanok* consists of several buildings, called *chae*, arranged by gender and hierarchy. However, the path from the gate passing the *madang* (See ⒶⒷⒸ in fig. 5) and *maru* (See Ⓓ in fig. 5) to the *anbang* (See Ⓔ in fig. 5) is situated in a spatial sequence that gradually leads into the indoor area, connecting the outside and inside worlds, as well as the public and private space. Upon entering the *maru*, Koreans remove their shoes - a gesture that clearly distinguishes the inside from the outside. This area therefore existed as a mediated space without walls. Especially, when annual events took place in the *maru*, the doors of the rooms would be left open and lifted up (attached to the ceiling) in a manner that connected all of the spaces situated in a linear arrangement under the one roof. The *anbang* (*ondol* room) is located in the innermost space. All activities take place in accordance to this increasingly intimate spatial sequence. Moreover, the *hanok* is a place that embraces both everyday life and non-daily life.[10]

These two architectural elements (*ondol* and *maru*) were developed separately and have different histories. *Maru* comes from the southern style of Korean spatial organisation, where large parts of the year were spent outdoors. *Maru* is a wooden board flooring that leaves a space between the ground and the floor for light and ventilation. It is a covered, outdoor place where events such as ancestral ceremonies could take place, making it a sacred space, in juxtaposition with an a*nbang* used in everyday life. Youngju Ko (1998) informs us that '*maru* was an intermediate space for connection in between outdoor and indoor, human and nature, and human and god' (my translation, pp.25-42). The *ondol* originated from houses in northern Korea, a region with a continental climate, while *maru* is a space for the summer that originated in homes in the southern regions where

[10] Here, I define non-daily life as annual ceremonies such as weddings and ancestral related events.

Fig 6. *Maru* in Nanpo Gotack (Old House) built in 1809. 2014. Photograph by Keunhye Lee (Source: Author's Archive)

Fig 7. Youngsu Jo, *Josangmoeisigi* (Ancestral Ceremony). 2010. Photograph (Source: www.gbculture.org)

there is an oceanic climate.

Maru is understood to be closely related to *madang* in a philosophical sense, as both are ceremonial spaces where special occasions were held, although there is no structural connection between the two (See fig. 7). A *madang* was used as a ritual space, unlike the Western garden, and it would be used for carrying out annual activities, such as making *kimchi* and holding weddings or funeral ceremonies, as well as being commonly used as a space for eating or cooking during the summer. These spaces also served as a corridor into each room. While a *madang* could be used as a kitchen garden, it was never considered as a space for either gardening or contemplation, but instead was in constant use for practical purposes. Some researchers, such as Cheon (2009), elaborately describe the complex uses of a *madang*. For instance, yearly activities, such as making *kimchi* (an activity still central to a Korean's identity), often required a wider space than was available in indoor kitchens. A *madang* was also occasionally used to prepare other food for parties. As Arnold Henry Savage-Landor, a painter and archaeologist, states of Koreans:

> They seem to take comparatively little interest in the native flora. The richer people do, as a rule, have small gardens, which were nicely laid out with one or two specimens of the flowers they highly esteem and care to cultivate; but really ornamental gardens are few in number in the Land of Cho-sen (Joseon). Kitchen gardens naturally are frequently found, even near the houses of the poorer people (1895, p.136).

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However, there are other non-ceremonial examples of how this outdoor yard was used during the summer months. Koreans had to while away time on the *madang* ground, as it was impossible to stay in the hot, steamy *anbang* while the fire was on in the kitchen for cooking. Working class houses could not afford to have a spacious *madang* or *maru*; the neighbour's house therefore functioned, as a fence and the street become a kind of public *madang*. Consequently, those people without a *madang* or with impractical domestic spaces made full use of the street to continue carrying out their daily routine: 'People eating meals on wooden tables on streets, chatting and smoking were commonly observed in the city' (my translation, Cheon, 2006, p.74). In summer, the streets were transformed into vibrant places for cooking, where women would make the soups

Fig 8. Anon., Making Yeast and Glutinous Rice for Makgeolli (rice wine). c.1900s. Available at: http://foodi2.blog.me/30097117056 (Accessed 30 November 2015)

Fig 9. Anon., Pounding Steamed Rice into Rice Cake. c.1900s. Available at: http://flash24.dreamx.com/g4/m/bbs/board.php?bo_table=commu&wr_id=136764 (Accessed 30 November 2015)

These two photographs show the use of the street for domestic labour.

and pancakes and men would make the dough (my translation, Gilmore, 1892:1999, p.54) (See figs. 8 & 9). This specific issue will be discussed, along with the use of the *dot-jari*, in the following chapter.

The *ondol*, however, derived from Korean houses in the north where the continental climate necessitated heating, and this is the design that most Koreans think of as a traditional house. The *anbang*, which incorporates an *ondol* floor, was used for everyday chores that defined the spatial use of the *ondol* floor heating system. In this way, the *ondol* can be understood through a spatial aspect, since it defines distinct floor levels. However, there is also a practical element in terms of chores that are linked to the experience of rites of passage at home, such as birth, education, marriage, nursing the sick, serving the elderly and, finally, death, all of which necessitate a provision of warmth and comfort.

Due to the Korean peninsula's circulating temperature of cold and dry air in winter and hot and humid air in summer, Koreans developed a method in which both the functions of heating and cooling could coexist. Within the structure of the *ondol*, the kitchen used to be positioned next to the *ondol* room; although scholars rarely tend to mention the significance of the kitchen, it is understood, along with the concept of the *ondol,* as a nurturing source of heat for both cooking and warmth. By contrast, the *maru* exploits cross ventilation through its positioning in relation to the *madang*.

As time went by and the technical developments of the *ondol* grew, floor heating started to become included in the *maru* in contemporary houses. This occurred from around the 1980s onwards. Even after the introduction of Westernised housing styles, the *maru* had still served the purpose of acting as the 'summer floor' of the traditional house, distinguished from the *ondol* as it remained as a half-outdoor space without any heating system installed. Ever since the *maru* was designated as a *geosil* (living room), incorporating a floor panel heating system, it was considered as a complete indoor space. The concept of 'summer space' disappeared, and instead the *maru* became a place for the everyday, although still retaining its symbolism. When the *maru* began to exist as a living room, the traditional concept of using the *maru* for summer started to disappear in contemporary housing. In other words, only the *ondol* has continued into contemporary housing albeit transformed into contemporary underfloor heating, emphasising the importance of heat for Koreans. Although the original way of

Fig 10. Anon., *Goguyyo Anak Jesamhobun* (Goguryo Mural in Anak Tomb No. 3). c.300-337. Fresco (Source: The Society of Korean Historical Manuscripts, 2006, p.278)

This fresco shows a kitchen area in a house for the upper classes during the Goguryeo era. There is a person who is cooking in the kitchen, and the image shows an *agungi* (fireplace for heating), a *buddumak* (fireplace for cooking) and a chimney.

heating is now rarely seen and the concept of *maru* and *madang* has now disappeared, they still exist as a symbol, such as in the *hyungwan* (entrance hall), which incorporates levels and different materials as thresholds. In the following sections, I will concentrate further on the *ondol* and how this is reflected in social and architectural aspects of space.

Ondol

This section concentrates on the *ondol* because of its significance in terms of architectural history and its importance for my practice. This traditional floor heating system not only provides a bodily experience of giving a sense of warmth during winter, but also plays a central role in domestic activities - such as cooking, socialising and floor-based life - that are important to recognise, in addition to the architectural qualities. Thus, a discussion of the *ondol* is a significant factor in exploring the everyday rituals that constitute a Korean identity. While there are a number of studies focusing on historical, structural and technical issues, as I mentioned earlier, there is a lack of research on the social and aesthetic aspects of the *ondol*. A number of previous studies have become important in recent years, and documentation produced by Westerners, such as Savage-Landor, in the late 19th century to the early 20th century, are useful resources for understanding this unique flooring.

It is not specifically known when the *ondol* came to be in use in the Korean peninsula. As Seokjae Im states, 'it is commonly known to have been used since the Iron Age, so it is assumed that they would have used it during the Three Kingdoms (Silla: 57 BC-AD 668; Goguryeo: 37 BC-AD 668; Backjae: 18 BC-AD 660)' (my translation, 2013, p.188).[11] There is a general opinion that floor-based life existed in the ancient, northerly kingdom of Goguryeo (37 BC-AD 668) and the discovery of a mural painting here depicting the use of the *ondol* (see fig. 10) indicates that the use of the o*ndol* was already established by this period.

[11] The Three Kingdoms of Korea consisted of Baekje, Silla and Goguryeo, which were later known as Goryeo, from which the name Korea is derived. The Three Kingdoms period was defined as being from 57 BC to AD 668. Goguryeo occupied parts of Manchuria, which is in present day China and Russia, the Liaodong Peninsula and the northern part of the Korean peninsula, while Baekje and Silla dominated the southern part of the peninsula. In the 7th century, allied with China under the Tang Dynasty, Silla unified the Korean peninsula for the first time in Korean history (Ilyeon, 1281:2013).

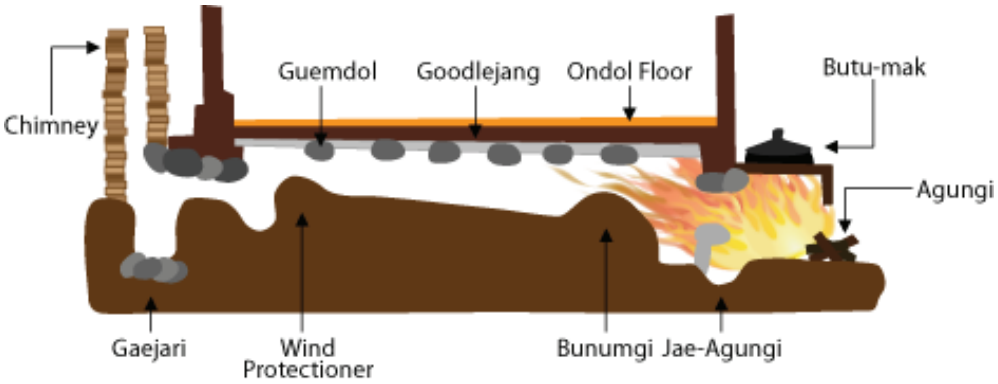

Fig 11. Structure of *Ondol*, under Floor Heating System. Screenshot. Available at: https://www.indiatimes.com/culture/11-ways-people-keep-themselves-warm-in-insanely-cold-places-337770.html (Accessed 27 April 2014)

Fig 12. Anon., *Agungi*. fireplace of kitchen in traditional housing. Drawing (Source: Cheon, 2009, p.49)

The *ondol* has developed since its original form as a *Jang-Jeng*[12] in Goguryeo. The book *Gongjudongjunggi of Dongmunsun*, an anthology by the scholar Inro Lee (1152-1220), provides written evidence that both the *ondol* and *maru* were installed in homes in the kingdom: 'a warm room in winter and a cool floor in summer' (my translation, Hong, 1992, p.69). However, there was furniture-based life in both Unified Silla (676-935) and Goryeo (918-1392).[13] The *ondol* rooms began as a space for the elderly and children, as a measure to ensure their good health, and eventually became a more widespread traditional heating system after the Joseon Dynasty (1392-1910).

°

The *ondol* system is exceptional at both preserving and conducting heat, demonstrating a thorough application of the principles of radiation and convection. It is most efficient to place the heat source as low as possible in a room, as hot air rises. The hot air rises from the floor, going around the room and up to the ceiling, therefore covering most of the space, such that 'it maximises the rate of conduction by stimulating air circulation' (my translation, Im, 2013, p.63). In order for the heat from the fire to warm stone (the floor), however, the hot air and smoke had to stay in the flues for as long as possible. Frank Lloyd Wright introduced the concept of this floor heating system as gravity heat in his autobiography. After experiencing an *ondol* in Japan, he later developed a similar structure using water pipes.

> Heated air rises naturally. Therefore, we call it gravity heat because the pipes filled with steam or hot water are all in a rock ballast bed beneath the concrete floor itself - on the ballast with a concrete top, lies the floor mat (Wright, 1997, p.520).

According to Im (2013) and Junbong Kim et al. (2011), flues for hot air were placed down before the floor was laid. The flues were then covered with flat, thin

[12] *Jang-Jeng* was an under-floor heating system in Goguryo (37 BC-AD 668), which was constructed on one side of the room. This way of heating is the same as that of the *ondol*, however, interaction with the flooring differed, as features depicted in Gogurye Mural in *Anak Tomb No.3*, such as a stone bed, demonstrate that there was a furniture-based life in this era (Hong, 1992, p.69).

[13] The Goryeo Dynasty was established in 918 by King Taejo and united in the Later Three Kingdoms in 936 (United Silla). This accomplished what had been an incomplete unification of the Three Kingdoms of Korea in 668, which had been weakened and lost control over local lords during the end of the 9th century. The country entered a period of civil war and rebellion, led by Gung Ye, Gi Hwon, Yang Gil, and Gyeon Hwon. Ye established the Later Goguryeo, while Hwon established Later Baekje, and they are known as the Later Three Kingdoms). Goryeo expanded Korea's borders to present-day Wonsan in the northeast (936-943), the Yalu River (993) and finally, almost the whole of the Korean peninsula (1374), until it was removed by the founder of the Joseon Dynasty in 1392.

Fig 13. The Way of Building a Korean Style Floor. 1903. Published by *The Illustrated London News* (Source: Park et al., 2009, p.83)

Fig 14. The Way of Building Wall using Mud. 1903. Published by *The Illustrated London News* (Source: Park et al., 2009, p.84)

stones that were two or three inches thick. As the floor near the *agungi* (fireplace) is naturally warmer, thicker stones were used there to prevent heat loss. Next, mud combined with straw was laid on top of the stones, and the floor was levelled (Hong, 1985).

In general, the kitchen was built two and a half feet (about a metre) lower than the rooms being heated (Savage-Landor, 1895). That means that the *ondol* fireplace was used simultaneously for both heating floors and cooking meals in traditional houses. The difference in height and situation made it easy for the smoke and hot air to run under the floor of the elevated room. In the British magazine, *The Illustrated London News* (1903), there is an introduction on how to build flooring in traditional Korean houses, which includes two illustrations (See figs. 13 & 14). Carlo Rossetti (1904), an Italian Catholic cardinal, refers to the *ondol* as 'Korean's creative and great heating system [which is used] to solve the problem in winter of Korea' (Park et al., 2009, p.84). Keith and Scott referred to the importance of the *ondol* in everyday life, stating that 'the system has merit in a country with cold weather like Korea' (1946, p.27). However, because of the structure, the floor at the far end of the room tended to be cooler. This difference in temperature allowed this area to be used to display hierarchies in both gender and age; for example, elderly people, such as grandparents, parents or guests, were invited to sit in the warmer area as an expression of respect.

To help solve the irregular floor temperature, double-deck structures were installed, but this was a very complex and costly process, only available to members of the upper classes and the royal family. According to *Sansugane Jibeul Jitgo* (Housing in Mountains and Water) written by scholar Yoogu Seo (1764-1845):

> Some well-off families in the capital nowadays build double-*ondol.* [...] It heats up the stones underneath then the warmth rises up. The warm air spreads all over the stones so that it is equally heated throughout. Therefore, the heat does not burn the skin and the cold air is not absorbed through the skin; it feels like a wooden bed laid on *ondol*. It reduces the amount of firewood and yet has twice the effect (my translation, Seo, 2005, p.238).

As an architectural material, Korean traditional paper, called *hanji*, plays an important role in the development of interior space. The whole process of crafting

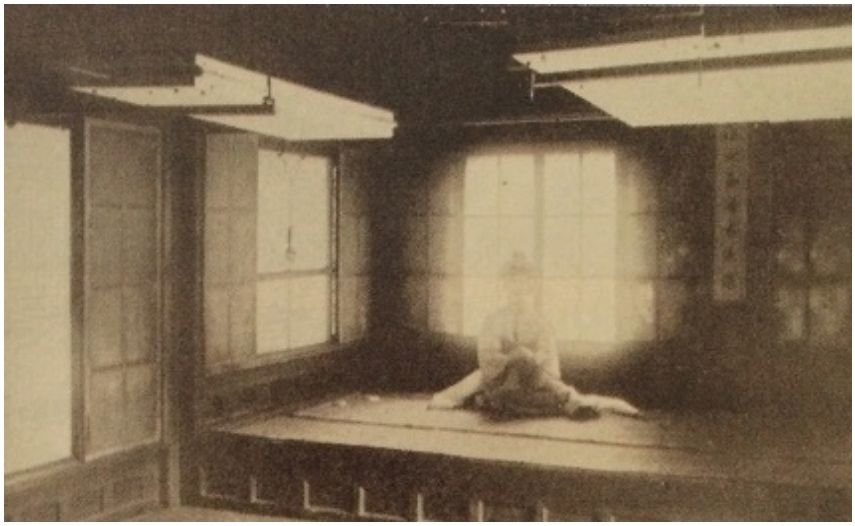

Fig 15. Burton Holmes, In Paper House in Korea. 1901 (Source: Park et al., 2009, p.87)

Fig 16. Burton Holmes, In Paper House in Korea. 1901 (Source: Park et al., 2009, p.87)

In both pictures, the doors were hanging from the ceiling that connects rooms in a sequence.

(papering) can be included as part of Korean daily activity, an act which turned ordinary people into skilled craftsmen. The annual activity of papering and varnishing, combined with the everyday polishing of the floor, provides traces of spatial use that are embedded in the floor. In Chapter Three, I further explore notions of the process of craft integrated into daily activities and design practices.

Hanji is designated by different names according to its quality and purpose. This paper was used for the multi-purpose covering of interior spaces, such as walls, doors and floors. The floor was covered with paper called *kongdamjil* (waxed with ground bean and perilla oils). This waxed paper, called *jangpan-ji* - to distinguish it from *hanji*, which is oiled - is much stronger than unvarnished paper, protecting its surface from water and dirt.

As part of a floor-based life, Koreans polish the floor every day, strengthening the surface and increasing its shine. According to *Kyungdo Japgi* (1911), a documentation of the customs and almanac of Hanyang (the area that is now Seoul) by eighteenth-century scholar Deukgong Yoo states that, 'the floor is glossy because of an oiled-paper covering...' (my translation, Encyclopedia of Korean Culture, n.d., n.p.). Keith and Scott also state that the floor surface is covered with a beautiful yellow waxed paper, *jangpan-ji*, which is kept in a high state of polish because of Koreans' habit of not wearing shoes indoors (1946, p.50). However, these records refer to a material that was restricted to the *yangban* (upper class or scholarly class) in the central district. By contrast, in the homes of poorer families during the Joseon Dynasty, the floor was often finished with mud and then covered with *sat-jari* (reed mat). Although only *hanok* used by the *yangban* still exist as examples of paper usage during this time, in fact modern style housing used *jangpan-ji* until the 1980s, and the use of reed mat is rarely found in contemporary homes. This paper, *hanji*, is now regarded as a traditional interior material, despite the fact that its original use was restricted to upper class houses.

Several Westerners described how paper was used in the *hanok* from the late 19th century to the early 20th century. According to Savage-Landor (1895), the tissue paper (*hanji*) was often dipped in oil before being used on sliding doors and windows as a protection against the wind. Italian diplomat Carlo Rossetti (1904) explained that the core structure of the Korean house was made from wood with mud walls and the rest was decorated in paper. He added that the

Fig 17. The house of the scholar Sanguk Han, built in 1860. 2014. Photograph by Keunhye Lee (Source: Author's Archives)

Fig 18. Urijip (Urban Hanok), built in the 1890s. 2014. Photograph by Keunhye Lee (Source: Author's Archives)

walls and ceiling were also covered with paper, and that paper partitions separated rooms, functioning as windows or doors, demonstrating the wide usage of paper in Korean houses (Park et al., 2009, p.84). Burton Holmes took images of *hanok*, which are published in *Korean Interior: In the Paper House* (1901), further demonstrating the use of paper as a widespread interior material in the house. In *Old Korea* (1946) Keith and Scott also describe a Korean home and how the floors were covered with 'honey-coloured waxed paper' in the room where she entered, and that Koreans used to polish and shine the paper by constant rubbing and use (p.29).

As Jinkyung Hong (1985) states in her Master thesis, *jangpan-ji* (oiled-paper) was incorporated with rarely used fabric and pine cones for the upper classes. Although it is not known exactly when *jangpan-ji* came to be used on the floor, in *Description du Royaume de Corée* (a description of the kingdom of Korea) (1668:2011) the Dutch writer, Hendrick Hamel, mentions that 'the floor is covered with oiled paper', which shows that *jangpan-ji* was widely used in the period of the Joseon Dynasty (my translation, Encyclopedia of Korean Culture, n.d.).

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In this section, I will describe the complex construction method used for the *yangban*. Mud was laid on top of the stone, and the floor was then levelled and papered using *chodoji* (lining paper). Several layers of *jangpan-ji* sheets were pasted onto this prepared base. The size of the paper is not specific as differences occur according to different manufacturers. However, it is normally around 70-100 cm square, and is layered in such a way that the paper overlapped by 5cm to produce a regular lattice. After papering, it has to be *gildeuligi* (varnished and polished) by *kongdamjil* for the glaze, and is often mixed with gardenia seeds to produce a regular yellow colour (Hong, 1985). After wrapping the ground beans with perilla oils in a cotton fabric, this is rubbed (rather than brushed) against the paper to squeeze out the thick oils. As several layers of the *kondamjil* are rubbed onto the floor, unexpected marks are often found, leaving textural traces. As time goes by, the floor becomes patterned by wear, and the colour changes by gradation depending on how far away it is from the a*gungi*. This kind of burning demonstrates the use of space and the source of nurturing heat. Due to such imprinted traces, some people would re-cover the floor with new paper every two or three years, while others would just leave the

discoloured paper to show the mark of time (See figs. 17 & 18).

Although there was a range of different methods used to varnish the papered floor, including using persimmon or smoky pine needles, only a few upper class Koreans adopted the use of these materials due to the high cost and complex process involved. Pine needles were laid on top of the stone, and once the fire had been kindled in the *agungi,* a gluey pine resin would be produced, covering the floor and forming a thick film over it.[14] The needles generated a strong smell that pervaded the room. As already alluded to, changes in the colour of the resin represent the passing of time: it was originally yellow, but 'would change to red because of polishing the floor every day and the heat from the floor' (my translation, Shin, 1983, p.416). Finally, it would become 'an amber colour' (Hong, 1985, p.34).

Nowadays, the traditional *ondol* system and the corresponding use of paper are rarely seen in Korean homes. Instead, modern-day houses, including high-rise apartments, use an updated version of the *ondol-hydronic* radiator or panel floor heating that warms the floor in a regular manner. The traditional concept of heating for both cooking and warming the body is seldom seen in contemporary houses, although the practice remains in some rural areas. The activity of sitting or lying on a hot floor is called *jijida,* literally translated as 'baked body'. Even though today many people sleep on Western style beds, there are still some people who sleep in padded clothes on the floor. For example, my parents often sleep on the hot floor during the winter, even though there is a bed available. Moreover, whenever I have back pain, I always sleep on the floor, even in London. Modernised *ondol* in contemporary houses are nowhere near as hot as the traditional version.

Given the rarity of the traditional *ondol* system, public saunas, *jjimjilbang*, [15] were created, so that Koreans could experience warmth and comfort at high temperatures to help ease and relax muscles, especially when feeling sick or after giving birth. *Jjimjilbang* are very popular (Im, 2013, p.168) and provide

[14] Some of the upper class, especially those with more extravagant tastes, used silk to cover the floor instead of paper (Shin, 1983). After pre-papering, the embroidered silk was placed on the floor, after which oils were brushed over it to protect the surface. This was not a very practical solution compared to paper finishing, but was considered glamorous and luxurious because of its special texture.

[15] *Jjimjil* is derived from the words meaning baked. *Jjimjilbang* provides heated rooms, ice rooms and sleeping quarters with either beds or mats for entertaining and resting, and they are open for 24 hours.

Fig 19. Master room. c.1960 (Source: Cheon, 2009, p.231)

A family are watching TV gathered together in the master room instead of the living room. Responding to this activity, Koreans often call a television as *anbang geukjang* (*anbang* theatre). Although this activity of gathering and watching TV together is rarely seen in a contemporary house, the term *anbang geukjang* is still used among Koreans.

several rooms with different temperatures to suit the preferred relaxing temperature of guests.[16]

Another example of a contemporary heating solution that references this long tradition is the *jeongi-jangpan* (electric mat). With Western style beds, Koreans often feel cold, even when there is an *ondol*. Therefore, people started using *jeongi-jangpan* on beds, which helps to warm them up in a way that recalls memories of sleeping on the o*ndol*. Students who study abroad see the *jeongi-jangpan* as an essential item to take with them (*The Kyunghyang Shinmun*, 1994, p.15). The persistence of this issue, that is the use of heating systems, has led me to consider the notion of the *ondol* floor in a new way, as having both social and aesthetic specificities and importance. The *ondol* persists as an idea, even though its function has been replaced by contemporary solutions to Koreans' desire for comforting warmth.

Repetition: Floor-based Life

My own experience of living in both Seoul, where I come from, and in London has led me to reflect directly upon the notions of habit and repetition in everyday life. Although domestic environments have been influenced by Western culture (i.e. using furniture such as beds, tables and chairs), the floor-based life still dominates habitual patterns in contemporary houses, which is the reason that the *hyungwan* (contemporary entrance hall) has been developed. It is situated on a level that is lower than the rest of the house, primarily to allow us to remove our shoes before entering the living area (although it is also used as storage space). After the removal of shoes, the occupant needs to step up onto a platform (the threshold of the house). This difference in height emphasises the importance of the floor in a Korean home. I cannot find such entrance halls in London, as most of them are on a level with the rest of the living space. The absence of different levels of flooring at the entrances of homes blurs the boundaries between the inside and outside, which is reflected in the fact that Londoners rarely require the

[16] Korean women used to take care of themselves in *ondol* rooms for three weeks after giving a birth. The habit of going to a *sanhujoriwon* (postnatal care centre) to rest on a hot floored room after giving a birth is still very popular in recent few years.

removal of shoes. My habit of removing shoes conditioned me to create an invisible boundary for the activity in a wide hallway, which in turn informed my current research concerning the relationship between everyday ritual and spatial design: how ritual repetition reflects on spatial design. As Felski states, 'habit constitutes an essential part of our embeddedness, in everyday life' (1999, p.28). In other words, daily activity is formed from a blend of behavioural and emotional patterns, repeated over time.

During the last century, Korean domestic space has been dramatically changed both structurally and aesthetically by Western culture, to such a degree that it looks as if there is an isolation between tradition and the present: nevertheless, it has still been strongly influenced by Korean habits, particularly sitting on the floor. Although it was the *ondol* that generated floor-based living, the continuation of the floor-based life has triggered a conflict between the use of radiators, which are a modern style of heating, and the *ondol* over the last century. There are two aspects to this conflict: Korean habits underwent changes due to external factors, such as Western and Japanese influences during the Japanese colonial era at a time when they experienced Westernisation. They were also affected by internal factors, such as military dictatorship and the modernisation undertaken as part of the reconstruction after the Korean War. Due to these multiple, pressured changes in a short period of time, it would be thought that Koreans would have become used to adapting to any circumstances. However, Koreans could not become familiar with living on cool floors with radiators confined to the walls. They therefore went back to the practical comfort of the *ondol*.[17]

There was another aspect of change that influenced Korean everyday life, defined by bodily practices rather than by spatial function. 'Sitting' on the Korean *ondol* involved removing shoes before coming indoors and not using chairs or beds. Avoiding furniture use contradicts the idea of categorising space according to furniture placement, for example labelling a room as the 'dining room' because of the dinner table, 'living room' for the sofa, or 'bedroom' because of the bed. This does not make sense within a Korean context; rather the room is defined by location, such as *anbang* (*an*: inner, *bang*: room), *gunnun-bang* (*gunnun*: opposite, *bang*: room) (Cheon et al., 2008). Furniture-less

[17] Although the radiator was popular among Koreans and regarded as an advanced heating system, the use of radiators was restricted to the upper-middle class, while ordinary people still used the *ondol* system during the period from the 1950s to the 1970s.

Fig 20. Facade of Byeonjin Do's house. 1930 (Source: *Joseon and Architecture*, 1930)

Fig 21. Living room of Kyeonggyojang, Changhak Choi's house. 1939 (Source: *Chronicle of Korean Architectural Culture*, 2014). Available at: http://history.kia.or.kr/main.htm (Accessed 15 June 2007)

space means that rooms become multipurpose. In this section, I will discuss how homes have developed through habit and how this, in turn, effects spatial design.

°

According to professor of architecture Pierre von Meiss, gravity confers on the floor a role linked to the idea of the support of life and objects: 'the floor has first of all a pragmatic meaning, much more than the walls and especially the ceiling' (1990, p.126). Throughout most of its history, the floor has been a given, and is often a starting point as 'every step is magnetised to its surface in the domestic space' (Koolhaas, 2014, p.4). It is the architectural element that is almost always directly touching the body. In Asia, especially Korea, Japan and Taiwan, the essential relationship between the body and the floor is much stronger than in Western culture.

After Korea opened its ports to foreign trade at the end of the 19th century, Japanese and Western powers landed in Korea under the Joseon Dynasty and began importing foreign goods, which started spreading throughout the country.[18] As a result, these foreign influences triggered social interest in residential issues. Debates on improving traditional housing and lifestyles were fuelled by newspapers, including *The Independence* and *Korean Daily Issues*, and academic journals, which helped to introduce Western culture to a wider audience (Hong, 1992; Kim, 1982). Western cultural practices, such as wearing shoes at home and the introduction of Western beds, tables, chairs, etc.,[19] gradually influenced Korean culture in a very short space of time during the Japanese colonial era. Although these Western spaces and types of furniture were alien to Korean culture, some members of the royal family and upper class Koreans started to adopt this new Western style, which therefore became a thing of envy (Cheon et al., 2008). At this point in my deliberations, it is important to outline my definition of lifestyle in both Korean and Western culture. I designate Korean daily activities, such as sitting or sleeping on the floor, as a floor-based life, while the Western habits of sitting on chairs or sleeping on a bed as a furniture-based life.

[18] In this thesis, I define Western powers as countries such as Russia and America, as well as those in Europe that carried out interventions in Korea from 1876 to 1910.

[19] When Europeans or Americans came to Korea to live in the late of 19th century, they built their houses in the same style as those they used to live in their own countries, decorated with the furniture they were familiar with. Thus, in this thesis, I define the Western style furniture as furniture from those countries.

There are several examples of how certain Western style furniture has impacted Korean daily life, even resulting in a change in the name and meaning of rooms within Korean homes. *Seoyugyeonmun* (The Experience of Western Countries) (1895:2004), a travelogue written by Giljun Yoo, provides in-depth details of the Western culture, lifestyle, educational system and technologies based on the author's study of the US and Europe. What impressed Yoo most was the categorisation of rooms based on the purposes of the space; for example, 'bedroom, dining room, and bathroom were named to be specialised for the functions of each room' (my translation, 1895:2004, p.75) (See figs. 20 & 21). An article in 'The Open New Home' in *Shindonga magazine* (1932) introduced the new Western style house: 'There is a carpet on the floor in *maru*, Western style table and chairs, and bookcase with full of books from Japan and America' (my translation, Kim, 2011, pp.17-18).

The house refurbishment of Byungwoo Kong, the first optician in Korea, best exemplifies the trend of this era. Ever since his visit to America in the mid-1950s, he had become an adherent of the Western lifestyle. He damned his past lifestyle, which was full of 'abundance':

> [H]e used to sit in a clean and warm *ondol* room receiving three meals a day on time, dressing and undressing in Korean clothes. Afterwards, it is known that he dismissed *Ondol* rooms and chose to walk around indoors with his shoes on; he lived with a bed, chair, and dinner table he made himself as he wished to practice a Western lifestyle (my translation, Anon, 1963, pp.345-354).

The Westernised space, however, caused much inconvenience to Koreans who were more familiar with the traditional houses. Some of them even built an extra *hanok* next to their modern house. The following two statements, written by an architect, Gilryong Park (1898-1943), in 1930 and 1937 illustrate just such a cultural conflict:

> [T]hose who kept themselves busy at first renovating their so-called 'lifestyle' by stocking up on Western furniture, now complain that the Western houses are uncomfortable. Instead, they have built another fully-functioning Joseon style house right next door, and the whole family dwells in it, leaving the Western house for guests to stay in (my translation, Park, 1930, pp.19-22).
>
> About thirteen years ago (1924), my senior built a house to reform his lifestyle after returning to his homeland. Two years later, he had emptied the beloved

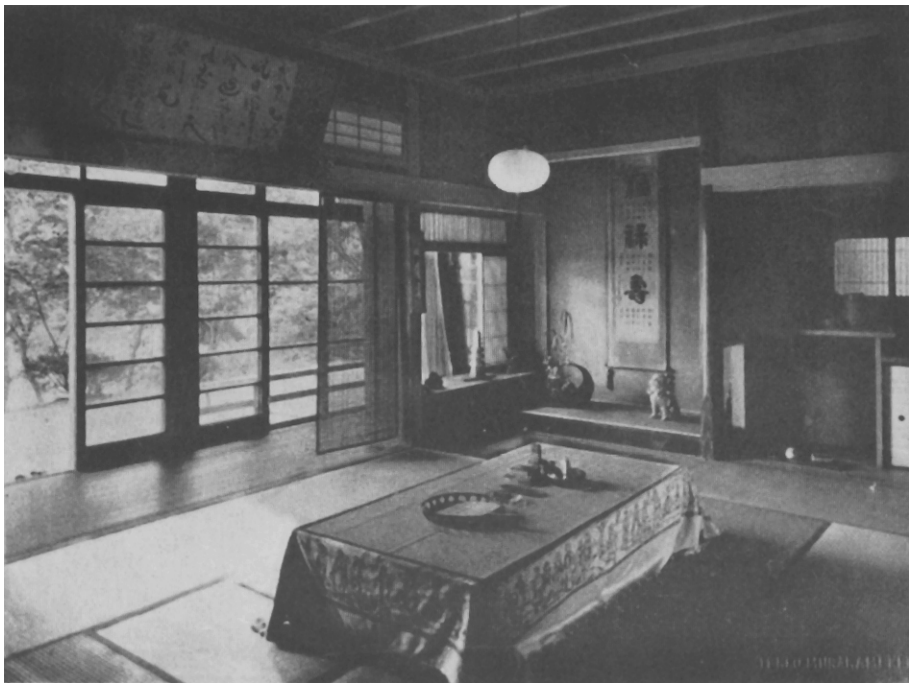

Fig 22. Tatami room in a supervisor's official residence of Kyeongseong Taxation Bureau. 1935 (Source: *Joseon and Architecture*, 1935)

Fig 23. Western style living room in a supervisor's official residence of Kyeongseong Taxation Bureau. 1935 (Source: *Joseon and Architecture*, 1935)

> Western house and had built a traditional Joseon house where he has been living ever since (my translation, Park, 1937, n.p.).

In the 1920s, early modern apartments were also built in the Japanese Western style, with radiator heating systems rather than the traditional Korean heating of the *ondol.* For example, during the Korean period of Enlightenment (1876-1945), the dormitory in the Ewha Institute (a private mission school for girl, founded in 1886 by Mary F. Scranton under Emperor Gojong. It then became a notable private women's University since 1946) introduced a steam heating system – i.e. the radiator. A newspaper article from the period is full of complaints, such as that 'it is only covered with ice cold *maru*. Most women suffer from the cold temperature' (my translation, Hong, 1992, p.281). It is interesting that the room with the radiator is referred to as a '*maru*' here, demonstrating *maru* as a symbolically cool space. It can be seen that some people could not get used to living with a new radiator heating system, as the habit of sleeping on warm surfaces persisted. The cultural difference between steam and floor heating systems did not suit the Korean lifestyle and, by the 1930s, 'some people changed the system back to *ondol*' (my translation, An, 2011, pp.185-194).

On the other hand, there were some Koreans who tried to mimic Japanese houses. *Munhwajutack* (culture house), a fusion of Japanese and Western culture, was popular in Japan in the 1920s. This was usually built with bricks or cement, with the interior being filled with Western style furniture, but placed on *tatami* flooring (See figs. 22 & 23). This style of home, the *munhwajutack,* was slowly introduced into Korea, as many Koreans regarded the house as part of an advanced culture and hence tried to imitate the style.[20] However, this supposedly luxurious dwelling was only for the upper class and did not generally spread throughout the Korean population. Intriguingly, according to an article issued in *Joseon and Architecture,* 'Koreans found the *munhwajutack* very uncomfortable' (my translation, 1942, p.117). Over time, the Japanese style

[20] In the 1920s, the Western lifestyle associated with the new urban middle class became the ideal for most Japanese. This movement also resulted from a housing shortage in the cities and urban development during this time, which triggered people to seek social solutions based on Western practices. As a consequence of the urban development, Culture house, influenced by Westernisation and modernisation, was the leading trend for modern life in urban society and culture. It was derived from Western floor plans and images of detached two-story homes, which revolved around a nuclear family lifestyle. In 1922, Culture Villages, sponsored by Hankyu, comprised model houses with European styles, particularly English and Spanish styles, such as: pitched roofs and glazed windows instead of sliding doors, Western-style fireplaces, and white rendered walls. These were built all over Tokyo, showing a new way of living. This exhibition influenced new housing developments and the Japanese lifestyles (Nozawa & Lintonbon, 2016).

house steadily adapted to Korea's climate,[21] complete with the installation of the *ondol*. Such conflicts in style between the two heating systems, and other forms of trial and error, have continued to develop since the so-called Korean period of 'Enlightenment'.

°

Discussion about the improvement of the *ondol* has arisen both from Westerners' negative views and from the way that Western and Japanese houses did not suit Korean domestic living. Sten Bergman, a Swedish zoologist, in *In the Land of Morning: A Book from Research Journey to Korea* (1952) often expressed his appreciation of the *ondol*, after undertaking numerous expeditions in the freezing cold weather in northern Korea. Many others, however, including Savage-Landor and Ason Grebst in *Corea or Cho-Sen the Land of the Morning Calm* (1895) and *I Korea* (1912), argued that there were innate problems with the *ondol* as a structure and recorded their bad experiences. For example, in derogatory terms, Savage-Landor writes his experience of sleeping on the *ondol* floor:

> [I]t was as if I had entered a crematory oven instead of a sleeping-room. Putting my fist through one of the paper windows to get a little air only made matters ten times worse, for half my body continued to undergo the roasting process, while the other half was getting unpleasantly frozen. To this day, it has always been a marvel to me, and an unexplainable fact that, those who use the "Kan" do not "wake up—dead" in the morning (1895, p.139).

Grebst also mentioned the *ondol* negatively, stating disapprovingly that the 'Korean is in a habit of lying on the boiling hot floor every night' (my translation, 1912: 2005, p.65). In addition, there were a number of arguments about the improvement of heating systems, focusing on the *ondol*, among Koreans in the 1930s (Cheon, 2002). Some Japanese also viewed the traditional way of the *ondol* in a negative light and saw it as 'a sanitary problem' (Kim, 1998, p.78). Westerners experiencing it for the first time criticised the condition of the traditional structure of the *ondol* pointing out the bad air circulation. This negative feedback persuaded some Korean architects that the *ondol* had to be developed,

[21] According to an anonymous article in *Joseon and Architecture*, the Japanese architecture compliments the weather in Japan such as the warmth and humidity. Building these houses in Korea caused several problems in the winter: the first and most important issue was that there was no *ondol* in Japanese style houses. Secondly, the doors of Korean rooms were kept small to keep warmth inside, but these houses were not good for keeping in warmth due to the wide doors in Japanese houses. Lastly, strong drafts would through the *tatami* floor gaps in winter (Anon, 1942, p. 33).

Fig 24. Well-arranged Kitchen. c.1950 (Source: Cheon et al., 2009, p.168)

Fig 25. Renovated Kitchen. 1972. Re-published by *The Chosun Ilbo* (Source: *The Chosun Ilbo*, 2016, n.p.)

Between the 1930s and the 1960s, the fireplaces in houses started to be separated into heating *agungi* and cooking stoves. The two images above show the separate cooking stove in a Western style kitchen system. The sink and the floor were covered with tiles instead of cement for sanitary reasons. However, the kitchen area was still lower than the other living spaces, requiring the wearing of slippers that made movement uncomfortable situation for movements.

including Gilryong Park, who started to consider how to technically advance the flooring system.

Even though there were some Koreans who lived in either Western style houses with radiators or Japanese style houses with *tatami* in the 1930s, they could not get used to life without the *ondol*. Park argued that 'improving the *ondol* is the only way to solve the problem' (my translation, 1935, p.13), as Western and Japanese style houses were not suitable in the very cold winters of Korea. At an architects' conference on the *ondol* room in 1940, Park also argued that it was the one thing that could be seized from traditional Korean houses, stating:

> I, of course, was born in the *ondol* room, raised in the room, and will die there, and I have great affection for the hot-floored room. Now, the *ondol* room is simple and cheap to build and economical to use except for some sanitation flaws that should be improved [...] I would like to improve the hot floored room by any means (Park, 1940, p.54).

Regardless of how modernised life may have become, some Koreans, such as Park, were not able to dismiss the *ondol*. As it reflected and expressed the traditional lifestyle, it was considered to be part of the essence of Korean spirit.

After gaining independence from Japan in 1945, however, there were several government initiatives, such as 'Improvement of Residential Environment in Suburbs', 'Saemaul Undong' (the New Village Movement) and 'City Development', which occurred during the economic development era (1962-1986). These aimed to rapidly renovate traditional Korean housing (Cheon et al., 2008). Moreover, in the 1950s, just after the Korean War, so-called National houses (*Gungmin Jutack*) were built in order to solve the problem of the housing shortage, and these were influenced by Westernised spatial organisation (Cheon et al., 2009). In this new housing, the *anbang* (inner room) and the *gunnunbang* (opposite room), which were named by location, disappeared. Instead, they were labelled as 'bedrooms' and the *maru* as the living room, determining the function of each space. Again, the conflict between the Western and the Korean dwelling can be clearly seen in the labelling of the rooms; while official documents and floor plans usually depict a 'master room', verbally people will still refer to it as an *anbang*.

There was a further government campaign, called 'Removing Thatched Housing

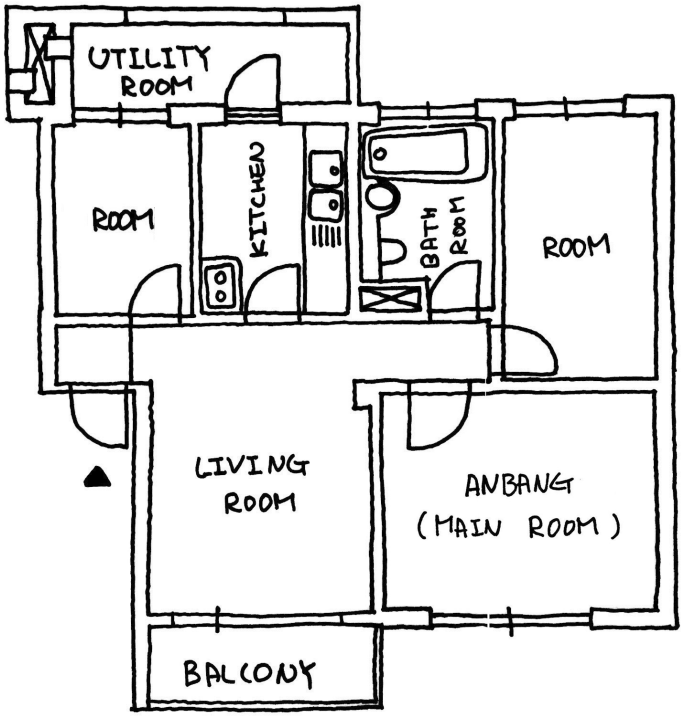

Fig 26. Spatial organisation of *Banpo* apartment built in 1973. Drawn by Keunhye Lee.

and Road Widening' (1970), a political move to liquidate the past to make way for an alternative future vision in rural areas (Im, 2011, p.413). Traditional housing was denigrated as a symbol of the pre-modern, and military politics intervened with immediacy and uniformity to reshape housing during the 1970s (Cheon et al., 2008, pp.183-189). One criticism of this project of mass demolition states:

> Whatever the government's agriculture and fishing development project is, it has completely ruined all of the country houses. It is ridiculous to have a stand-up kitchen in a reshaped *kiwa*-tiled house. It is like spritzing tomato ketchup all over *kimchi* instead of chilli powder for the sake of the red colour (my translation, Lee, 2000, p.94).

However, quotidian routines, including farming and preparing meals, were far from modern at this time. Thus, the new kitchen setup failed to reflect the needs of its users, and it was still common for people to squat down in order to work. Old habits refused to die.

°

In the 1970s, the living room, which was still called *maru*, did not have under-floor heating and was not frequently used, everyday chores tending to take place in the *anbang,* particularly during the winter. The living rooms were bigger than other spaces, such as the apartment rooms or kitchens, in that period (See fig. 26). Research into early apartment plans by the government, such as the Banpo apartment (1973), show that space was often incongruously organised, so that the large main room (the bedroom for parents) was bigger than the living room. These rooms were a place in which everyday activities such as sleeping *and* eating took place, making it a sort of family room (Cheon et al., 2009, p.232), something which might appear strange to a Westerner.

The Mapo apartment (1963) and Hangang Mansions (1970) were aimed at upper middle class people and so were constructed with radiators. The Munhwachon (1967) and the Jamsil (1978) apartments were built for middle class people and were constructed with *ondol* heating. These examples show that the furniture-based lifestyle found in Western apartments was mostly regarded as the more progressive style.

Regardless of these new residential environments, however, people's floor-based life remained. A diary account of a housewife, who lived in a Mapo apartment

Fig 27. Cooking a meal on the floor (*toenmaru*). c.1900. Available at: http://blog.daum.net/_blog/photoImage.do?blogid=0FjJB&imgurl=http://cfile235.uf.daum.net/original/260F994E5593B3EB345820 (Accessed 25 November 2014)

Fig 28. Preparing meal on the floor (*toenmaru*). 2014. Photograph by Keunhye Lee (Source: Author's Archives)

reflects her complaints about the heating system and her longing for *ondol:*

> It has started to get cold. I miss *ondol* room so much to the point that it makes me embarrassed. [...] I brew hotter teas than before to compensate for any inconvenience. […] Going to bed together provides extra heat so in some ways it seems as if the weather is encouraging our affection towards each other (my translation, Korea Land and Housing Corporation, 1963, pp.88-90).

This example does not sound as if she has a problem with radiators, but the actual meaning of 'encouraging our affection towards each other' is the only way she can endure sleeping on the cold floor. In the Young-Dong AID apartment (1974), radiators were frequently changed to hot water panel heating systems for living rooms and bedrooms:

> The room we were lodging in used radiators. There was no problem when we didn't have kids because we used a sofa and tables for the living and dining room. And at night, there were only radiators around but staying in bed was okay on less cold days. It was November when I came back from the hospital after giving birth to my first baby. I could feel my nose freeze while I was sitting down on the floor. I was more worried about the baby than myself. So, I took my baby straight to my in-law's and stayed at their *ondol* room until springtime (my translation, Cheon et al., 2009, p.286).

°

By the mid-1980s, Koreans started installing heating pipes for living rooms and kitchens and changed the system back to the panel floors reminiscent of the *ondol* style. Radiators in living rooms disappeared after the 1990s. Moreover, many Koreans who live in apartments, such as the Hangang Mansion and Mapo apartment, simply removed the Western style radiators and installed floor-heating pipes.

In a traditional house, floor 'sitting' occurred while resting, studying, talking and serving guests, and these actions all took place in the *maru*. On the other hand, stand up living was relevant to the working space, where movements such as walking in and out of the house with shoes on took place. The kitchen sink or preparation deck in traditional houses was built for standing up because of the *ondol* structure. The images on the left demonstrate that Koreans still retained the same habit of undertaking some activities while sitting on the floor, even if

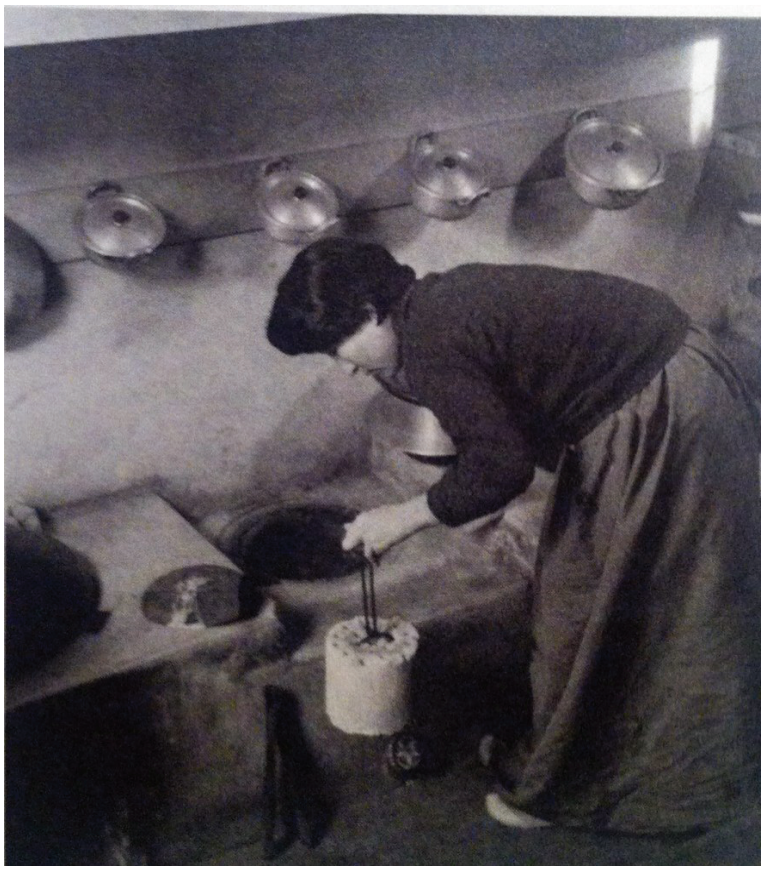

Fig 29. WonhoShin, *Eungdaphara 1988*. 2015. Captured image from TV Drama (The use of a wide wooden bench in an alley to gather neighbours for socialising can be often found in visual materials)

Fig 30. Traditional Kitchen. c.1960 (Source: Cheon et al., 2009, p.275). (Although domestic space had developed technically, the concept of the kitchen still existed in 1960s)

there is a century's gap between them. The image on the bottom is from a rural area, showing that cooking still takes place on the floor in modern apartments, and my mother also often cooks on the floor, carrying out tasks such as trimming vegetables or making *kimchi*.

Up until the 1960s, the presence of the *maru* formed communities that were based on street corners, expanding the living space out to the whole village.[22] Children would hang out at each other's houses on the *maru*, and women gathered around to chat during the day. According to some newspapers, such as the daily-published *The Dong-A Ilbo*, *The Kyungyang Shinmun* and *Hankyoreh*, there were record temperatures in the summer of 1994. Koreans went outside to cook, eat meals, study or sleep, resting their bodies on a floor (or sedge) mat on the ground next to the door of the house. These makeshift solutions responded to the fact that there is no space like the *maru* for summer living in modern houses. Many people slept on the ground near the riverside and then went to work the next day (*The Dong-A Ilbo,* 1994, p.1; *The Kyungyang Shinmun*, 1994, p.16; *Hankyoreh*, 1994, p.18). This issue will be discussed further in the following chapter.

The relationship between the floor and daily habits creates a conceptual boundary. Koreans are influenced by the weather and temperature, for example, using the ground outside as an 'indoor' space by laying down a mat, marking its boundary. Or they use the act of wearing and removing shoes to designate the boundaries between the outdoors and indoors. The function of the contemporary home is much simpler, as it provides space only for activities that are essential, such as sleeping, eating and resting, rather than that of the traditional house, where an extra social dimension of activity (daily and non-daily activities) took place and were specifically catered for. To summarise, even though a number of domestic spaces are filled with Westernised furniture in contemporary houses, there is still a strong, direct connection between the body and the floor. These embodied practices persist, despite government directives. The *ondol* structure continues to provide demarcation of ceremonial acts, such as removing one's shoes before entering indoors, and the floor-based life that has created a strong social identity concentrated on the floor continues to influence daily life.

[22] The *maru* used to be used as a living space, gathering family and friends in the traditional house, *hanok*. This concept of the *maru* has disappeared in urban style *hanok* and contemporary houses, therefore, people often extend their living space into the street, running along the edge of the house.

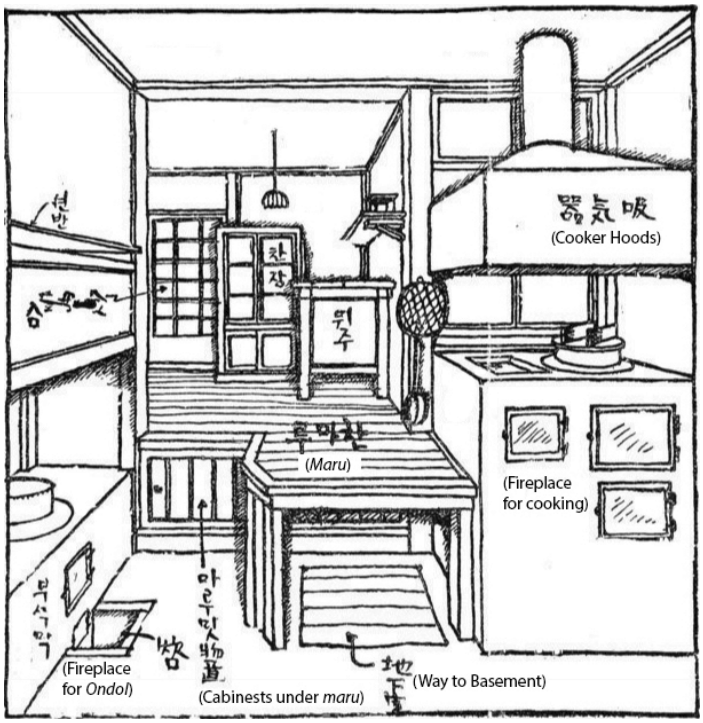

Fig 31. Sopung Lee, Botong Bubu (Ordinary Couple). 1988. Cartoon. Published by *Yeowon*. In speech bubble: Having a glass of Juice for celebrating/ Um! Great! (Source: *Yeowon*, 1988, p.399)

Fig 32. Gilryong Park, *The plan of modernised Kitchen*. 1932. Perspective Drawing. Published by *The Dong-A Ilbo* (Source: *The Dong-A Ilbo*, 1932, p.5)

The habitual activity, carrying a meal table to the room, particularly by women was commonly found in magazines.

Levels

This final section concentrates on the architectural aspects in relation to this research: how space is organised and how the gaps between the differently levelled flooring of the traditional house have reduced, yet are still symbolically embedded in the contemporary house. This architectural change is countered by the way that people still remove their shoes, distinguishing between inside and outside spaces and allowing 'floor-based life' to continue in contemporary homes.

Although Koreans use Western style furniture, they still remove their shoes before entering indoors; this act illustrates how domestic space has developed, so that the contemporary still coexists with traces of traditional habits. As I have already noted, early apartments had outdoor spaces where people wore shoes, such as entrance halls, kitchens, bathrooms and balconies. Even though kitchens now exist on one level, whereas previously the floor would have had different gradients, different flooring levels in the bathrooms, *hyungwan* and balconies (as outdoor spaces) still exist. The Mapo apartment (1963), the first apartment complex to be built in Korea, had a kitchen designed with a cement covered floor on a low level that provided a living space where people could wear shoes in the traditional way (when the kitchen would have been outside) (Cheon et al., 2009, p.253). All floors were on the same level as the *agungi*. The floor of the kitchen was filled to the same level as the ground floor, and the surface of the *agungi* was covered with tiles or cement. As it was difficult to carry a small meal table to the *anbang* (See fig. 31), a deck was built between the kitchen and the living room in the 1950s and this practice was continued until the 1970s (See fig. 32). As has been stated previously, traditionally the kitchen was next to the *anbang* and was lower than the ground floor to create a source of heat and was also regarded as an outside space for working. With the development of floor heating systems in the 1990s, the kitchen no longer necessarily needed to be next to the *anbang* or to be at a lower level than other rooms. After the kitchen became integrated into the main living space, Koreans no longer needed to wear shoes, meaning that it started to be regarded as an indoor space.

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In the past, annual events, such as preparing *kimchi*, were carried out in the yard.

I selected small/medium-sized apartments, particularly representative of houses from each period from the 1950s to 1990s. The selected houses show the development of *ondol* system through reducing levels between kitchen and other living space. After 1990s, the kitchen has evolved into an inner space on the same level. The balcony is also an important space, used as *madang* in contemporary domestic space for Koreans, where repetitive activities such making *kimchi* take place, so that the balcony is now built next to the kitchen (my drawings).

Fig 33. A Plan of Jongam Apartment. 1958. Drawn by Keunhye Lee (Source: *Maeil Business News Korea*, 2009). This apartment is the first house named an 'apartment' with a Western style bathroom, and is for the upper class in Korea. As with the *ondol* structure persists, there is a staircase to enter rooms.

Fig. 34. A Plan of Inwang Apartment. 1968. Drawn by Keunhye Lee. *Chanmaru* is installed in the kitchen, which shows the floor of the kitchen is lower than the other living rooms.

Fig 35. A Plan of Jamsil Apartment. 1970s. Drawn by Keunhye Lee. Although the o*ndol* system had developed here, there was still *agungi* that provided levels between the kitchen and the other living spaces.

Fig 36. A Plan of Bundan Park Town. 1990s. Drawn by Keunhye Lee. The Kitchen has evolved into an inner space, and become an open space connected to the living room.

Early apartments without such space for everyday chores were found to be impractical and caused much inconvenience. The need for such a space revived the concept of '*madang*' as a balcony space, which is found exclusively in apartments in Korea. According to Cheon et al., 'a utility room in the beginning, was planned separately from the kitchen but after a while it was relocated at the rear of the kitchen' (my translation, 2009, p.256). Traditionally, the *madang* was directly connected to each room, the kitchen and the *maru,* in a sequence. In modern apartments, however, the traditional *madang* is absent. Instead, the balcony has taken on this role, as it runs alongside each of the spaces within the house, and it is seen as an intermediate space existing between the inside and the outside. This means that the concept of the *madang* persists, but as a balcony. Koreans use the balcony for daily activities, such as storing food. In early apartments, such as the Mapo and Inwang, such balconies were only next to the living room, but later, after the kitchen had been integrated into the living space at the same level, they were extended to reach the kitchen for cooking and storage. Making *kimchi* and paste (i.e. soybean and chilli) every year has been an essential requirement for the Korean diet, and it requires a vast working space and the use of water. This necessitated a drain and justified the difference in levels between the interior rooms and the balcony.

The bathrooms that were built in the early 1970s only included a bathtub and a toilet with no sink. People who needed more space for laundry and other uses removed the sink and used plastic basins instead, or installed shower hoses without a tub. Placing washing machines or large washing basins for laundry exemplifies the attempts to modify the daily inconvenience. Sometimes people installed extra taps underneath the sink to make it easier to do the laundry (Lee, 1999, pp.50-54). Filling up the tub to enable them to use the water little by little for domestic purposes was also common; in this case, people had to take showers without standing in the tub (Im, 1989, pp.110-117). This is closely related to the bathing habits of Koreans, which includes scooping up and pouring water on the body. It consequently required an extra draining hole in the floor, which does not exist in Western bathrooms. This illustrates the less rigid structure of the bathroom in comparison to its Western counterpart, and indeed, a less rigid and more flexible structure of the Korean home compared to European and North American homes. In contemporary domestic space, the architecture dictates less hierarchy and the *ondol* has developed technically into a non-traditional form. But

Fig 37. Different Levels between *hyungwan* and living spaces in a contemporary house. 2015. Haedang Hanjin Town, Seoul. Renovated by Rim Design (Source: rimdesignco.co.kr)

a trace of this structural hierarchy still exists, with slight level changes between the entrance and the living room, as well as between the living room and the toilet. Floor-based life therefore powerfully connects bodies and spaces. Moreover, living on the *ondol* floor can produce a communication between the space and the body, which leaves traces on the floor. Im states that a floor-based life helps people to develop their sense of touch through walking, sitting or lying, directly connecting their body onto the floor, unlike the Western use of furniture (2013, pp.167-172). These activities have continued to influence the architectural development of Korean apartments.

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In this chapter, I have discussed the significance of the *ondol* floor to explore Korean everyday rituals that engage with; bodily experiences, the use of paper, patterns of trace of spatial use and architectural symbolism as part of Korean identity. Contemporary Korean design underemphasises forms, such as the *ondol,* despite its cultural significance, which in fact, can be seen as a sign of the effacement of tradition caused by rapid globalisation. While I try to retrace what the *ondol* means to me in my practice, I am reminded of de Certeau's suggestion in *The Practice of the Everyday* (2011) that sometimes, while big systems cannot be changed, daily practice is the place where we can tactically bring in alternatives and autonomy (pp.36-117). Although the traditional concept of space, such as the *ondol*, *maru* and *madang*, have faded in contemporary houses, the sense of tactility, warmth and scent, as well as ritual repetition within the culture, still exist.

This research is not about nostalgia, nor about advocating a return to the traditional *ondol.* That is not feasible in contemporary life. Nevertheless, it is important for Korean identity to make a reference back to this rich cultural tradition, which distinguishes the Korean room as unique, like the more well-known particularities and cultural heritage found in the Japanese and Chinese houses. In my work, I draw upon the spatial implications of these cultural and practical practices, engaging with the bodily experience of floor-based life, which is fundamentally different to the Western lifestyle that has been layered over this regional tradition. This research is the background for my own practice, which performs this idea of the bodily-spatial *ondol,* in order to reinvigorate such rituals as part of an ongoing contemporary practice.

Chapter 2. Dot-Jari

Chapter 2. Dot-Jari

In the previous chapter, I addressed the *ondol* as a significant part of Korean domestic life. This architectural and symbolic element of the house contributes not only to structural developments in domestic space, but also provides ritual, trace and a sense of warmth and tactility in association with both cooking and heating. The *ondol* provides a multi-functional space where ritualistic movements, such as polishing and cleaning, are carried out on this multi-sensory surface. However, in this chapter, my focus shifts beyond the domestic interior/courtyard to the public realm. While I previously discussed floor-based living within interior rooms, here I deal with external temporary boundaries defined by body movement in relation to the use of the *dot-jari*, a floor mat made of sedge.[23] This use of the mat defines social practice, which forms the basis of the issues discussed in this chapter, and is also a consequence of floor-based culture, directly referring back to the ceremonial act of removing shoes on entry to interior spaces.

As I have already shown, Koreans often extend their domestic space into the public realm for various reasons; for example, to avoid heat from the *ondol*, undertake domestic labour in dwellings without a *madang* or *maru*, and to socialise. These activities strongly link to the use of the *dot-jari* as a Korean way of defining space. Therefore, this chapter commences with a discussion of the *dot-jari* and its culturally influenced relationship to the body within a public space. The *dot-jari* does not only functions as a spatial marker, place or seat, but also represents specific ideas of social and cultural identity. It intrinsically demarcates a social space. The *dot-jari* touches on issues such as transience, the sensory body, cleanliness and materiality through the extension of the traditional concept of the domestic realm. This constitutes a ritualised social practice. This occupation of public space transforms it into part of the domestic sphere, which is used to engage in everyday activity. This spatial displacement, afforded by the use of the *dot-jari*, continuously and frequently takes place in contemporary society, reflecting the lack of appropriate spaces to undertake such activities in

[23] Traditionally, Koreans used the mat not only on the wooden *maru* but also on the *ondol* floor; the mat helps Koreans to endure the humid summer days and nights, both indoors and outdoors; it also serves to gather people for socialising. Sedge is a grass-like plant commonly used as the material for making the *dot-jari*.

Fig 38. Kichan Kim, Koreans' Spatial Extension of the Domestic Sphere into Public Space 1989. Photograph. Republished by Kichan Kim (Source: Kim, 2011, p.262)

Children studying on a ground, covered with mats in the middle of the street in Seoul.

the home during the summer months.

The photograph by Kichan Kim (2011), represented here in fig 38, shows a vivid example of Koreans' spatial extension of the domestic sphere into public space: children are seen lying down and studying on the ground, with their shoes off, demarcating an outside 'room' as defined by the mats in the picture. However, when we look at the top half of the image, we can see that the children are in fact in the middle of the street with people walking by, and we realise that this is not an indoor space. The image leads me to consider the definition of spatial boundary: how do Koreans create a personal space outdoors and how does this activity influence the conceptualisation of such a spatial boundary? These questions are an important consideration to Koreans, because habitual activity as a social practice gives an understanding of spatial knowledge regarding Korean floor-based living, which has been uncovered in a contemporary context. I will consider the meaning of the *dot-jari* and the ritual act of 'removing shoes' in Korean everyday life as a culturally distinct means to displace the domestic into the public realm - a means to claim space.

The habitual activity depicted in the photograph shows the actual street life of Koreans. The Koreans' spatial extension also introduces the idea of how space is defined and how boundaries are constructed and understood through bodily-embedded habits. This social practice links to the use of the *dot-jari*. The *dot-jari* here means to define 'clean' space and extends the interior idea of 'removing shoes' to the outdoors (I will discuss this issue later on in this chapter). The created outdoor space shows not only a temporal space for activities such as play, but also an extension of the interior room, such that it sets up an ambiguity of our reading of the space of the street. The domestic and public realms coexist in such situations, blurring the boundaries between interior and exterior.

The space defined by the *dot-jari* is transformed into various stages for everyday activities, such as ceremonial, sacred and working spaces. The spatial typology is defined according to particular situations and functions. A *dot-jari* also provides a cool and clean urban situation. These ideas remind me of my own childhood experiences when I used to participate in ancestral rites on the *dot-jari* at my grandparents' flat on every anniversary of the death of the forebears. In these specifically ceremonial circumstances, by spreading the *dot-jari* in the living room (i.e. an indoor space), the ordinary space was transformed into a sacred sphere,

Fig 39. My Experience of Spatial Extension. 1993. Photograph by Jongsu Lee (my grandfather) (Source: Author's Archives)

My cousins are sitting on the entrance hall of the apartment, which is covered with a mat, during their visit to our grandparents.

and all my family members performed an ancestral ceremony according to the procedures on the redefined space. I also used to play with my cousins on the *dot-jari*, which covered the entrance floor of my grandparents' flat whenever I visited them during the summer vacation (See fig. 39). I still remember the sensation of the cool surface as I lay on the *dot-jari*, which covered the concrete, my body directly touching the sedge mat. In this way, the *dot-jari* is used to gain benefit from the cooling effect of the ground.

My experiences of living in both Seoul and London have led me to reflect upon the notions of habit and repetition. I have also considered the idea of personal space in relation to domestic activities, such as how to create the cleanest situation possible. For example, as is my habit, I am reluctant to sit directly on the ground in a public space. Whenever I go to a park with my friends, I always bring a *dot-jari* to separate my body from the ground. However, my European friends sit directly on the grass. If I do not have a *dot-jari*, I use paper, newspaper, or even a plastic bag, which I define as a substitute for the more formal mat. I am also worried about my *dot-jari* picking up dirt from my shoes, so I remove my footwear before entering the *dot-jari* in the same way as I would to step into an indoor space of a domestic house. The *dot-jari* forces me to enact my movements as though I am entering into a defined space, such that the act of 'removing shoes' leads me to consider the relationship between my body and the space as a means to defining personal space.

Here, I reference Henri Lefebvre's (1992) idea of 'social space' as being intrinsically bodily. According to arguments by Lefebvre, and Korean Jaemo Jo (2012), our understanding of space is directly related to the body and to experiences of space over time. The architectural organisation of space can be defined through a simple behavioural pattern such as 'removing one's shoes'. I explore the significance of the *dot-jari* in relation to floor-based living in Korean everyday life, and also how it interacts with my personal experience, which connects to social practices and my spatial research practice.

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This chapter contains a number of materials that provide a visual documentation for my research. Although there are several studies of the *dot-jari*, largely focusing on historical and technical issues, such as a craft, in a similar way to the

Fig 40. Anon., *Huwonyooyeon* (Banquet at Backyard). c.late 18th century. Korean Ink Wash Painting on Paper (Source: The National Folk Museum of Korea, 2003, p.33)

studies of the *ondol*, there is a lack of research into the social aspects of the *dot-jari*. Since there are few other studies on the use of mats, as experienced in everyday life, visual documentation provides an invaluable basis for understanding outdoor life, which is an important part of the Korean spatial experience. Social activity and behaviour carried out on the *dot-jari* can often be found depicted in historical paintings, particularly *pungsokhwa* (Korean genre painting) of the Joseon Dynasty, as well as in paintings by Westerners during the Japanese occupation.[24] These paintings are significant visual evidence, and provide historical material for exploring Korean daily life through time. In particular, the Korean periods of Enlightenment (1876-1910) and the Japanese occupation (1910-1945) have little documentation.

According to Kichan Kim (2011), this displacement of the domestic into public space is due to urban housing shortages and overcrowding as people moved from rural areas to the city during the 1960s-1990s, a phenomenon that led to the building of shanty towns. On the other hand, this type of occupation of public space is not limited to people who live in shanty towns, but is also carried out by many Koreans who live in apartments and individual houses (*dandok-jutaek*). Various scenes of the extension of the domestic space are also found in historical visual documentation (See fig. 40). Although much research has been carried out on *pungsokhwa* paintings, there is rarely any specific mention of the *dot-jari*. However, the use of the *dot-jari* is often recognised for its significance in social practices, particularly those that take place outside. Therefore, the paintings provide an opportunity to investigate the various usages of the *dot-jari* as a temporary space. The paintings by Westerners, particularly from the 1910s to the 1940s, depict a kind of nomadic 'room' in a public space, a tradition that persisted despite Japanese occupation. The investigation of Koreans' public life through historical paintings is an integral process in developing my research, and includes: 1) Korean Genre painters such as Hongdo Kim (1745-1806) (under the pseudonym *Danwon*) and also Yoonbok Shin (1758-unknown) (under the pseudonym *Hyewon*); 2) Genre paintings by Westerners, particularly Elizabeth Keith during the Japanese occupation (1910-1945).

[24] There are many Westerners who visited Korea during the Japanese Occupation and published books after their visits. For example, Constance Tayler, a Scottish painter, stayed in Korea from 1894 to 1901 and published a book, *Korean at Home: The Impressions of a Scotswoman* about Korean daily life (Kim, 2008, p.10). Elizabeth Keith (1946) also published a book about Korean everyday life and customs after her visit to Korea (Kim, 2008, p.13). According to Jiyoung Kim, the paintings by Westerners provide significant evidence of Korean historical customs in the early 20th century (Kim, 2008, p.80).

Photographs are also valuable resources for understanding contemporary Korean society. They provide a significant social commentary, as well as depicting a poetic resonance of the society. In particular, I focus here on Kichan Kim's photographs, which emphasise the importance of inhabiting streets for ordinary people, particularly for those who lived in houses between the 1960s and 1990s. As Clive Scott (2007) writes, photographs are, 'often looked upon as a fragment of time, of evidence, snatched from a continuum, which one can replace in that continuum so that the continuum gives it back its meaning. […] Photography itself is a documentary medium precisely because it is an instrument of immobilisation' (pp.45-67). Street photography seems to be a reliable tool of authentication, something which would 'sharpen the facts and clinch the evidence' (Scott, 2007, p.199).

Korean historical paintings focus on issues of social and cultural importance, while contemporary photographs seek to capture a 'moment' of everyday life in the street. However, both historical and contemporary images provide real evidence and valuable visual documentation of the reality of street life. Together they demonstrate the continuity of the importance of the *dot-jari* as a device affirming the on-going importance of public social gatherings.

Origins of the *Dot-Jari*

The *dot-jari* symbolises domestic summer space, and its subsequent extension into the public realm. It is a bridge between the external and internal domestic spaces, creating an intermediate (between inside and outside) and temporary personal space. The defined patch of ground is a place of everyday activities, constituting a distinct spatial typology, moving from the *ondol* floor to the exterior ground of the *madang* and the street. This means that the *dot-jari* provides the domestic environments, which enable personal activity. Using a *dot-jari* in a public space transforms it into a place where Koreans spend the day, for example cooking and eating their meals, working, studying, playing and performing ceremonial practices. This space also facilitates activity that brings about the issue of the sensory body, such as coolness and tactility in relation to its materials.

Although it is not specifically known when the *dot-jari* first came into be in use and how it was incorporated into everyday life in Korea, the sedge mat can be traced at least as far back as the Silla Kingdom (57 BC-AD 935). The *dot-jari* was an important item of traditional craft manufacture, supported by the government. Several historical documents, such as *Samguksagi* (the history of the Three Kingdoms of Silla, Baeje, and Goguryeo': 57 BC-AD 668) (1145), give evidence of its significance, stating that the demand for the *dot-jari* was high and that it was a central household item. For example, in the Silla Kingdom (57 BC-AD 935), Goryeo Dynasty (918-1392) and Joseon Dynasty (1392-1910), there was a government office to supervise the manufacture of the *dot-jari*, particularly *hwamunseok* (the floral patterns of the *dot-jari*), and to manage the production of the matting (Maeng, 1974, p.221).

The use of the *dot-jari* is strongly related to the development of floor-based culture. For example, as I explained in the previous chapter, floor-based living dominated Korean everyday life when the *ondol* became central for both heating and cooking in the early part of the Joseon Dynasty. Prior to this, furniture-based living was popular up until the time of the Goryeo Dynasty. However, although people in Goryeo times slept in beds and sat on chairs, the *dot-jari* had already become a popular household item in society. According to the *Goryeodogyeong* (Gaeseong in the Goryeo Dynasty) by Seogeung[25] (1123), Seogeung himself introduced the Korean *dot-jari*, in particular *hwamunseok*, to the Chinese, explaining that 'elaborate works are for beds or chairs, and rough works are for the floor' (Maeng, 1974, p.219). This shows that people used to use the *dot-jari* as both an item of interior furniture and for the exterior ground.

The demand for the *dot-jari* rapidly increased and it had multiple uses as the floor-based culture began to dominate during the Joseon Dynasty. An office in a governmental department, called Jangheunggo, controlled the number of *dot-jari* produced and collected them from the craftsmen for the royal family and for special occasions such as national ceremonies. According to the *Sejong Sillok* (Sejong chronicles 1418-1450: King Sejong (1397-1450), the fourth king of the Joseon Dynasty), Jangheunggo collected 5,148 pieces of *dot-jari* as tributes from craftsmen. There was another governmental office, Sangeuiwon, which collected

[25] Seogeung was an envoy of the Northern Song Dynasty. When he was sent as an envoy to Goryeo, he wrote about and drew the customs of Goryeo.

luxurious *dot-jari*, such as *hwamunseok* or *yongmunseok* (the dragon patterns of *dot-jari*) specifically for the royal family (Gang, 2008, n.p.). Several pieces of historical documentation, such as *Sejong Sillok*, *Haedongyeoksa* (Korean History) (no date) by Chiyoon Han (1765-1814), and *Tongmunwanji* (the Documentation of Diplomacy) (1720) by Jinam Kim (1653-unknown), recorded that the *dot-jari* was exported to China and Japan due to its popularity during the Joseon Dynasty. During the *Dongji Sahaeng* period, when envoys were sent to China during the winter solstice, 124 pieces of *hwamunseok* were transported abroad (Lee, 1963).

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Originally Koreans used the *dot-jari* as a domestic floor mat to cover the *ondol* room or *maru* (a wide wooden floor and open space) to keep the floor cool. Koreans often sleep on the *dot-jari* during hot summer nights, when it becomes difficult to sleep because of the humidity. People managed to sleep on such nights by lying indoors or outside on the *dot-jari*, along with a *jukbuin* at their side (a 'bamboo wife', a cylindrical framework of woven bamboo strips). The *dot-jari* has become a compulsory item for summer. According to Hyunsook Park, several materials, such as the stems of sedge, rush, cattail and cogon grass, as well as straw from rice, barley, wheat, millet and other field crops, were used to weave the *dot-jari* (Park, 2013, p.174; Maeng, 1974, p.219). Out of these materials, sedge was the most popular for weaving the *dot-jari* due to the fact that the sedge contains lots of fibre, which is soft to sit or lie on and easily absorbs moisture (Park, 2013, p.174). Park explains that this was related to the country's agricultural background in rice cultivation. An annual plant, sedge could be harvested in August along with rice and its pliable, glossy and durable quality lent itself to becoming a highly-prized summertime accessory (Park, 2013, p.174). According to the *Samguksagi* (1145)*, surae* (wooden bed) was decorated with *wanggol* (sedge) and *bal* (wooden screen). This leads us to believe that Koreans already used *wangol* as a material for floor matting from the time of the Three Kingdoms period (Maeng, 1974).

The names of the different types of *dot-jari* are related to their appearance, the materials from which they are made and the situations employed to make them rather than to their functional usage. Although there are many different materials used to make mats, the name '*dot-jari*' is in common use for all kinds of floor

Fig 41. Hongdo Kim, Jarijjagi (Weaving *Dot-jari*) in *Danwonpungsokcheop*. c.late 18th to early-19th century. Korean Ink Wash Painting on Paper. National Museum of Korea Collection (Source: www.museum.go.kr)

Fig 42. Yoonbok Shin, Gummudo (Performance of a Sword Dance) in *Hyewon Jeonsincheop*. c.late 18th century. Korean Ink Wash Painting on Paper. Kansong Collection (Source: *Kansong Art and Culture Foundation,* 2016. p.185)

mats in both traditional and contemporary Korea. This shows flexibility, utilising alternative materials for floor mats. The names vary according to the materials they are made from. For example, *sat-jari* was made of *satgatsacho* (curved-utricle sedge), which often covered the *ondol*, whereas *gijic-jari* (a mat made of coarse straw) was used instead of *jangpan-ji* (oiled-paper) by the lower classes. *Jip-jari* (or *mungseok*) was made of rice or barley straw and was often employed to dry vegetables by spreading them out on the mat in the *madang*, while alternatively, *budeul-jari* was made of reed mace.

The mats also have distinctive names according to the different weaving methods used (See fig. 41). In one kind of mat, warp threads are visible on the surface, and this is called *jari,* while the second, has its threads hidden beneath tightly woven weft strips and is known as *dot-jari* (Park, 2013, pp.175-176). A mat can also be designated according to its appearance. For example, a floral-patterned mat is either described as *hwamunseok* (*hwa*: flower, *mun*: pattern, and *seok*: mat - a Korean word derived from Chinese) or is called *ggotdotjari* (*ggot*: flower and *dot-jari*: floor mat – a word of purely Korean derivation), which is a representative type of *jari*. The dragon-patterned mat is a type of *dot-jari* called *yongmunseok*, which was used for special occasions such as royal weddings or palace functions. There are others, such as *ojoyoungmunseok* (dragon-patterned in five colours), *chaehwaseok* (coloured floral pattern) and *manhwaseok* (variously flowered patterned mat). So, the *dot-jari* is distinguished through materials, methods of making and patterns, and is linked to local agriculture and manufactures. Thus, in this thesis, I will refer to all these different types as simply *dot-jari* to focus on their usage rather than the method used in their production.

There was no difference in shape among the various types, as all of the variations were woven into squares. Only patterns and sizes would be different according to the occasion (Maeng, 1974). For example, *Gummudo* (Performance of a Sword Dance) (See fig. 42) introduces different sizes and appearances according to the *dot-jari*'s purpose and the class of the mat's owner. The *yangban* (upper class or scholar) in the image used small-sized mats, edged with blue and purple fabric used for decorative *dot-jari* such as *hwamunseok* (Maeng, 1974, p.219). Shamanic dancers perform on long mats, used as a stage, as *dot-jari* can be connected to each other when extra space is needed for larger gatherings. This emphasises flexibility, creating various differently sized spaces

according to the occasion. This is important for my own practice, which considers materiality in relation to everyday performance as a form of defining a spatial typology.

In relation to the materiality, the *dot-jari* represents a sensual space, stimulating senses such as tactility, smell, sound and coolness (Lee, 2007). For example, when people spread the *dot-jari* out, they can smell the scent of grass from the mat, which stimulates memories from its previous use. Park (2013) also states that this sedge mat remains cool to the touch, allowing air to circulate as well as providing cushioning. This is due to the material of the sedge, which can easily absorb moisture (Park, 2013, p.174). I prefer sitting on a personal-sized *dot-jari*, covering the sofa rather than sitting directly on the surface of the leather. Because of humid air, the leather sofa has a hot and sticky feeling to touch or sit on in the hot summer. The *dot-jari* also provides a visual sense of coolness. For example, many newspapers and magazines suggest various interior design guidelines for 'enduring the hot summer' at the beginning of every season, stating, 'it is time to change your interior, using *dot-jari* to create a bright and cool feeling for a cooler visual aesthetic' (*Hangyoreh*, 1992, p.8). When it is moved, the *dot-jari* makes a sound like the rustling of dried leaves. Euiryeong Lee (2007), a literary critic, states that the sound makes him feel cool through associative experience. Therefore, the *dot-jari* can redefine an area with different sensorial meanings.

Lee (2007) describes the *dot-jari* in a poetic way, referring to the 'magic carpet' in the story of *Arabian Nights* as it moves about, creating a special space wherever it lands. Lee also describes his own experience on the *dot-jari*, noting:

> When the darkness comes on a day of summer, smoke from the bonfire rises into the air and is scattered. It is time to spread out *dot-jari* in *madang*. When I lie down, looking at stars twinkling up in the sky, in that moment the *madang* feels transformed as if I am in the highlands of Middle Asia. Through *dot-jari*, the ordinary space of *madang* can be changed into a transcendental space, interacting with the surrounding environment (my translation, 2007, p.60).

This resonates in relation to the many issues of sensory space, transformability and performativity that transform ordinary space into the extraordinary.

Returning to the idea of summer space, both visual and text-based

Fig 43. Elizabeth Keith, *Woman sewing*. 1946. Painting (Source: Keith and Scott, 1946, p.21)

Fig 44. Elizabeth Keith, *The Japanese Dressmaker*. 1925. Painting (Source: Kim, 2008, p.108)

documentation shows the domestic usages of the *dot-jari* in traditional houses, *hanok*, during the summer months. This reveals how Koreans are sensitive to temperature. Alongside the sense of warmth of the *ondol*, this emphasises sensual space. In the undated *Kyengdojabji* (records of customs in Hanyang, or present day Seoul) by Deukgong Yoo (1748-1807), there is a description of a room, stating that, 'the floor can be covered with yellowish oiled-paper [*jangpan-ji*] to make a smooth surface onto which is spread out a sedge mat in which *subok* (long life and happiness) patterns are inscribed' (my translation, Maeng, 1974, p.222). In 1592, a missionary called Frois Luis (1532-1597), who visited Korea during the Japanese Invasion of Korea, stated that the glossy *dot-jari* was commonly spread on the *ondol* floor during the summer months for *yangban* or even the Japanese and Portuguese who lived in Korea. This shows that the use of the *dot-jari* was influenced not only by the architectural consequences of floor-based culture, but also by the Korean particular weather.

Keith's paintings, particularly the *Women Sewing* (1946) and *The Japanese Dressmaker* (1925), demonstrate different domestic conditions and how the material of the floor has developed socially and environmentally, even though both Korean and Japanese houses have been influenced by floor-based culture (See figs. 43 & 44). In the *Women Sewing*, there is a woman sewing clothes on a domestic *dot-jari*. There are quite a few Korean women who are sat on domestic *dot-jari* in a room, and as noted earlier it was only Keith's gender that allowed access into such space. Keith and Scott state that Korean women mostly stayed within the confines of the indoor space of the house and that it was rare to see them in public spaces because of Confucian influence, although society had started to be influenced by Western culture by the time of the late Joseon Dynasty (Keith and Scott, 1946, pp.38-50). In the painting, there are floral patterns on the mat, which indicates that it might be *hwamunseok*. This painting can be compared to *The Japanese Dressmaker* (1925), where there is a man sewing on a *tatami* mat in a Japanese house. Japanese *tatami*, which was made of straw (and hence insulated), is permanently installed in the house for all seasons, while the thinner Korean *dot-jari*, made of sedge, is used only during hot summer months to absorb moisture on the *ondol* floor; by contrast, Koreans used sitting cushions (or less commonly fur) during the cold winter. This introduces a different spatial materiality in relation to social space and the environment, even though the floor-based living has dominated both countries.

Fig 45. Yoonbok Shin, Sangchunyahong (Dances and Songs in a Field during the Spring) in *Hyewon Jeonsincheop*. c.18th century. Korean Ink Wash Painting. Kansong Collection (Source: *Kansong Art and Culture Foundation*, 2016, p.177)

Fig 46. Yoonbok Shin, Cheonggeumsangryeon (Listing to the Zither and Admiring the Lotouses) in *Hyewon Jeonsincheop*. c.18th century. Korean Ink Wash Painting. Kansong Collection (Source: *Kansong Art and Culture Foundation*, 2016, p.183)

In terms of summer space, the *dot-jari* is powerfully connected to the concept of *maru* (see Chapter One). Originally, *maru* was used in spaces to avoid heat from the *ondol* room during the summer. Where the rich had *maru*, poorer people did not have enough space in the summer months, and therefore extended their domestic environment into the *madang* (courtyard) and street so as to escape the heat from the *ondol* floor - in this way creating an external domestic space using the *dot-jari*.

Both the *dot-jari* and Western picnic blankets function as sites of temporary occupation of public territory, presenting a flexible and mobile conception of personal space. However, Koreans' spatial extension shows fundamentally distinctive social activity, directly related to domesticity; including various domestic activities such as sleeping and cooking. The *dot-jari* is the means that enables Koreans to create a personal space anywhere in cities, and gives them the ability to occupy every aspect of the public space.

The term 'picnic' was originally defined as, 'a fashionable social entertainment in which each person present contributed a share of the provisions [around 1800s]' and now as, 'a pleasure party including an excursion to some spot in the country where all partake of a repast out of doors' (Hartley, 1992, p.52). Those picnicking bring food and means of entertainment with them. Mary Ellen Hern states that a picnic is understood as an excursion, where a meal is consumed out of doors, 'taking place in a scenic landscape such as a park, beside a lake or with an interesting view and possibly at a public event such as an open-air theatre performance, and usually in summer' (1989, pp.139-152). In other words, a Westerner's idea of a picnic is an ordinary summer activity, particularly for having meals during leisure time.

Similar to a Westerners' picnic, there is the Korean *pungryu* (which literally means 'wind and running water' and means to enjoy life through the arts, particularly music and nature). Mainly *yangban* (scholars) would have enjoyed *pungryu*, which is frequently found in *pungsokhwa* of the Joseon Dynasty. For example, in *Sangchunyahong* (See fig. 45) and *Cheonggeumsangryeon* (See fig. 46) by Yoonbok Shin (1758-unknown), people created spaces by using the *dot-jari* in yards and *madang* respectively. In both paintings, *yangban* enjoy the arts, listening to the *geomungo* (Korean traditional musical instrument). According to Younghwa Heo, professor of Art History, *Cheonggeumsangryeon* depicted

Fig 47. Anon., *Yayeon* (The Night Banquet). c.19th century. Korean Ink Wash Painting on Silk. National Museum of Korea Collection (Source: www.museum.go.kr)

Fig 48. Sunghyup, *Gogigupgi* (Roasting Meat). c.19th century. Korean Ink Wash Painting on Paper. National Museum of Korea Collection (Source: www.museum.go.kr)

yangban's everyday life, particularly the scene of enjoying the music on the *dot-jari* in a backyard near a *yeondang* (lotus pond) in *nokembangchoseugnhwasi* (this word is used to describe the beauty of May and means that trees are to turn dark green at this time, which is considered much more beautiful than when they are in full bloom (1992, p.28)). The *dot-jari* was regularly used by scholars, accompanied by young boys whose job it was to carry and roll out the mat as necessary (The Korea Foundation, 2001), such as when they went to the royal palace for a state examination or went on a picnic (Jung, 2010, p.138). Here, the mat would provide a defined space wherever it was unrolled, as is often seen in paintings of the Joseon Dynasty.

Yangban also used to do cooking, or more accurately roasting meat and having a meal together within the public realm as a way of socialising. The paintings, *Yayeon* (the Night Banquet) (n.d.) and *Gogigupgi* (Roasting Meat) (the 19th century) show some of this domestic activity. There are several *pungsokhwa* (traditional genre paintings) in existence that were created in the late 19th century, although not much is known about the life of the painter and only one sketchbook has been passed down. These paintings demonstrate different social activities, such as cooking in a public space, which can be compared to a Western picnic, but carried out in winter. According to Lee, Jiwon Park (1737-1805), a novelist of the Joseon Dynasty, used to hold a *nalohoi*, gathering with colleagues during the autumn and winter seasons. *Nalohoi* is a pleasurable activity where people gather around a brazier, roasting and eating meat, sitting on a fur *bangseok* (a personal sitting cushion) on a very cold winter day. Park even mentions that he often enjoyed this practice on a snowy day in winter (Lee, 2015, pp.89-90). According to the *Kyeongdojapgi* (1877) by Deukgong Yoo (1749-1807), people normally gathered around a brazier to have a meal and drink alcohol on the first day of October in the lunar calendar, known as *nalo* (Kim, 2006, p.209). For example, in *Yayeon* (see fig. 47) and *Gogigupgi* by Sunghyup (n.d.), painted in the late 19th century (see fig. 48), people lie on a big *dot-jari* as they sit around a brazier, roasting beef under a pine tree out of doors. Some of them sit on *bangseok*, wearing woollen hats, called *mogun*, which makes us presume that this painting was created during the winter months. This shows that the *dot-jari* provided not only a clean area to sit on but also warmth, even though it was an object originally intended for summer months. There is also a poem included in the *Gogigupgi* painting, 'setting up chopsticks and cups

on the table, sitting around the brazier, inviting relatives and neighbours with mushrooms and beef for the custom' (my translation, Korea Creative Contents Agency, 2012).

According to the *Hankook Contents Jinheungwon* (Korea Creative Content Agency, 2012), there is only one young man among the guests, which may mean that he was celebrating his coming-of-age ceremony with his elder relatives through a warm reception in the cold surrounds, filled with hot food and drinks. Many Koreans consider this activity to be a contemporary one, yet these paintings suggest that this is the traditional way of picnicking. Domestic activities such as cooking and eating with domestic household items, allowing people to socialise together, defined the *dot-jari* as a peripatetic domestic space and item of great social significance.

The use of a cushion for a warm surface brings us back to the *ondol* floor and how floor temperature is so significant in Korean everyday life. During my visit to Korea (November 2015), I observed people using a mat for warmth. There were two elderly women selling vegetables that they had grown on the street near my parents' apartment. During my stay, there were dramatic and sudden changes in weather, with autumn rapidly changing into winter. When I first saw the women, they were sat on plastic boxes. A few days later, after the weather had taken a turn, I saw them again, but this time, due to the temperature, they had lain out a blanket on the plastic box. I questioned them about the reason as to why they were using a blanket and they explained that they normally used a blanket not only for covering the body but also to cover surfaces that the body touched during a cold winter. I also use fabrics, such as handkerchiefs or thick paper to cover the floor/ground for warmth, even during the summer. My mother and grandmother often told me not to sit on cold surfaces and to always keep my body warm. Although the habit of floor-based living is embedded in the body, I could not sit directly on the wooden floor in my London flat because the floor is cold to touch. Because of the warm surface of the *ondol* floor, I do not wear indoor slippers at home in Korea, but the cold wooden floor led me to wear slippers in my London flat.

Fig 49. Yoonbok Shin, Munyeosinmu (A Performance of a Female Shaman) in *Hyewon Jeonsincheop*. 1805. Korean Ink Wash Painting on Paper. Kansong Collection (Source: www.kansong.org)

Ceremonial Space

The *dot-jari* transforms ordinary space into various extraordinary situations, engaging notions of ceremonial space. Ceremonies using a *dot-jari* take place in both the interior rooms and the exterior ground of the home. As I have shown in the earlier section of this chapter, these ritual activities are handed down and repeated from one generation to another. This traditional way of creating a space is still preserved in contemporary society, showing how space and time are socially produced through patterns of ritual activities, which include the everyday.

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The *dot-jari* also represents social identity, influenced by a cultural philosophy that combines Confucian ideas with superstition. The *dot-jari* is considered as an extension of the personal identity of its user. It would not be shared, even among family members. For example, there was a taboo surrounding the use of a father's *dot-jari* by his son. It was commonly thought that the spirit of a person permeated into one's belongings, an idea that was influenced by Korean superstition.[26] If someone died in a war or far away from home, where the body could not be returned or recovered, the deceased's *dot-jari* would be buried in place of the body (The Korea Foundation, 2001). Therefore, the *dot-jari* takes on the symbolic function of conjuring up the presence of someone who is not there. This can be understood along with the idea that Koreans avoid the use of second-hand products, even in contemporary times.[27] Even though society at the time of the Joseon Dynasty was influenced by the dominant Confucian culture, superstition was still prevalent and is still widespread now. George H. Jones (1900) states that there was an interrelationship between Confucianism, Buddhism and Korean Shamanism that deeply influenced each other within Korean culture. Homer Bezaleel Hulbert claimed in his book, *The Passing of Korea* (1906), that Koreans had been influenced socially by Confucianism, philosophically by Buddhism and mentally by the spirit-worshipper (pp.384-385). Although many young Koreans have been influenced by Western culture, both

[26] Many Korean researchers, such as Dongkyu Kim (2012) and Junman Kang (2007), argued that Korean traditional philosophy was devalued and defined as superstition by the Japanese during the Japanese occupation (1910-1945). They state that Korean traditional philosophy is not just superstition, but rather is a symbolic concept, which has influenced Korean culture, social and everyday life over many years.

[27] There is little documentation about these superstitions, yet some research exists about the use of traditional folk charms that were prescribed for the exorcism of second-hand products before use that demonstrates how superstition physically and mentally influenced Koreans.

Fig 50. Extension of Space into *Madang* (yard) on the Wedding Ceremony.1993. Published by *Yeowon* (Source: *Yeowon*. 1993, p.279)

Fig 51. Elizabeth Keith. *Country Wedding Feast*. 1946. Woodcut (Source: Kim, 2008, p.115)

my generation and my parents' generation have still been brought up on some of these concepts (for example, not using one another's belongings).

Hwamunseok (floral patterns on the *dot-jari*), on the other hand, is considered an extension of family identity when compared to a personal mat. While the shared *dot-jari* represents family identity, which is handed down through generations and, through its use, gathers all of the family members together, the personal mat demonstrates one's individual identity and acts as a representation of one's body. Park (2013) refers to Korean traditional wedding customs, and writes that the bride would bring two pieces of *dot-jari*; one for her parents-in-law and the other for the couple themselves. In particular, the *dot-jari* had to be decorated with an auspicious pattern. This was an integral part of the bride's wedding gifts to the bridegroom's family (Park, 2013, p.188). Moreover, this family *dot-jari* would be handed down, because of its outstanding durability of sedge. Soonja Han (2014), a *dot-jari* craftsperson, states that a bride should bring a *dot-jari* for her wedding ceremony. Han also brought *hwamunseok* for her wedding and used it whenever she received special guests.

Decorative *dot-jari*, such as *hwamunseok* or *yongmunseok*, are used on special occasions, such as weddings and ancestral rites ceremonies, or during visits by friends and relatives (Park, 2013, p.188). On such occasions, Koreans would expand their domestic space into their courtyards and spread the *dot-jari* directly on to the earth, signifying the family's high regard for their guests by providing the coolest and cleanest spot on which to spend time (Park, 2013). The *Munyeosinmu* (See fig. 49) shows that the *dot-jari* is redefined as a stage for performers and musicians and as seats for the audience. It is transformed into an intermediate space between the ordinary and the sacred space for shamanic ceremonies carried out through bodily movement.

The decorative mat makes the space special. For example, during visits by friends and relatives for a wedding ceremony, people spread *dot-jari* such as *mungseok* to create a grander and wider space. They also unroll *hwamunseok* on *mungseok* to form a ceremonial stage, distinguishing it from the other areas where visitors were placed (See fig. 50). In the *Country Wedding Feast, Korea* (See fig. 51), Keith paints the scenery of a Korean traditional wedding day. During the ceremony, domestic space is extended into the *madang* when receiving guests, creating a kind of wedding stage, kitchen and reception area on

Fig 52. Koreans' Spatial Extension. 1996. Published by *The Kyunghyang Shinmun* (Source: *The Kyunghyang Shinmun*, 1996, p.23)

Most Koreans use the *dot-jari* to separate the body and the ground, particularly during the summer. 07 June. 1996

a clean platform. Traditionally, wedding ceremonies took place in the *madang* of the bride's house. When the bride's family spread out the *dot-jari*, put up a folding screen around the mat, and set up a table, the *madang* changes into a special environment for the day (Yoon, 2008, p.69). The *madang* was a ritual space that was nonetheless left empty so that it could be reconfigured for different uses (weddings or socialising) and was frequently used for practical purposes, such as cooking. This emphasises how the *dot-jari* redefines its typology according to the occasion.

Contemporary Usages of the *Dot-Jari*

The function of the contemporary home is much simpler, as it only needs to provide for activities such as sleeping, eating and resting, as opposed to the traditional house, where almost all activities took place, whether everyday, ceremonial or spiritual. The traditional concepts of *maru* and *madang* have disappeared in contemporary Korean houses, yet the concept of 'summer space' is still preserved and recreated in cities through everyday performance with the *dot-jari*. For example, Sunyoung Kim, a poet, described her own way of overcoming the hot summer. There was no *madang* in her house due to living in an apartment, so Kim spread the *dot-jari* on a balcony, putting her feet in a basin, which she filled with cold water, while eating watermelon (Kim, 1977, p.6).

> Hangang River becomes a beautiful and romantic spot during the summer months. *A Midsummer Night's Dream* comes to the Hangang River Park before midnight, when over 30,000 people congregate. People come to the park, bringing *dot-jari* (sedge floor mat), pillows and even bedclothes with them to escape the heat of the house. The park becomes an attraction for enjoying the summer season. As the night goes on the park is full of the smell of roasting meat. Some people have a drink, listening to the sweet melody of Santa Lucia from a cruise on the river, looking at the beautiful glimmer of lights from the apartments across the water (my translation, Park, 1994, p.29) (See fig. 52).

The quotation above by Park describes a typical scene of people enjoying summer on a hot day in 1994. This social/domestic activity has continuously carried on and is repeatedly covered by newspapers every summer. *The*

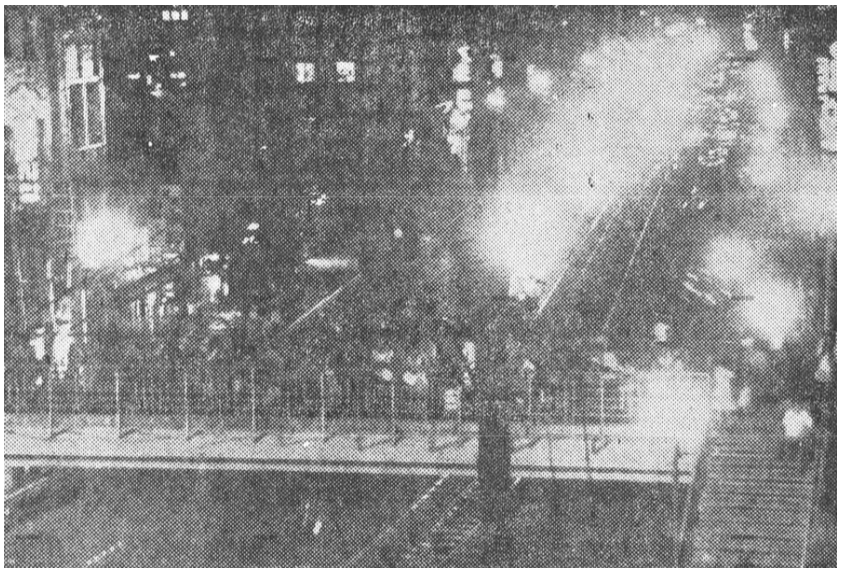

Fig 53. Koreans' Spatial Extension. 1967. Published by *The Kyunghyang Shinmun* (Source: *The Kyunghang Shinmun*, 1967, p.7)

Fig 54. Kichan Kim, *Koreans' Spatial Extension for Domestic Labour*. 1991. Photograph. Republished by Kichan Kim (Source: Kim, 2011, p.244)

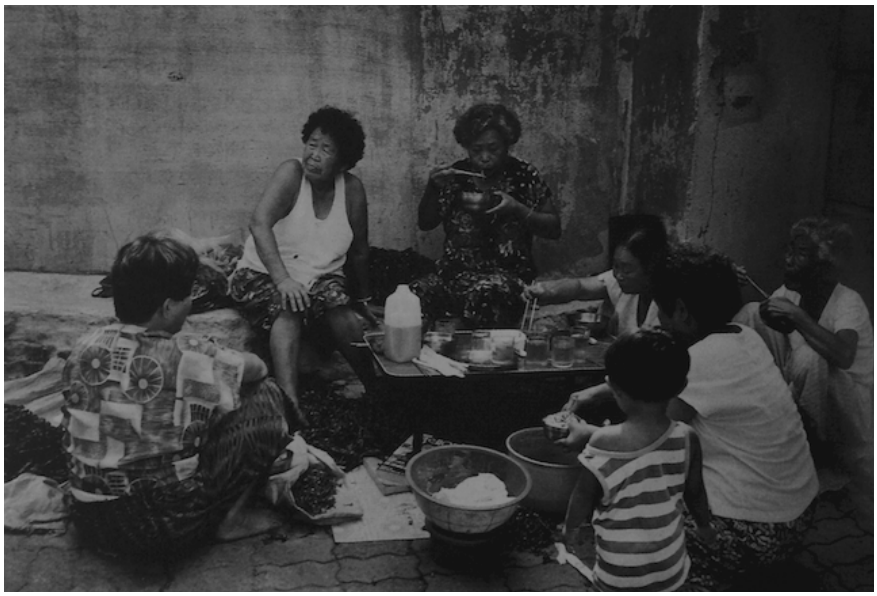

Fig 55. Kichan Kim, *Korean's Spatial Extension for Socialising*. 1991. Photograph. Republished by Kichan Kim (Source: Kim, 2011, p.266)

Fig 56. Kichan Kim, *Koreans' Spatial Extension for Domestic Labour.* 1990. Photograph. Republished by Kichan Kim (Source: Kim, 2011, n.p.)

Kyunghyang Shinmun reported a novel way of having a *piseo* (literally 'avoiding heat') in 1967. In order to avoid the heat, various activities, such as picnic, vacations, holidays and summering are included in the practice of *piseo*. For example, many Koreans went out to a pedestrian flyover to avoid the heat from their houses, bringing a *dot-jari* and a folding fan to take advantage of the bright streetlights and fresh air. An interviewee stated that contemporary houses in Seoul were surrounded with skyscrapers that caused bad ventilation and led people to the pedestrian flyover (*The Kyunghyang Shinmun*, 1967, p.7) (See fig. 53). Around 3,300 people died in a heatwave in 1994 when there was a record high temperature that reached over forty degrees. Many newspapers reported on the situation of outside occupation during the summer months. *Hangyeorae* (1994) states that a number of people came out to the riverside, park, valley and streets to escape the heat from their houses, bringing a *dot-jari* and blankets, and even slept there through the night before going home at dawn to prepare for work. Over 20,000 citizens in Seoul visited the Hangang Riverside Park and occupied the whole space, including the grass, street and car park, from the evening of the 23rd to dawn on 24th of August. An interviewee, Gyeongtaeck Hwang, states that he went to the park after work and slept there for twelve days (*Hangyeorae*, 1994, p.25). Their experience of using a *dot-jari* to escape the heat intersects with my personal experience and is a common practice in Korea, providing a shared experience and reference point in Korean culture.

Private/domestic activities, such as cooking or sleeping, also still take place in the street to avoid heat from the house, or people extend their interior space for domestic labour, accompanied by socialising. Koreans cooking or preparing a meal, covering the street with their *dot-jari* can easily be found in Kichan Kim's photographs. As we can see in the images of figs. 54 and 55, for example, people are trimming vegetables and gathering neighbours together on a *dot-jari* in an alley next to a house. They also create a street dining room, spreading out tables and having meals together. Moreover, domestic work, such as 'papering the doors', takes place in a public space and neighbours frequently help with each other's domestic labour (See fig. 56). Although the images were taken in the early 1990s, and in a particular area of a shanty town, this activity still continues in the present day.

Some examples show that the activities undertaken with the *dot-jari* have been

Fig 57. Koreans' Spatial Extension for Ceremonial Practice. 1998. Published by *The Kyunghyang Shinmun* (Source: *The Kyunghyang Shinmun*, 1998, p.26) (People whose hometown is in North Korea perform an ancestral ceremony in front of the cease-fire line in *Chuseok*-Korean Thanksgiving Day.)

Fig 58. The use of contemporary *dot-jari*, made of foil. 2016. (Source: Author's Archives) (People use a foil *dot-jari*, the most common type used in contemporary society. They spread the mat on the street near the seaside and remove their shoes to enter onto the mat. Through this ritual activity, the mat transforms into a domestic space in the public realm.)

influenced through spatial experiences. For example, *The Dong-A Ilbo* wrote a series of articles in 1984 about Koreans who live in Los Angeles, known as *yeogineun LA* (here is LA). In one of these stories, Kim lives in an apartment in South Hobart and she often takes care of her grandchildren when her son and daughter-in-law go to work, covering the carpet in the lobby of the apartment with the *dot-jari* to avoid the heat from the room during a hot day (*The Dong-A Ilbo*, 1984, p.3). Cheolwoo Jeon, who escaped from North Korea in 1989, writes an essay about North Koreans' everyday lives during the summer months. Many people who live in Pyeongyang go to the Daedonggang Riverside to escape the heat from their houses, bringing the *dot-jari* and spreading the mat under the shade of the trees to eat meals (Cheon, 1994, p.19). The similarity in social practice in these stories, especially those from North Korea, indicates how well the use of the *dot-jari* was established in Korean everyday life in the past, before the country was divided and mass migration took place.

Ceremonial practices, such as ancestral and wedding ceremonies, still take place by creating an external domestic realm on *dot-jari*, although these practices, particularly ancestral rites, often take place in the internal domestic space of the contemporary home. For example, a shrine used to be built in traditional houses to carry out ancestral rites, but they are rarely seen in contemporary houses. Thus, many Koreans would need to go to an ancestral burial ground every *Chuseok* (Korean Thanksgiving Day) or *Seollal* (Korean new year day) for the ancestral ceremony. On these occasions, public space is transformed into a sacred place for the ceremony by laying down the *dot-jari*. In addition, there are many Koreans whose hometown is in North Korea. They place a *dot-jari* at the Imjinkak pavilion near the ceasefire line to perform an ancestral ceremony towards their hometowns (*The Kyunghyang Shinmun,* 1998, p.26) (See fig. 57).

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There is a range of different materials used to create *dot-jari* in contemporary manufacture and craft. For example, many companies, including Samjin and Daewonchenmak, have developed *dot-jari* using vinyl, foils and other synthetic materials (See fig. 58). Although these materials do not absorb moisture like the traditional *dot-jari*, they provide a waterproof surface, durability and portability for outdoor usage. In the 21st century, however, *dot-jari* have developed technically, providing a greater sense of coolness, demonstrating how floor temperature

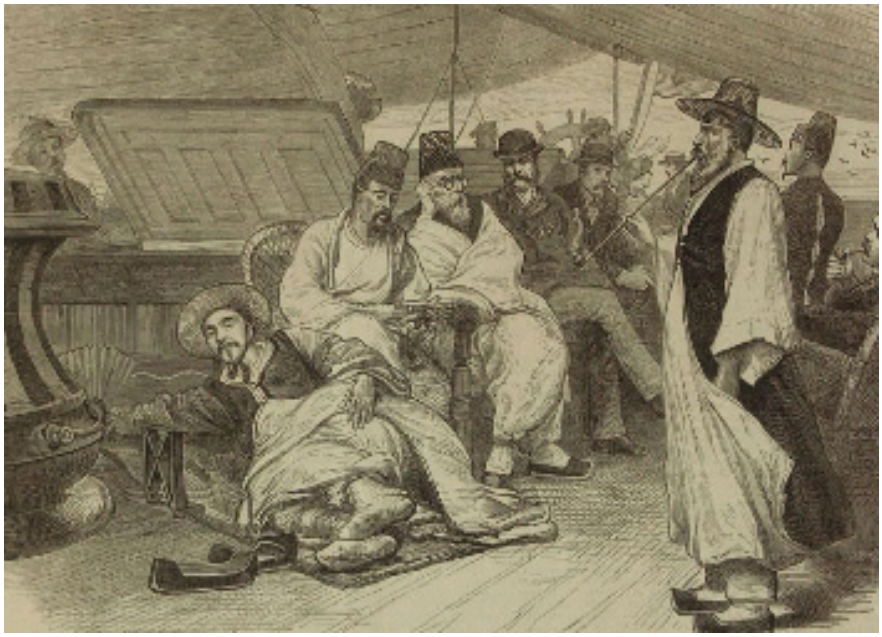

Fig 59. Joseph Bell, *Group of Korean Ambassadors Returning Home*. 1881. Copperplate Print, Published by *The Illustrated London News* (Source: Kim, 2008, p.92)[28]

[28] Joseph Bell was a painter and during his travels, he visited northern China, Tatar, Mongolia and Russia and painted a lot of different people from the places he visited. When he travelled from Japan to Korea by Japanese steamship, he met Korean ambassadors who were taking a rest, sitting on the floor of the board after their visit to Japan (Kim, 2008, p.6).

remains a significant element. For example, Changhun Lee and Chungsik Heo (2009) obtained a patent on the heating/cooling mat. This mat is made of polyethylene and contains tubes carrying a liquid medium, which can make the mat feel either cool or warm.

Materials and the Act of Removing Shoes

As shown above, the *dot-jari* represents personal and claimed space, signifying several issues such as transience, social identity, sensual space and multiple usages within daily life. Through my discussion of Koreans' spatial extension in both traditional and contemporary society, the act of 'removing shoes' has been raised as a significant issue. This ritual act is defined by material boundaries and cleanliness, and is the Korean way of defining a spatial boundary.

The use of a *dot-jari* represents a classifying of areas of cleanliness and dirt between interior and exterior spaces, directly related to the ritual act of 'removing shoes'. Just as a *dot-jari* represents a clean space, other materials that Koreans define as clean can also function as spatial markers to transform a space in the same way as a *dot-jari*. The alternative materials that Koreans use are plain surfaces, even those without much thickness, yet they represent spatial thresholds showing where to engage in the ritual act of 'removing shoes'. This way of creating a space with appropriately clean material is to perform 'entering' with the 'removal of shoes', even in a public space. This act of 'removing shoes' provides reassurance through bodily habits gained from a floor-based life. It provides partial evidence for the historical continuity of 'removing shoes' as a conceptual structure that has been central to Korean culture. This conceptual structure is characterised by socially dominant meanings of dirt and cleanliness, which are expressed in the spatial boundary of the different realms of inside and outside.

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For Koreans, domestic space is identified and constructed by bodily movement and social relations rather than by architectural elements such as a wall, ceiling

Fig 60. Occupying public space through an act of removing shoes in a tube. c.1980s (Source: Karpkr.org)

Fig 61. Occupying public space through an act of removing shoes in a restaurant. 2015. Photograph by Keunhye Lee (Source: Author's Archive)

or door. The architectural consequence of this leads Koreans to remove their shoes, which, at reveals a symbolic level, reveals Korean culture. This practice of 'removing shoes' is enforced, distinguishing the boundaries between the interior and exterior realms because the space defined by a *dot-jari* is clean space, the same as the inside of a room.

Through the act of 'removing shoes', Koreans make a space comfortable, familiar and private. The familiarity of creating these temporary spaces leads Koreans to feel comfortable and to perform private activities, such as sleeping and cooking. For example, Joseph Bell's 1881 painting (See fig. 59) demonstrates how Koreans are comfortable creating personal space within a public area, contrasting two different ways of sitting in the public realm. A Korean man has unrolled his personal *dot-jari* on a board and reclines, having taken off his shoes beside the mat. It seems as though he is lying down on the floor as if he was in his own room. His activity is depicted in juxtaposition with others, sitting on chairs behind him with their shoes still on. Even though there are some Koreans sitting on the chairs, there are also some Westerners sitting beside them (the costumes indicate a different cultural background). This contrasting position between sitting on a *dot-jari* and sitting on chairs emphasises the differences in bodily and socially embedded cultural customs.

The images (See figs. 60 & 61) also show a strong idea of how the mundane and repetitive activity of 'removing shoes' ritualises social practice providing comfort and creating familiar situations. In these images, Koreans create a personal space without shoes and sit in a crossed-legged position in a public space, which is a habitual act. This presents another way of occupying a public space, which is a habitual act. To construct a comfortable and familiar situation, people may also remove their shoes on transport. However, this activity is rarely seen in spaces like the tube or on buses these days, although it is still practiced in cafés or restaurants. Through the habit of the 'removal of shoes' and using a crossed-legged position, my friend transformed the public restaurant into a personal space, creating a sense of comfort and familiarity.

The ritual act signifies an entry into the interior realm, defined by cleanliness. This important boundary is marked by 'removing shoes', which provides a clear distinction between the inside and outside. Shoes must not only be removed, but they also conceptually produce a structure between the inside and outside. This

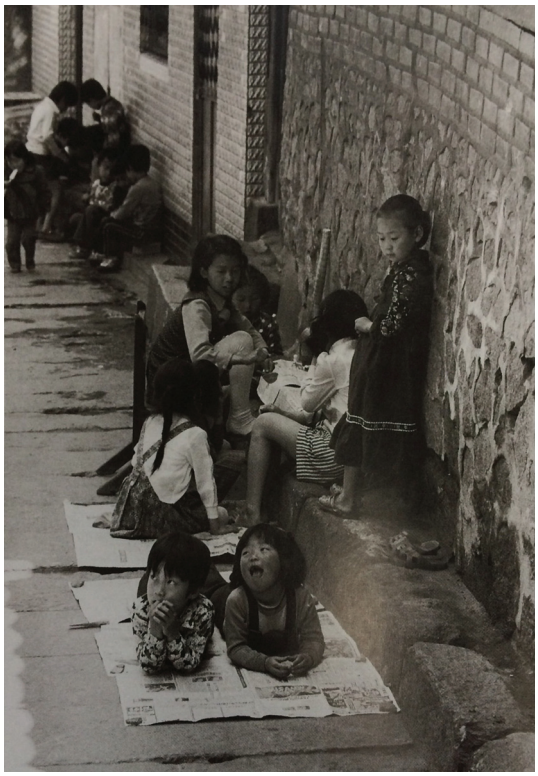

Fig 62. Hongdo Kim, *Wolhwachisaengdo* (Drinking Alcohol Under the Moon). c.18th century. Painting. Kansong Collection (Source: *Kansong Art and Culture Foundation*, 2016, p.171)

Fig 63. Kichan Kim, A Way of Defining Spatial Boundary by Newspapers. 1976. Photograph. Republished by Kichan Kim (Source: Kim, 2011, p.26)

is reinforced repeatedly on each entry into this space, and this is a consequence of floor-based living. In other words, entering into a space with the ritual act of 'removing shoes' indicates domesticity and creates the conditions for Koreans to perform domestic activities in this defined space.

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H. Kim's 18th century *Wolhwachisaengdo* (Drinking Alcohol under the Moon) and K. Kim's photographs (1976) show how Koreans represent *dot-jari* by using alternative materials. This reveals a significant feature of the social significance of cleanliness as a way of defining a domestic space in both traditional and contemporary societies. It means that the definition of domestic space is socially and habitually established, engaging both the body and materiality. For example, *Wolhwachisaengdo* (See fig. 62) shows a scholar who drinks alcohol, sitting on the ground, which he has covered with lotus leaves, which he defines as a clean surface. The important thing here is that he removes his shoes and enters into the space, placing his body on the leaves and thus creating a personal space.

In contemporary society, a larger variety of materials, such as boxes or newspapers, are used. In K. Kim's photograph (See fig. 63), children create spaces by using newspapers and lie on this defined area. This significant issue taken from this image is that the children take their shoes off and enter onto the newspapers mat/space, which is then construed as clean. They fit their bodies onto the newspapers, separating them from the dirt of the ground. In other words, the body is characterised as 'clean' and should be separated from the 'dirt' or public ground where shoes are *allowed*. In relation to this, Koreans are reluctant to put their belongings, such as bags, on the public ground, including in transport, in restaurants, and in the park.

The use of alternative materials also emphasises the issue of transience, which often transcends issues of class. In the image of fig. 64, for example, a group of clearly affluent young men create a temporal and instant space with cardboard as a spatial marker to eat their lunch. They temporarily occupy a grass field on the way to somewhere else. Spatial occupation of public places can be in intermediate locations rather than at specific destinations. Koreans often stop while travelling when they find a good place to sit, spreading their *dot-jari* to mark a territory for taking a rest or having a meal. These temporary spaces allow

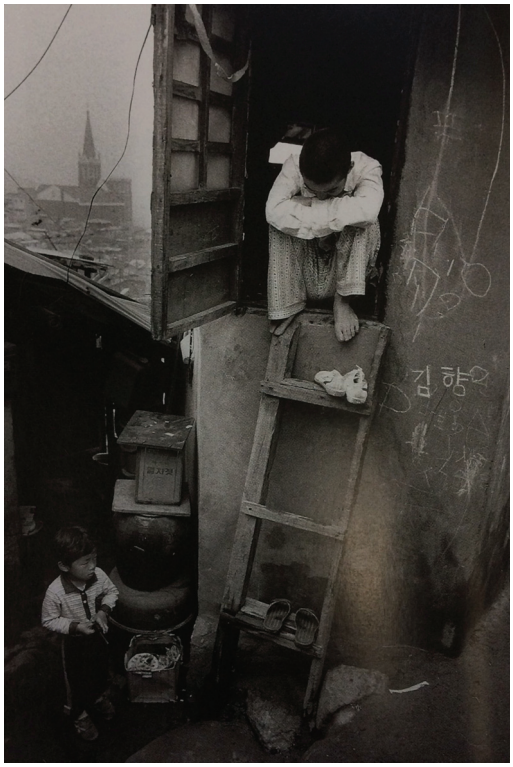

Fig 64. A Way of Creating Temporary Personal Space. 2015 (Source: Author's archives)

Fig 65. Kichan Kim, *Shoes on a ladder*. 1987. Photograph. Republished by Kichan Kim (Source: Kim, 2011, p.100)

people to gather within the area and open up the privacy of domestic space, while also interacting with the outside world and communicating with others.

Fig. 65, however, links to Jo's concept of the use of footwear, because 'removing shoes' helps to determine the entrance and exit of the space and leads people to flow through the area where they place their shoes as they come in and then go out of the building. In the image, 'removing shoes' also shows spatial demarcation. Although the boy enters into an interior space through a window, climbing up a ladder, he still removes his shoes and redefines the ladder as *hyungwan* where the ritual act of 'removing shoes' takes place.

In this chapter, I have discussed Koreans' extension of domestic space into the public realm through the analysis of different forms of visual documentation, both historical and contemporary. The *dot-jari* represents many issues, such as ritual, transience, performativity, materiality and domesticity that engage the sensory body through tactility, coolness, warmth and smell. Beyond the use of the *dot-jari*, Koreans use various materials, such as newspapers and cardboard, to symbolically define clean space, separating the body from the ground. Moreover, the activity of 'removing shoes', understood as a spatial demarcation, is a key aspect of understanding the defining of the spatial boundary, which ritualises social and spatial practices. This relationship between the space and the ritual act shows how floor-based living is strongly embedded within the culture. These temporarily produced spaces of intimate experience fit into the spatial sequence from the *ondol* floor to the exterior ground that provides a domestic and ceremonial sphere and demarcates a site in which everyday activities can take place. Through the extension of everyday routines, it is possible to enact symbolic and alternative ways of floor-based life. The marking of space through mats and everyday interactions is key to an understanding of Korean social space within the public realm. In the following chapter, I will discuss my own practice, concerning the issue of social and spatial practices in floor-based culture within indoor and outdoor spheres. It will include a number of other designs and artworks that influence and demonstrate parts of the methodology of my practice.

Chapter 3. Trace of Everyday Performance

Fig 66. Keunhye Lee, Reading a book in *Trace of Ritual Ceremony*. 2014. Perfomance and Spatial Installation.

I performed ‘reading a book’ as a realm of my everyday activity on the reintepretated *ondol* floor.

Chapter 3. Trace of Everyday Performance

In the previous two chapters I have investigated the Korean social and spatial practices of everyday life through a variety of visual and text-based documentation in relation to a floor-based culture. I have discussed the significance of the *ondol* and the *dot-jari,* although they still exist, are not as a prominent feature of contemporary domestic space, in either their spatial or social aspects. I have argued that the *ondol* and the *dot-jari* should be understood as a socially significant spatial practice, a means for Koreans to extend their domestic activities from the interior out into the exterior or public realm. Certain associated issues within floor-based culture, such as habitual repetition, the sensory, the body and materials within floor-based living, have also been raised in relation to Korean daily life.

In this chapter, however, I concentrate on my practice. Carrying out the historical research has provided evidence of the persistence of the floor as a significant social and spatial realm and, as a consequence, these aspects have been prominent within my practice. My practice demonstrates the centrality of an embodied understanding of the spatial experience of Korean floor-based living in various ways and articulates the relationship of the body to space, particularly the floor, considering how the body experiences the spatial and material in the realm of everyday life. My practice draws upon the fact that people experience space through multiple senses, including sight, touch, hearing and smell. In this way, my practice emphasises the sensory body, such that tactility, warmth/coolness and smell are central to an understanding of my research practice. While this is true of various cultures, it takes on a particular form in Korea through our connection to the floor, and to floor-based life. My research therefore explores Korean everyday life through the interwoven relationships between performance, materiality, spatiality, the sensory body and the floor. As stated in the introduction, the term performance relates to both everyday actions and their formalised presentation, captured by my documentation. I perform in order to reconnect myself to an important aspect of my identity as a Korean woman; but I am also interested in what happens (the responses of onlookers) when these familiar rituals are enacted in public, both in London and Seoul.

In so doing, I will also extend the theoretical context of this thesis by engaging with Western concepts of everyday life. These texts will be used as a framework to support my practice and to build a conceptual framing for this practice. Therefore, this chapter will make visible a particular reading of Korean everyday life in order to address its resonance within a contemporary spatial design context, while acknowledging the persistence of Korean everyday rituals as part of my essential identity.

This is set against a context where the consideration of the domestic floor as a space for everyday life has been historically neglected within the field of art and spatial design in Korea. This reflects a hierarchy in which Western ideology dominates. My own spatial practice is not nostalgic about a marginalised culture, but rather focuses upon the contemporary relevance of such a socially embedded space. Moreover, the domestic floor, as I have shown in the previous two chapters, is a core element of the Korean definition of space. It emphasises a repetition of ordinary habitual actions, which when examined turns out to be anything but 'ordinary'. This chapter demonstrates the potential of the floor as a place of spatial practice, where boundaries between public and private are made porous or blurred. Many Koreans still use the floor more directly than people in Western cultures, and as we have seen in Chapter Two, floor-based living reflects a fluidity between interior and exterior domestic life where activities extend out into the public realm.

Even though my practice deals with particular social aspects of Koreans' relationships with the floor and ground, I have been conducting this research at a distance from my own culture while studying and living in London. This, however, gives me an opportunity to explore my practice from within a different cultural context. It aims to investigate how reframing the repetitive patterns of everyday activities can lead to a more nuanced understanding of the complexities of how space can facilitate social interaction.

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My work starts by questioning and materialising spatial thresholds through performance, utilising various materials such as thermochromic paint, paint powder and water (this will be discussed in detail later on in this chapter). The space created frames the 'performing' of my ordinary domestic activities, such as

sleeping, reading a book, or drinking a coffee within the defined space. The actions or movements of my performance thus represent a significant part of my evolving methodology, as I sought to manifest an embodiment of my own spatial perception by revealing it to others. It meant that I was engaged physically in creating spaces as a way of not only experiencing space, but also revealing this through visible traces. The performances investigate how the thresholds delineated by the floor transform a gallery or external space into a domestic or private space, where my performance interacts with the floor, emphasising the multi-sensory. Through exploring the relationships between the body and the floor, my research practice develops a spatial typology and social identity of Korean floor-based culture through traces and patterns caused by body movements and changes of material. As it evolves, this work demonstrates various spatial experiences, as a means to provide not only a bodily understanding of space but also the social relations that are the fabric of ordinary life. My work aims to apply an understanding of what the floor represents within a Korean cultural context (as set out in the previous chapter) to a contemporary spatial practice that increasingly takes place within the public realm.

A crucial part of the practice is its framing through documentation. My performance is carefully framed as a time-based practice by being presented in a condensed time to the viewer. It demonstrates ways of defining the spatial boundary through performing my private actions, introducing a process of 'making and doing' into a spatial design. I intended to record activities taken from my daily life, from cleaning to sleeping. My intention was not to simply capture my private activity in a public context, but to document the sequential processes by which such activities define and 'produce' space. In other words, I used my body as a performer to generate a tension between private habitual space and the public spaces in which I perform, using materials - which are able to manifest the embodiment of spatial experience through revealing traces of spatial use.

To reiterate, the term performance is used in the sense of directly engaging or experiencing space through actions, not 'performing' to an audience. There are, however, two audiences in my practice in the broader sense; one is the people who are invited to the gallery space, and thus willing participants in my practice; the other is the passer-by. When I started my own *ondol* practice, using smart technologies in a gallery situation, the audience was very particular, primarily

fellow students and my circle of friends. This had some advantages, in that they needed little encouragement to participate. However, there was something unsatisfactory about this situation. All subsequent works took place in the public realm, within a very different context to the white cube gallery. The work thus shifted from a designer, gallery-based work, to that of an artist working within the public realm. During the video recording, people often confronted me (not in an aggressive way), unsure how to react to the interventions. It became increasing important to capture something of this interaction, and integrate it into the practice itself. In this sense, my audience became ordinary passers-by rather than people who normally visit galleries. This aspect of my private actions, performed in public space, being seen by passers-by, who may or may not pay attention, replicates Ukele's own cleaning performances. Hayley Newman (2007) likewise refers to 'Rubbernecking' as the act of someone slowing down, straining to look, curious as to what is going on. My practice increasingly recognised this involvement, triggered by my intervention into public space. It recognises that my spatial practice has to be able to communicate to the audience, where my own bodily movements trigger reciprocal movements in the viewer, whereby they indirectly experience something of the spatial experience enacted in a specific way relating to Korean floor-based living. Moreover, this recognised differences between performing in different contexts. Different viewers have different responses. For example, Koreans, who have a shared-experience of floor-based living, intuitively understand what my research practice represents; Westerners, or young Koreans who have not shared this experience, found such activities confusing and alien. This is revealed in the supporting documentation.

3.1. Everyday Performance

Firstly, my focus is on the bodily movement of 'entering' into a space. The act of 'entering' provides a symbolic passageway between the interaction of the implied 'room' and actual public space, designating boundaries that define an 'interior' in people's minds. The performance is used as a form of physical and symbolic demarcation. This specific spatial experience is felt through the body (that is, my body); however, it is a highly contested sphere encompassing social attitudes,

activities and symbolism. The performance describes particular patterns of social practice. Social practice here encompasses the act of ‘entering’, engaging in the ritual act of ‘cleaning’, and the ‘removal of shoes’. In my films, these ceremonial performances are shown in a physical sequence as a ‘process of making and doing’. For example, ‘cleaning’ defines the differences between an interior and exterior use of space. The ‘removal of shoes’ acts as a symbolic marker of a space that is defined by activities demanding a certain level of cleanliness. My work gives knowledge of what the ritual act of ‘cleaning’ represents culturally. I also explore how domestic activity, particularly the act of ‘cleaning’, can be used as a form of spatial design practice.

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Before discussing the specific aspects of my practice, I will define how it interacts with the term ‘everyday performance’. Through my body as a performer and my socially embedded habits, my spatial practice seeks to define a spatial typology of the floor (inside) and the ground (outside). There are two concepts from everyday performance, both of which refer to a form of ‘domesticity’ (which I enact), which I will discuss and apply to my practice: performance as a ritual ceremony and as a spatial experience (for the viewer or receiver).

As noted earlier, the term ‘everyday life’, called *ilsang* in Korean, already includes the concept of ‘repetition’. For example, *ilsang* is defined as repetitive activities of the daily life in the *Pyojungugeodaesajeon* (Standard Korean Dictionary, 2016). This demonstrates that repetition is an essential element in understanding everyday life that is found within the etymology of the word itself. Everyday life is therefore characterised as an activity, a kind of doing. It is not a thing as such, but a notion of acting (or performing) upon the world. As Lefebvre and Levich argue, repetition refers to what happens day after day, activities that are embedded within larger layers (both social and spatial) of repetition; repetition as symbolism of everyday life is quintessential to ‘the cyclical structure of everyday life’ (1987, p.10).

Nonetheless, the concept of repetition is made up of bodily imprints made through movement within the sphere of everyday life. In this respect, Henri Bergson indicates the importance of ‘bodily habit’ in his book, *Matter and Memory* (2004), stating that such habits form ‘an advancing boundary between the future and the past’ (p.88). Habit, here, draws upon both past activities and shapes the

future through repetition. He also refers to memory as having two forms: one is the past, which survives as a bodily habit (by physical repetition), and the other exists as a cerebral recollection in the present of an imagined past. In the first type of memory, it is necessary to repeat an action a certain number of times. Making something into a habit requires the repetition of the same action, which demands 'first a decomposition and then a re-composition of the whole action' (Bergson, 2004, p.89). This shows how the term 'repetition' implies a continual driving from the past towards our future. It is not just an event. At each repetition, there is progress, which culminates in a continuous whole. Home economics scientist Henna Heinilä, also argues that 'not only can routine be coloured with negative ideas such as mundane repetitive action without meaning, it also brings safety and familiarity' (2008, pp.53-70). This means that repetition can provide comforting scenarios through repetitive activity. Heinilä's idea of repetition in relation to safety and familiarity, as a kind of spatial orientation (through the body), is a significant aspect defining space in my work.

Performance in my practice is carefully choreographed in a sequential process through my bodily-memorised activities, such as cleaning, entering and sleeping. This notion of repetitive movement has also been theorised in performance art. The term 'muscle memory' has been developed by the choreographer and dancer Jeff Friedman. Friedman (2006) emphasises the process of memory and 're-membering' through embodied knowledge (p.156). Friedman's idea parallels Bergson's bodily-embedded memory through repetitive actions both implying a sequence of movements, representing bodily experiences in relation to the space in which the performance takes place and orientating ourselves in relation to a performed action. Applied to my own practice, I seek to demonstrate how repetitive actions or movements associated with everyday tasks might be used to explore temporal and progressive aspects of spatial design - an approach excluded from more conventional methods for exploring spatial design. One strand of my practice method is spatial threshold through the everyday performance that embodies ways of spatial perception of floor-based culture.

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Some theorists, however, depict the repetitious nature of the everyday as a negative factor. For example, Josef Breuer and Sigmund Freud focuses on repetition as a psychological phenomenon, a 'traumatic event' (1895:2004,

p.120). Repetition is here tied to a behavioural pattern that is reinforced through its continual reenactment. A number of feminist theorists explore repetition in relation to domestic labour from a negative viewpoint. For example, Simone de Beauvoir (1988) argues that home is historically central to women's experience, referring to an uncreative activity in which 'women cling to routine' (1988, p.610). For her, repetition, as a symbol of 'enslavement' in women's everyday life, is the unstoppable routine of cyclical time. The perspectives of Jane Rendell (2002) and Jane Juffer (1998) are less censorious; they focus on domestic rituals that reinforce symbolic notions of the politics of the home. They consider ways in which the home is gendered and contested through the repetitive activity of everyday life. Rendell and Juffer also consider the social aspect of repetition, stating that 'repetition is at once a re-enactment and re-experiencing of a set of meanings already socially established' (Rendell et al., 2002, p.97). Rendell and Juffer contribute to rethinking and challenging the meanings of home, modernity and space, including these socially embedded domestic duties.

The term 'domesticity' is key to my understanding of spatial experience in my works. One of many theorists to detail this term, architect Witold Rybczynski argues that domesticity is 'one of the principal achievements of the Bourgeois Age, it was above all, a feminine achievement' (1987, p.75). This means here that domestic labour has traditionally been considered as a part of a woman's sphere. Yet my focus is not on female labour as such, but rather, repetition; although there may be a traditional difference in the embedded movements of the female and male body over time, gender is not a key element of this research.

The term repetition in my research is likewise defined in terms of bodily-embedded activities through my own personal experiences, which can be shared socially over time. While acknowledging that gendered domestic roles are prevalent in a Korean context, my concern is with the bodily implications of repetitive actions rather than in terms of women's domestic repetitions expressed from a feminist perspective or in terms of traumatic experience. As a female researcher, performing through my (feminine) body, I explicitly deal with domestic and ritual activities such as polishing, cleaning and sleeping at home. Yet my focus on repetition carries the potential of a broader Korean identity, which can be uncovered by exploring the meaning of the activity, rather than by the traditional meaning that has been allocated to domestic labour.

Fig 67. Sopung Lee, *Botong Bubu* (Ordinary Couple). 1988. Cartoon. Published by *Yeowon*. In speech bubble: I wish you would quit smoking before I die (Source: *Yeowon*, 1988, p.398)

Fig 68. Chulsoo Kang, *Eoreun Manhwa*. 1990. Cartoon. Published by *Yeowon*. In speech bubble: Sigh~! Why do I have so much dust in my house, even though I clean the home everyday? (Source: *Yeowon*, 1990, p.437)

Repetition, however, when understood as a progression (in Bergsonian terms), is closely related to a concept of temporal continuity and is permeated deep within the body (Bergson, 2004). Habits can also pertain to cultural customs as well as the dominant dispositions of individuals and their own particular personality traits. Even though Felski (1999) describes habit as an 'experience of dailiness', distinguishing it from repetition as a form of temporality, notions of repetition and habit are closely connected to the concepts of familiarity and continuity. As highlighted by Heller, habit is a certain type of activity where 'our praxis and our thinking *should* become repetitive' (1984, p.259). In other words, repetitive activities inscribe upon the body a type of experiencing of everydayness, as a habit, which allow one to orientate oneself within a familiar world. Repetition and routine are key factors in the gradual formation of a social identity. Heller (1984) and Felski (2000) strongly agree that habits are necessary conditions of everyday life. Habits 'constitute an essential part of our embeddedness in everyday life and our existence as social beings' (Felski, 2000, p.91). Time devoted to repetitive everyday activities is 'dense with cultural meanings' (Felski, 1999, p.19), and these have particular significance for Korean everyday life.

a. Cleaning

My performance of the everyday constitutes various domestic activities such as cleaning, sleeping and eating, as a repetition of the ordinary. In particular, 'cleaning' is significant in that I am arguing that it represents a way of defining space between the interior and exterior spheres through a spatial demarcation - the removal of dirt as an act of erasure. Cleaning as domestic labour has seldom been addressed in Korean contemporary art (including design and architecture). This issue is not really viewed as a creative process, but rather a repetition of ordinary housework.

Rooms in Korean houses are used, and furnished, as multi-functional places that might unite bedroom, kitchen and dining room. This means that Koreans polish the *ondol* floor every day to ensure it is clean enough to sleep on. In some images (See figs. 67 & 68) in magazines or TV dramas, the act of polishing the floor is often shown in a derogatory manner, reinforcing the perception of domestic labour as an activity exclusively carried out by women.

Fig 69. Keunhye Lee, Polishing in *Trace of Ritual Ceremony*. 2014. Performances and Installation.

Fig 70. Keunhye Lee, *Spatial Extension*. 2016. Performance in collaboration with Cottell's *White Benches*. Rootstein Hopkins Parade Ground, London.

I performed an act of 'polishing' as a ceremonial practice, defining the public space as a room.

My research practice started with performing acts of ‘cleaning’ to the camera. At the beginning of the film *Trace of Ritual Ceremony* (2014), I performed ‘polishing the floor’ on a reinterpreted *ondol* floor, using a dried towel (See fig. 69). I created boundaries and thresholds of the domestic floor through performing ‘washing’ by using water and a sponge to wipe away and remove dust from the exterior space, creating my personal domain that makes a distinction between my body and the dirty ground (See figs. 70, 71 & 72). This performance of ‘cleaning’ leverages my everyday activity into a process of making and doing as a creative practice, engaging with the physical realities of daily life. In the West, female artists had already drawn on the issue of this type of labour in the 1960s and 1970s, performing ‘cleaning’ as artwork, resulting in works such as Mierle Laderman Ukeles’s *Washing/ Tracks/ Maintenance: Outside and Inside* (1969). Again, these examples have not been included here specifically because of their feminist context, or because they featured female labour, but rather due to the fact that these artists engage with artworks using the platform of domestic activity, ‘performativity as an act of cleaning’ (Borowicz, 2013). Ukeles describes the ‘act of cleaning’ as what she terms ‘ritual repetition’, which is an ‘ancient form of ritual purification’ (1998, p.6). This presents the act of cleaning as a fundamental domestic ritual that takes place over time.

In *Washing/Tracks/Maintenance: Outside and Inside* (1969), Ukeles explores the relationship between her everyday actions and the actions she carried out as an artistic practice for the Museum of Contemporary Art of Chicago. Ukeles took on the role of maintenance worker typically paid low wages, and documented her activities, such as washing the stairs outside the museum and the floors inside, with photographic and written documentation. Ukeles defined cleaning as ‘maintenance’ rather than housework, concentrating on the value of labour, performed beyond home. This critiqued the demeaning of such activities as low skilled and of little value. She stated that she had intended to ‘do the maintenance of everyday things, and flush them up to 'consciousness, exhibit them, as art’ (Weisberg, 2013, n.p.). She intended to redefine her role as a mother and as an artist by concentrating on the act of cleaning. In *I Make Maintenance Art One Hour Every Day* (1976), she engaged the participation of 300 maintenance workers at a bank in Manhattan, New York, who were asked to ‘conceptualise their work as an act of art for one hour each day’ (Weisberg, 2013, n.p.) so that their manual labour was redefined within the framework of art. Like

Fig 71. Keunhye Lee, *Beyond the Boundary: the Occupying of Space - ♯ 1*. 2015. Performance.

Fig 72. Keunhye Lee, *Beyond the Boundary: the Occupying of Space - ♯ 5*. 2015. Performance.

Fig 73. Mierle Latherman Ukles, *Washing/Tracks/ Maintenance: Outside*. 1969. Performance.

Fig 74. Anabel Nicolson, *Sweeping the Sea*. 1970. Captured image from a film work.

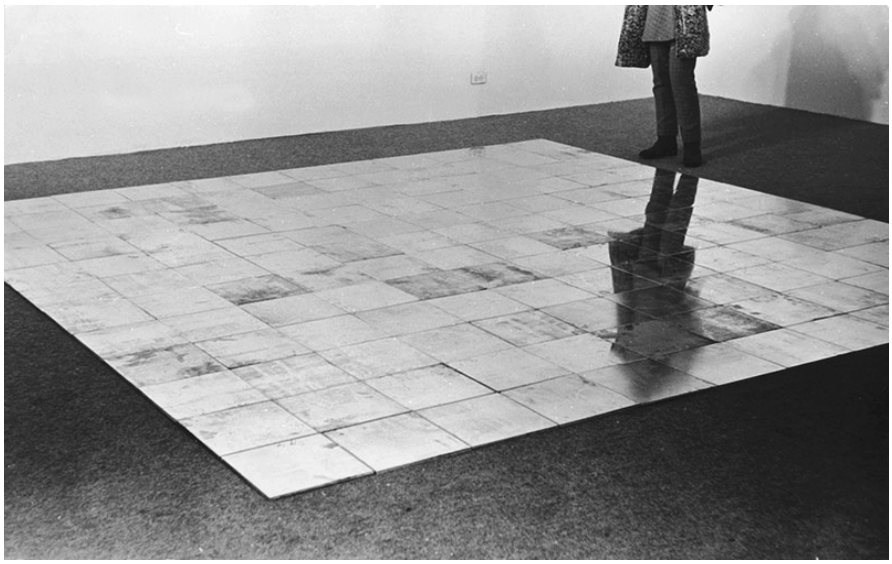

Fig 75. Carl Andre, 144 *Pieces of Zinc*. 1967. Sculpture (Source: www.markmcleod.org)
Metal plates arranged in a square formation at an unspecified gallery.

Ukeles's projects, my own work introduces the use of the domestic performance of cleaning as a method of creative process. However, my research develops here in a different direction, in that my concern is with what is revealed in a spatial design context, rather than within the context of the artworld. I use 'cleaning' as a Korean social practice, which presents potential ways of not only transforming the unvalued into a creative process, but also of defining a space that leads me to perform the ritual practice of 'entering' into a cultural interaction with space. As Ukele's performance of cleaning demonstrates a critique of gendered roles, my own performative practice presents such undervalued activities as something that contributes to my Korean identity, engaging my own domestic roles as my body is intimately connected to the floor.

b. Entering

Floor-based works often present a physical and symbolic demarcation between the work and the floor of gallery spaces, as a conspicuous feature of its materiality. For example, Carl Andre's 1967 flat, floor-based sculptures have been discussed in terms of a boundary between the sculpture and the gallery space (See fig. 75). Andre's sculptures also produce a sense of 'entering' in those present, engaging viewers' interaction. Andre focused on material rather than other sculptural qualities such as three-dimensional depth or volume. Andre's sculptures were simply placed on the floor, using architectural materials such as steel, wood and aluminium. He stated: 'I want wood as wood and steel as steel, aluminium as aluminium, a bale of hay as a bale of hay' (Feldman et al., 2006, p.14). His attitude forced those coming into contact with the work to focus on the material. This introduces a sense of the materiality that constitutes a kind of 'ideological purgation' (Feldman et al., 2006, p.14). The materials here present a potential embodiment of a new social situation, drawing attention to the situated context of the gallery. In other words, the surface of the sculpture obviously provides a physical object on the floor. However, Andre focused on social interaction through body movement. He asked the audience to step on, and therefore 'enter' into, the created thresholds that transformed the sculpture into a 'place'. This idea cannot be separated from the object, which must be physically experienced. This introduces the idea that the floor-based work strongly connects with the body, providing a surface under foot, which allows us to enter, walk, sit

Fig 76. Rachel Whiteread, *Untitled (Floor)*. 1994. Sculpture. Tate Collection (Source: www.tate-image.com)

Fig 77. Keunhye Lee, Entering in *Trace of Ritual Ceremony*. 2014. Performance & Spatial Installation.
Removing shoes to enter into the reinterpreted *ondol* floor

or lie on it. For Andre, the sculpture exists in the 'phenomenological world' as a way of spatial experiencing, where the viewer engages physically with art (Racz, 2015, p.14). This echoes Rachel Whiteread's *Untitled (Floor)* (1994) that the audience was also encouraged to walk across (See fig. 76). In terms of materiality, however, Whiteread made resin casts of the area below the floorboards of a room in a house. The resin captured the repeated actions of people through their footprints that had left marks on the flooring. In other words, Whiteread focuses on the memory of repeated human actions placed into sculptural forms.

My work, however, concentrates on cultural aspects in relation to the symbolic (and even ceremonial) practice of the 'removal of shoes'. Removing shoes means to enter into the domestic realm, which is socially established behaviour and is a ritualised form of cultural identity. In my film works, for example, my performance utilises the act of removing shoes (See fig. 77) by using different materials, such as sand and paint powder in the *Beyond the Boundary* (2015).

Reflecting upon the ideas of Andre's materiality and Whiteread's traces of body movements, my work presents various types of spatial experiences through a socially memorised act. In relation to this, some theorists concentrate on the body as a subject in the production of space. For example, Tuan states that, 'space is still organised in conformity with the sides of my body' (1997, p.36). This introduces the idea that one's lived relationship to the space is body-based; thus, the body is positioned within space in a way of experiencing space. Lefebvre (1992) also focuses on bodily movement to experience space, arguing that the body is a key aspect of locating and understanding how space is socially produced, something which David Harvey (1989) further developed as the spatial meaning of memories and attachments in relation to 'time'. This introduces the idea of a space as active and being produced as 'a metaphor for the very experience of social life' (Lefebvre, 1991, p.286). In this sense, space in my works spans the dichotomy between public and private space through the act of 'removing shoes', overlaying a subjective and phenomenologically experienced space, implied by the performances onto a public place. However, this socially produced space is also intimately tied to personal memory. Hayden emphasises the importance of personal memory that helps trigger social memory, stating that 'both our personal memories […] and collective or social memories are

Fig 78. Wearing Slippers in Domestic Bathroom. 1990. Published by *Yeowon* (Source: *Yeowon*, 1990, p.232)

interconnected with the histories of our families, neighbours, fellow workers, and ethnic communities' (1997, p.9). Tuan has argued that, 'an individual's *sense of place* as an aesthetic concept is both a biological response to the surrounding physical environment and a cultural creation' (1997, p.6). This introduces the idea that my performance of 'entering' into a created space by the 'removal of shoes' is a habit juxtaposing the socially embedded spatial experience of my body onto the public realm.

Tuan's position is clearly relevant to my practice, which is both a bodily and aesthetic art. As I previously discussed in Chapter One, the domestic activities in the *madang* (yard) are often connected to indoor spaces within a specific architectural layout, which further expands into public space. However, with the development of the *ondol* during the Joseon Dynasty (918-1392), a boundary was clearly designated through the bodily act of removing one's shoes. Tuan writes that space and its attributes are directly experienced 'in the act of moving' (Tuan, 1997, p.52), such that boundaries are seen and defined by actions. Yet actions can also reinforce social boundaries, such as the ritual of only wearing shoes in an outdoor space.

The *act* of removing shoes to enter an indoor space is not just explained by the different levels of flooring or materials, but also by the shoe's categorisation as *dirty* a hence for the *outside* (See fig. 78). Places where Koreans wear shoes indoors can be regarded as a semi-outdoor space, which is related to the issue of 'dirt'. At this point, one might refer to Mary Douglas's notion of 'dirt' defined as 'matter' out of place.

> Shoes are not dirty in themselves, but it is dirty to place them on the dining-table; food is not dirty in itself, but it is dirty to leave cooking utensils in the bedroom, or food bespattered on clothing; similarly, bathroom equipment in the drawing room; clothing lying on chairs; outdoor things indoors; upstairs things downstairs; under-clothing appearing where over-clothing should be, and so on (2002, p.44).

This idea of 'dirt' can be applied directly to Korean habits. Firstly, shoes are *allowed* in outside spaces but are *not allowed* in domestic spaces. In other words, the outside ground is regarded as 'unclean', which also means that Koreans will not sit directly on the ground. Secondly, some outdoor places or materials, such as the beach, are generally agreed to be clean enough to sit or lie on, so Koreans are allowed to sit directly on the sand or pebbles. It is also

Fig 79. People sit on stones used as chairs in a mountain. 1995. Published by *Yeowon* (Source: *Yeowon*, 1995, p.152)

common to find images of Koreans sitting on a stone on grass, even though stones are from the outdoors (See fig. 79). This shows that the ground and earth are regarded as an un-variable factor for Koreans, as much symbolic as concerned with the reality of dirt. For example, Koreans still wear indoor shoes when in the bathroom or on the balcony in contemporary apartments. The taking off and putting on of shoes to enter and leave these different 'clean' and 'dirty' spaces within the home has effected the structure of raised platforms, which are traditional architectural devices to divide such space, although the level has much decreased in contemporary housing. In this way, the platform provides the sense that *semi*-exterior spaces still exist within the domestic space. As Gieseking states, 'space is always layered in the way it is perceived and regulated, as well as in the way it is physically constructed' (Gieseking, 2014, p.184). This is the key to understanding the way of defining space through 'wearing shoes or not' to interact with my works.

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Considering Douglas's idea of dirt, I have explored materiality by using carpet, newspapers, sand and paint powder. Through the use of various materials, I also discovered a significant role for placeness and social attitudes towards 'dirt'. My outdoor works show a transient yet repetitive process. The term transience is one of the key aspects of my outdoor practice, in which temporal spaces are created and recreated within the public sphere. Although the spaces I mark out create unfamiliar situations created in different environments, the space is defined as an extension of my domestic sphere, and gives a sense of comfort through a particular way of spatial experience. Firstly, I used carpets, which connotes the domestic sphere in Western culture and is similar to the domestic usage of the *dot-jari* in the Korean cultural context. The carpet created a personal boundary, where I could explore how the use of domestic carpet works in the public realm (See fig. 80). The use of carpet in front of a café was an unusual activity, but it was a reasonable material to sit or lie on. A couple that passed by said that it looked very comfortable. This shows that indoor materials combine the demarcation of a boundary to define a personal space with a sense of comfort. I have also experimented using sand to explore the idea of comfort, because for the Korean it is *acceptable* to sit or lie directly on the beach (but it is *not allowed* in other spaces, such as a playground sandpit). This is a commonly *acceptable*

Fig 80. Keunhye Lee, *Beyond the Boundary: the Occupying of Spaces - # 5.* 2015. Performance on Carpet. a street near café Costa, London

Fig 81. Keunhye Lee, *Beyond the Boundary: the Occupying of Spaces- # 2.* 2015. Performance on Sand. Dundonald Recreation Ground, London

Fig 82. Keunhye Lee, *Beyond the Boundary: the Occupying of Spaces - # 6.* 2015. Performance on Sand. Beach, Bournemouth

Fig 83. Keunhye Lee, *Beyond the Boundary: the Occupying of Spaces - # 3.* 2015. Performance on Paint Powder. Street near BFI, London

activity because people can wash the ‘dirt’ off easily in a shower stall near the beach. Thus, this led me to explore the idea of using sand as an intermediary material. For viewers, the spatial threshold (See fig. 81), temporally created by placing sand on the grass of a park, is a conspicuous form. By setting up and carrying out my performance in the public space, viewers already recognised the created space as an artwork or something else. They were curious about what the act of laying out sand, performing and removing the sand could mean. A man passing by commented on how my work with sand reminded him of Buddhist art, such as the *Mandala*, which is an ornate, temporal painting made from coloured sand that it is rubbed away as soon as it has been completed. Because I carefully created a threshold using sand and performed through my body, then removed the sand, this seemed to emphasise for him the temporality and the process of making rather than the final outcome. Sand, however, gave me a sense of comfort as a personal space because it is set apart from the grass where people walk with their shoes. The work *Beyond the Boundary: The Occupying of Space* # 6 (2015) in Bournemouth (See fig. 82), took place on the sandy beach using existing material: sand. I dug into the ground with my hand to make a personal space for my everyday performance. Out of this series of work, this one was the most comfortable for me. Even though the beach is a public space and lots of people walk on the sandy ground, no one would think twice about lying down on the beach without anything beneath them as it is a generally agreed way to spend our time at the beach within our society. Although there were many people using towels and mats to cover the sandy ground so that they could sit or lie down, they also used them to keep the sand off and to dry their bodies after a swim. This shows the sense of defining space on a beach within Western culture. Koreans also use towels or mats when on the beach, however, this specific ground is thought of as ‘clean’ ground. This shared understanding allows me to perform domestic activity without hesitation. If there is sand on the street, I might not sit on the ground directly, but it does not matter on the beach. This emphasises the significant role of ‘placeness’ (Kwon, 2012) to enable the creation of personal space in a public realm with a sense of ‘comfort’.

The work *Beyond the Boundary: The Occupying of Space* # 3 (2015) was made with white paint powder and *Spatial Extension* (2016) emphasises different social attitudes in relation to ‘cleanliness’. For example, although my clothes were covered with white chalk after the performance, I was relieved to be sitting on the

Fig 84. Participants' Performance for *Spatial Extension*. 2016. Performance on Newspapers.

chalk rather than directly on the ground, as the chalk was new and nobody had used it before (though it left traces on my clothing) (See fig. 83). I realised that I thought of the chalk as much cleaner than the ground, as Douglas' notion of matter out of place contends, presenting different social attitudes towards 'dirt'. *Spatial Extension* (2016) presents very fundamental and significant ideas of Koreans' experience of floor-based living on the ground outside (See fig. 84). I engaged other Koreans as performers/participants to explore how Koreans demarcate between the body and the ground, using different materials and how this defined space can produce a collaborative social space. In this practice, however, the participants are all female, and I also performed using my own female body. And it is undoubtedly true that the Korean domestic space is still gendered, although the social status of women has been transformed in relation to aspects such as education and legal rights. While the issue of gender is not foregrounded in my practice, it is something I cannot escape. And, importantly, I aim to transform menial tasks into something to be celebrated in terms of what it means in terms of 'performing' space. The historical and contemporary evidence shows that the activities in relation to the exterior ground are less gendered, but rather emphasises social aspects of materiality, and cleanliness.

My practice presents the various ways of occupying public space by Koreans, compared to Westerners, using the artist Fran Cottell's white benches.[29] In the performance of this work, various materials such as newspaper and plastic bags were used, and the Korean participants created spaces and demarcated a boundary between the body and the ground. I asked them to bring material that they would normally use instead of a *dot-jari*. One of them did not bring anything, so she instantly picked up an unused paper from her bag and used it to cover the mud and grass. Two friends who were participating used plastic bags, which had previously been utilised to carry food. Another friend brought a newspaper and spread it out on the grass, creating a wide space on which to sit. They all removed their shoes and sat on top of the newspaper, in a demonstration of how materials create spatial boundaries. When I had a discussion with Cottell

[29] This project was a collaborative work with artist Fran Cottell and architect Marianne Mueller's installation, *Pentagon Petal* (2016). This installation project reflects on the Parade Ground of Chelsea College of Arts, often used as an outdoor gallery next to Tate Britain. As with a series of previous interventions by Cottell and Mueller, this project dealt with domestic space for social activity. It focused on moving and static participation, occupations and activities to more unpredictable conditions and outcomes (Cottell & Mueller, 2016). With respect to Cottell and Mueller's idea, my practice focused on the performative activities, considering how space can be marked as a territory through the act of 'cleaning' and using various materials.

Fig 85. Keunhye Lee, Slepping in *Trace of Ritual Ceremony*. 2014. Performance and Spatial Installation.

I performed ‘sleeping’ as my daily activity on the reinterpreted *ondol* floor. The traces of my movements has been left on the floor through sensory body of tactility and warmth. Moreover, the nurtuting source of the heating has been captured on the floor.

regarding my practice, I found she had a different social attitude about using a newspaper for a mat. For example, Cottell was worried that her clothes would be smeared with the ink print of the newspaper when she sat on it. However, when I talked with Korean participants, they were more worried that their body/clothes would get dirty from dust, sand or even bacteria from bugs, caused by directly sitting on the grass. This shows different cultural attitudes towards dirt and space that are strongly defined through different definitions of cleanliness. It seems that the newspaper, therefore, is classified as a clean material and as appropriate to use to define space for Korean participants, but not for the English.

c. Actions

The title of this section, 'actions', represents private activities, such as sleeping, eating and reading a book, but performed in public. My practice contains various patterns of everyday activity, which demonstrate distinct forms of spatial use, representing typological usage that might otherwise be designated by furniture, such as beds, tables and chairs. The user's space becomes a lived and versatile site, as in Lefebvre and Levich's (1987) argument above. For example, when I sleep in the personal space I have created it can be seen as a bedroom, but when I read a book the space transforms into a study room. In relation to this, Hayden (1997) states that space is subjective and formed by the everyday activity of users. This subjectivity of daily life can effect one's sense of identity as well as one's sense or understanding of space. Architect Neil Leach defines this as a 'lived space' (1997, p.139) and the notion of subjectivity illustrates how spaces are not purely defined by a set function. Leach states that this idea is from the East, compared to Western views of 'the importance attached to functional distinction' between spaces (1997, p.139). This suggests that the space created through my performance can have a multi-functional purpose, providing various potential spatial typologies. This means that space or 'room' is flexible and inextricably bound with everyday ritual, particularly relating to the body. Lefebvre refers to space as never being just hollow or empty, but rather that it always embodies meanings (1991, p.154). As 'a mobile spatial field' (Low, 2014, p.35), a pattern of my everyday activity creates a room as the potentiality for social relations, providing its meaning and form according to the body movements that take place there. In this sense, artist Andrea Zittel focuses on

Fig 86. Andrea Zittel, *Bench (after Judd)*. 2015. Furniture (Source: www.zittel.org)

Fig 87. Andrea Zittel, *A-Z Carpet Furniture: Cabin*. 1993. Furniture (Source: www.zittel.org)

panel and structure-less forms as a means to create boundless potentialities of spatial categories and social roles, depending on the situation, as can be seen in work such as *Bench (after Judd)* (2015) (See fig. 85) and *A-Z Carpet Furniture* (1993) (See fig. 86). Her use of flat panels engages the body as a way of experiencing space. A flat yet flexible surface such as this could have many different potential functions, created by adding such items as a doormat, a tablecloth or bath towel, which causes them to transcend their initial two-dimensional spatial condition to become a dynamic three-dimensional object:

> Subtle differences in the dimensions of a panel can give it completely different functions or definitions. A planar panel can be rigid or flexible. A panel can create shelter, or a panel can separate. It can define a territory, or an area. A planar panel can be positioned so that it is either vertical or horizontal. When horizontal, it becomes a support structure upon which life takes place. They naturally become the receptors of all sorts of life activities. […] I have always been drawn to the multiple meanings of the word 'plane' from the plain (vast open territory) to the seven planes of existence. […] Perhaps like a plane a panel state is also a subtle dimension of existence (Zittel, 2012, n.p.).

Through her flexible definition of a panel, Zittel created a carpet for both floors and walls and also provided a functional space, such as a room or table, according to personal categories and value systems (Zittel, 2012). For example, Zittel built *Bench* (2015) to provide an interchangeable surface on the floor, which could be used as both a surface to sit on (bench) and a table surface. In addition, the *Hard Carpet* (2014) series consists of sheet metal as carpet, highlighting the slippage between viewing and experiencing, such as previously describe by Andre's floor sculpture. Zittel introduces the potential roles of panels or fields through users' interactions. Anthropologist Shirley Ardener proposes that space and behaviour are interlinked, and that so-called multidimensional, 'social maps are formed of structural relationships, hierarchies, and patterns' (1993, p.12). Zittel develops her practice in the various ways by which people experiencing the work create categories, definitions and rules as a way to generate spatial order and meaning.

Through this understanding of how a bodily habit can create spatial typology, I transform space into a domestic realm in relation to activities or 'actions', such as cleaning and removing shoes, demonstrating how social experience forms the

Fig 88. Rirkrit Tiravanija, *Untitled*. 2011-2014. Installation view. MoMA Collection (Source: www.moma.org)

spatial identity. Massey states that 'home is […] constructed out of the movement, communication, social relations which always stretch beyond it' (1994, pp.170-171). My research works consider how the floor is socially produced through patterns of everyday life over time that still continue today, in a kind of social 'muscle memory'. Korean practices of floor-based living can be understood through the interrelationship between space, everyday activity and social relations that produce spatial typologies. Anthropologist Richard Feinberg (2003) examines this way of thinking about experiencing and moving through space. He suggests that a flexible and mobile conception of space allows an investigation into the relationship between physical space and the lived experience of an individual, which, in turn, creates social meaning (Low, 2014). In other words, my spatial thresholds have no meaning apart from social practice, which is constituted by my movements through space, which have themselves been constructed over time by the cultural and social legacies of everyday life.

3.2. Spatial Experience (social engagement)

In this section I consider the issue of how mundane activity can be transformed and represented to engage with visitors in a public realm. As Finnish theorist Arto Haapala notes, if the everyday loses its everydayness and becomes something extraordinary, then 'all this has contributed to the neglect of the aesthetics of the everyday' (2005, p.51). This elevates the significance of those activities 'out of the mundane to something special and privileged' (Saito, 2007, p.39). However, my focus is on exploring Korean everyday life to share this everydayness with the public by presenting my performance of social and spatial experiences. Yuko Saito (2007) concentrates on communication as being the most significant aspect of mundane activity when it is transformed into an artwork. Saito refers to Tiravanija's *Untitled* (1999), in which visitors experience the transformation of eating Thai curry into artistic status with their participation (See fig. 88). For example, Tiravanija (1999) recreated the experience of eating Thai curry. He invited visitors to interact with contemporary art in a sociable way so that the viewers were part of the art rather than just looking at it. Tiravanija's practice involved everyday actions as well as audience interaction, rather than just having

Fig 89. Carl Andre, *5 x 20 Altstadt Rectangle*. 1967. Sculpture (Source: www.beaconarts.org)

Fig 90. Visitors occupy the reinterpreted *ondol* floor at the private view of *Trace of Ritual Ceremony*. 2014.

a passive audience. The audience could experience eating together, rather than the museum-like activity of looking at a spectacle, which demonstrated the importance of how mundane activity that takes place in the museum gallery, which is 'heavily invested with conventional agreements (no touching, no eating)' (Saito, 2007, p.38). This work, thus, blurs the line between art and the banalities of daily life. This grey area is what I focused on in *Trace of Ritual Ceremony* (2014), providing an informal performance as a socially interactive activity.

The word 'experience' can be examined through Lefebvre's characterisation of the 'lived experience' of everyday life and Jean-Marie Schaffer's discussion of 'experiencing' as an audience participates with artworks. For Lefebvre, everyday life was quite simply 'lived experience' and, in contemporary society, this meant that, together, 'modernity and everyday life constitute a deep structure' (Lefebvre and Levich, 1987, p.11). As a part of my exhibition, I installed my interpretation of an *ondol* and also an information board where the image of Korean traditional flooring was displayed. It was my intention not just to show traditional flooring in a contemporary context, but I also intended to provide social interaction with the work. This allowed the visitor/audience, whether as performers or participants, to experience the Korean way of living by experiencing the *ondol* floor. Often the visitor/audience's interest in experiencing artworks is because of their relationship and understanding of already created works that they have previously encountered. In other words, artworks are created not only to be explained but also to be experienced. On the opening day, visitors gathered together to experience the performance of the everyday, while sitting or lying on the floor whilst chatting to each other, revealing traces of their body on the heat-sensitive surface. Similar to this idea of participation, Andre's 1967 work permitted the viewer to experience the artwork, yet the viewer was not given any information about how to interact with it (See fig. 89). According to John Webber, the former director of the Dwan Gallery, for example, many of the visitors asked whether or not they could walk on Andre's sculpture. Despite the fact that they had no choice but to walk on the stones, which were placed on the floor of the open areas that had to be passed through in order to enter the gallery (Marzona, 2009, p.30). However, by giving a live performance with a pre-arranged Korean audience on my reinterpreted *ondol* floor, this provided a kind of instruction, inviting other visitors to experience Korean floor-based living. It shapes the way in which the audience understands and experiences the performance, as they

Fig 91. Keunhye Lee, *Spatial Extension*. 2016. Performance in collaboration with Cottell's *White Bench.*

I performed 'reading a book' of my daily activity in a defined space through cleaning.

are learning through the actions of others. As you can see in the image (See fig. 90), the Koreans already knew how to occupy the *ondol* floor, in order to create a shared experience, whether lying or sitting down.

A series of outdoor works, *Beyond the Boundary* (2015), *Invisible Space* (2015) and *Spatial Extension* (2016), all interact with various contexts of social relations within a public space. These outdoor performances were created to exist in certain places from within my daily life - for example, a street where I walk every day, a park where I often go on weekends and a café near my house. These were chosen as an extension of my home space in London to demonstrate aspects of Korean living to non-Koreans. The series of outdoor works intends to encourage a contemporary rethinking of the meaning of 'spatial occupation' for Koreans now, exploring ways in which temporal spaces are constantly recreated in cities. Space also has a temporal meaning at the level of personal experience (Tuan, 1997, p.126). Thus, the street where one lives is part of one's daily experience. Environmental psychologist Robert Sommer (2008) focuses on body movement when he discusses the issue of personal space in relation to invisible boundaries. Sommer defines the invisible boundary as an area that people can walk through *until* somebody complains. Sommer also discusses personal space as an area with invisible boundaries surrounding a person's body, into which intruders should not come (2008, p.61). Sommer's idea introduces movement as being potentially an act of transgression. In the same way, Young also argues that 'in entering into the public one always risks [an] encounter with those who are different, those who identify with different groups and have different opinions or different forms of life' (1990, p.348). However, cultural differences provide alternative ways of understanding space, and people have enough sense to distinguish the spatial boundary between 'interior and exterior, closed and open, darkness and light, and private and public' (Tuan, 1997, p.102). People experience things differently according to their status, culture, gender and other aspects of their identity. This means that the categorisation of inside and outside space is socially established through intimately spatial experience.

In terms of 'spatial occupation', activities by Koreans and homeless people are similar, yet the latter miss the sense of sociability, domesticity and shared experience with a sense of comfort, unlike the former (due to the fact that the activity is related to and is seen as an extension of the home). Social

psychologists Irwin Low and Altman (1992) state that the issue of homelessness, which contributes to how we understand the impact of rearrangement, substitutes a 'place of attachment' that can be compared to home with, instead, a 'sense of belonging' (p.168). In this view, a 'place of attachment' is developed through social relations, and specific materials are a significant way to distinguish between Koreans' activity and that of the homeless. In other words, the space that was temporally created through my performance, and the use of specific materials, strongly connect with the home of everyday life, informing my spatial experience, behaviours and attitudes. The space that engages my performances provides familiarity through the socially embedded activities.

The use of public space is also a good arena in which to exhibit activities that contribute to a different experience. This reveals how temporally created space within a public realm in London interacts with my bodily movement, therefore creating a defined space, one that is temporal and linked to my domestic *room*, providing a spatial boundary informed by Korean culture. By creating spatial thresholds with my performance within a public realm, it provides a powerful way to help the viewer understand the work through sensory interaction, i.e. sight, hearing or touch. According to political theorist Iris Marion Young (1990), public space is an accessible space for anyone to 'both participate and witness' (p.240). My performances in several public places in the UK provided an insight into Korean life for others. My work introduces the interconnections between my experiences and cultural practice in London life, creating spaces of re-enactment through bodily and socially embedded activities. This presents my personal yet specific social experience and applies it to my everyday realm in London. As Miwon Kwon highlights, works in public space provide '[multiple] experienced in the here and now through the bodily presence of each viewing subject, in a sensory immediacy of spatial extension and temporal duration […] rather than instantaneously perceived in a visual epiphany by a disembodied eye' (2002, p.11). This means that the created space triggers memories of spatial occupation for Koreans, who have a shared experience, while, at the same time, the space represents a particular spatial experience to Westerners or young Koreans too who might be interested in knowing about Korean floor-based living in the present. My research practice suggests ways to improve the understanding of Korean social practices on the floor. My site-specific performances and spaces provide greater visibility of historical practices that have been marginalised

Fig 92. Keunhye Lee, Trace of Polishing in *Trace of Ritual Ceremony*. 2014. Captured image from film work.

(Kwon, 2002, p.53).

By exploring Koreans' spatial occupation through ritual cleaning and domestic activities in the public realm, my outdoor work *Beyond the Boundary* (2015) and *Spatial Extension* (2016) focus on performance, transience, mobility, materiality and sociability. This created space in public connects with the private, the personal and the social, linking past and present through reproducing a symbolic space that evokes social memory, in other words, providing a shared 'experience'.

Many theorists also emphasise the experience of works in public spaces. For example, Kwon highlights the relationship between artwork and its 'site', based on the recognition of its impermanence, to be experienced as an unrepeatable and fleeting situation through live art or performative elements, rather than as physical permanence (2002, p.24). This introduces a sense that those present are involved in my everyday performance, engaged in the created thresholds of the experience of Korean social practices in public spaces. Furthermore, Kwon states that the use of public space could be a bridge between artworks and the audience, as well as between artwork and the space, through the 'lived bodily experience' (1997, p.86). Kwon also noted that the site-specific gesture would have to be understood as reactive, 'cultivating' the existing environments of the site (1997, p.108). Artworks within a public realm emphasise the interwoven relationship between the pre-existing site and the work.

3.3. Materiality

a. Sensory Effects

This section concentrates on the significance of materials. Although I have already discussed materials in relation to cleanliness previously, here I focus more on the sensory effects of using different materials, engaging the body as a form to interact with space. My performances engage senses through tactility, warmth and smell, as a representation of a multi-sensory space that reveals traces of spatial use. This sensory space provides a spatial typology and is a representation of one's identity. In particular, the body's interaction, with space is

Fig 93. Keunhye Lee, Traces of Spatial use in *Trace of Ritual Ceremony*. 2014. Captured Image from film work.

significant, as I have shown above, revealing traces of body movements. The way in which I define space draws upon my own spatial experiences. It provides some of the varying approaches for understanding the distinct ways of conceptualising how space is created through the actions and meanings of the body, which could provide theoretical and practical approaches to exploring the Korean cultural context. Experiencing space in this way has been described in phenomenology as 'multi-sensory', a way of interacting with a space through the sensory body. Through this way of experiencing a space, my practice reveals traces of spatial patterns of everyday rituals on the surface where it is directely touched by the body. In relation to this, Tuan (1997) looks at the relationship between people and space, examining the sensory and affective experience of space through habitual practices. Tuan writes '[t]he given cannot be known in itself, what can be known is a reality that is a construct of experience, a creation of feeling and thought' (1977, p.9). Tuan's idea addresses the ways in which people feel and think about space and how they form a sense of attachment to home, based upon memories or intimate experiences.

In *Trace of Ritual Ceremony* (2014), the reinterpreted *ondol* floor emphasises the sense of tactility, warmth and smell experienced when interacting with the material. In particular, the sense of tactility is one of the key elements that acts as a direct communication between the human body and the architectural space (warm surface of the floor) that reveals traces of spatial use over time. The floor of the work encourages the audience to interact performatively on its surface, as the heat of their body creates ephemeral marks. I also created an electronic circuit with copper tape, which is inserted underneath the floor, to represent the *ondol* floor by producing heat. Both 'smart' and traditional materials produce the reactive sense of the passing of time, but over a very different duration (as I discussed in the Introduction).

I utilised the heat-sensitive paint, which produces patterns of use as well as a nurturing source of heat in an immediate but also transient response on the floor. I use heat-sensitive smart materials because tactility and warmth are embedded within Korean everyday life through the *ondol*. Sociologist Anthony King (1984) has looked closely at historical shifts in the way that space is experienced, emphasising how space is socially produced through patterns of everyday activities that still continue today, echoing Lefebvre's concept of social space in

Fig 94. Yves Klein, *Anthropométrie sans titre*. 1967. Painting (Source: www.yvesklein.com)

Fig 95. Jay Watson, *Let it Linger*. 2011. Furniture (Source: www.jaywatsondesign.com)

relation to everyday activities carried out over time (as referenced previously). In my work, the experience of space merges with the perception of time, introducing a contemporary version of the meaning of heating and tactility by using thermochromic paint.

Finnish architect Juhani Pallasmaa (2005) emphasises the significance of tactility in the relationship between object and subject, because 'we behold, touch, listen and measure the world with our entire bodily existence, and the experiential world becomes organised and articulated around the centre of the body' (2005, p.64). It could be said that Pallasmaa's idea suggests that our body, which constitutes a sensory organ, represents a form of expression in the way that we experience space. Jennifer Fisher, Assistant Professor of Contemporary Art and Curatorial Studies at York University, also emphasises the 'strikingly performativity of tactilism' (2007, p.166). An entire body can be viewed as a sensing apparatus that gauges a space, other people and surrounding objects, in order to produce a spatial experience. In particular, Filippo Tommaso Marinetti also concentrates on the significance of the sense of touch as a source of a visual sense that exceeds 'two-dimensional surface texture' (1971, p.112).

Painter Yves Klein (1960) and furniture designer Jay Watson (2011) deal with the sense of touch, revealing bodily traces in their works. Klein used the female body, imprinting it permanently on paper using paint. More recently, Watson has used transient thermochromic paint to reveal body traces on furniture. However, my focus is on the way that the body can interact with space/objects, rather than as an artistic tool, as in Klein's use of the body as a brush. In this sense, using thermochromic paint as a heat-sensitive material represents various possibilities for marking and producing spatial experience between the body and an object/space, providing an immediate reaction to the sensation of heat and tactility, not in a durable but in a reversible way.

Watson's *Let it Linger* (2011) enacts a transformative material surface, engaging the user's body, particularly with regard to a sense of tactility and heat. He created a bench and table using thermochromic paint in order to display the process of leaving physical traces behind on furniture. His work engages not only the human body, but also other objects from everyday life. His work acts as a blank canvas for people to interact with, as heat patterns form on the surface, created by the warmth of their own body or by hot plates and cups (2011, n.p.).

Fig 96. Keunhye Lee, Trace of Everyday Performance in *Beyond the Boundary - # 1*. 2015. Perfomance. Water.

These pictures are arranged in time sequence after the activities on the previous page. The temporal space and the traces of my movements have disappeared over time.

Fig 97. My Spatial Experience through Smell. 1986. Photograph by Youngwon Lee (my father)
(Source: Author's Archives)

The room covered with oiled paper in my grandparent's house.

Through this communicative act, the user's body can be both subject and object, performing 'doing' and revealing traces on the surface of the furniture. This introduces a sense of how 'touch performances propose qualities of feeling that impact powerfully and ideologically' (Fisher, 2007, p.167) in the sense of transgressing the frequent gallery requirement of not touching the artworks. It means that the body and habitual activity incorporate experiential, corporeal and sensorial aspects. The surface reacts to body heat by becoming transparent, temporarily exposing the wood underneath. This issue links to my spatial works, revealing typological situations through traces of spatial experiences, and a subjective space, based on embodiment and memory.

The patterns of spatial use are a reflection and representation of repetition and habitual acts. Trace in relation to 'time' is a fundamental concern of my practice, documenting processes as an unfolding record through performance. The reinterpreted *ondol* floor is filled with traces of my physical movements through bodily-embedded activities that have been passed on over time. As Walter Benjamin states, 'to live means to leave traces' (1986, p.155). This means that past living leaves traces in a dwelling. The traces of everyday use are imprinted within the space, which becomes the birth of the interior space (Colomina, 1996).

It is not only thermochromic paint but also other materials that contain the traces of body movements in my work. They become inscribed on the surface, condensing time through simultaneously marking and producing space. Materials such as sand, water and the paint powder used in *Beyond the Boundary* (2015) are responsive. The traces of my bodily movements were inscribed on the materials immediately. These movements also changed the shape of the thresholds. The use of different materials results in different traces that gradually disappear, each taking a different amount of time to do so. In addition, the use of either existing patterns on the ground or existing materials reveals an interaction between a temporal space and the enduring location. This exposes new boundaries and shows how these are made and remade through layered materials and everyday performance.

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In *Trace of Ritual Ceremony* (2014) I explored smell as an evocative sense. Smells produce memories of one's previous experiences, which are strongly

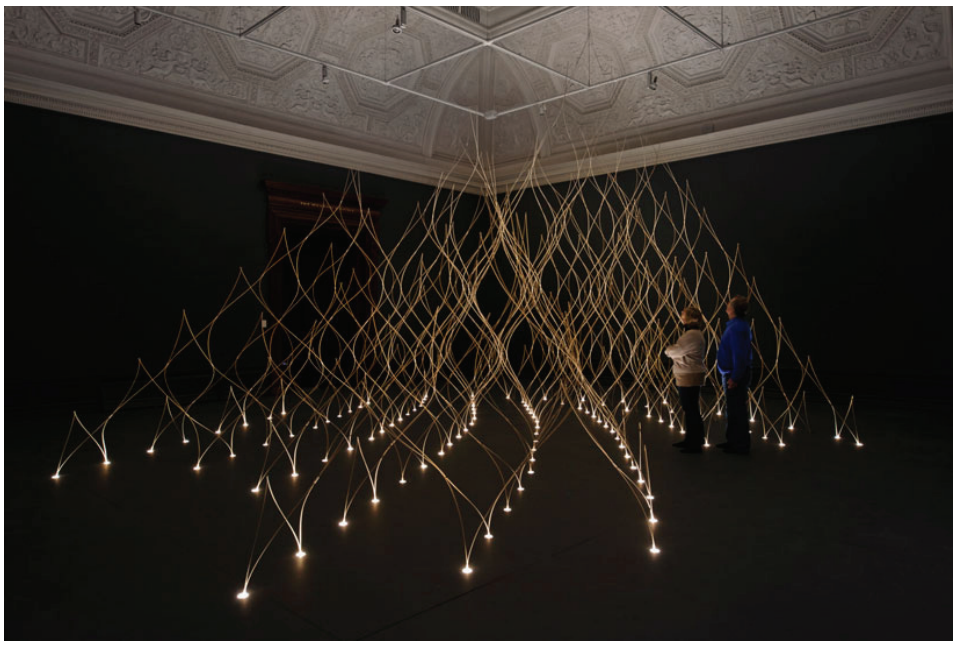


Fig 98. Kengo Kuma, *Sensing Space*. 2014. Sculpture (Source: www.royalacademy.org.uk)

connected to social life. I used the aroma of cooking oils, particularly soybean and perilla oils, for varnishing the floor (something that Koreans no longer carry out in the same way in contemporary houses, because of the popularity of using wood and tiles to cover the domestic floor in contemporary houses). My floor was infused with aromas that reminded me of my own childhood experiences of sitting on the *ondol* floor to invoke a shared memory and experience among Koreans. This work triggered me to consider how a sense of smell demonstrates personal and collective experience. Sally Banes (2007), Professor of Theatre History and Dance Studies at the University of Wisconsin-Madison, would categorise this as a 'distance memory', in other words, a memory that is displaced in time. Various artists/designers, such as Japanese architect Kengo Kuma (2014) and Tiravanija (1999), attempted to recreate the particular sense that a smell creates by using aroma both to challenge and expand the aesthetic of the ordinary within their works (Banes and Lepecki, 2007, p.29). Not only the smell of food, such as Tiravanija's Thai curry, but also the scent of a specific space can contribute to understanding and sharing knowledge about specific cultural forms of bonding.

As a part of the *Sensing Space* exhibition at the Royal Academy in 2014, Kuma introduced certain scents into two darkened rooms in order to provoke memories of a particular space, the smell associated with architectural aspects of Japanese culture. He interpreted the aroma of architecture as a full bodily sensation 'inspired by a *Ko-Do*, Japanese smell ceremony, that has similarities to a *chado*, the traditional Japanese tea ceremony' (Solá, 2014, n.p.). In these darkened rooms, he created the woven bamboo structures as a traditional architectural material, with spotlights that were infused with the aroma of *tatami* mats and *hinoki* (Japanese cypress oil). In an interview, Kuma pointed out the importance of darkness, 'darkness […] is also very important in traditional Japanese architecture [...] Darkness also emphasises the distinctive scent in each installation' (Mara, 2014, n.p.). A review in the *New Statesman* states that this Japanese architectural scent evokes his childhood home that comforts him and sends him 'to the sleep of the innocents' (2014, n.p.). This is a personal experience that is shared with visitors and those who are not acquainted with the smell. My own experience means that I interpret aromas differently to Kuma and, therefore, that I am contributing something distinctive to the function of smell in the production of space in my work. For example, by creating a spatial installation, which is permeated with the particular smell of cooking oils, visitors

are able to experience the specifically Korean spatial smell of the *ondol*, even though they do not necessarily have a shared experience of this spatial aroma. This spatial experience requires interaction with the floor rather than just producing an ephemeral sense, as was the case with Kuma's conceptual installation. Instead, when I entered Kuma's room filled with aroma and mist, my Korean experience meant that I could smell the aromas of a public sauna.

Classen et al. argue that the significance of aroma is needed to understand cultural context, 'the perception of smell […] consists not only of the sensation of the odours themselves but of the experiences and emotions associated with them' (1994, p.2). Classen's idea demonstrates that smell is not simply part of the material, but also carries cultural meaning as a 'density of signs', as defined by Roland Barthes (1964, p.262). It means that smell is iconic and illustrative, being invested with immaterial histories of society. Barthes refers to how 'aroma contributes […] to a condensed, culturally embedded association of those cultural sites instantly recognisable to that particular audience' (1964, p.48). Classen writes that, 'odours are invested with cultural values and employed by societies as means of and a model for defining and interacting with the world' (1994, p.3). Classen and Barthes both focus on the significance of the impact of aroma upon social behaviour as an essential of everyday life in relation to culture.

During the exhibition *Trace of Ritual Ceremony* (2014), I received useful informal feedback about the sense of smell from visitors. For example, when two middle-aged Korean women entered, they said that, 'it smells like a Korean traditional room. Where is it coming from? It is very familiar'. Indeed, visitors of my generation also communicated that the smell triggered their experience of being in a papered *ondol* room. They had enough experience of sitting on the oiled-paper (*jangpan-ji*) floor, which was full of the scent that pervaded the room. It also had the function of providing knowledge of Korean architectural material and personal experiences or memories to the younger generation and Londoners through their interaction with the floor.

b. Dirt

Dirt has previously been mentioned in this research as a way to distinguish the boundaries between the inside and outside realms. Dust is considered as dirt in

Fig 99. Jorge Otero-Pailos, *The Ethics of Dust: Doge's Palace, Venice*. 2009. Sculpture (Source: www.oteropailos.com)

Fig 100. Catherine Bertola, *After the fact*. 2006. Drawing (Source: www.workplacegallery.co.uk)

relation to the home, yet it is often used as an artistic resource; for example, architect Jorge Otero-Pailos's installations (2009) were inspired by John Ruskin's *The Ethics of the Dust* (1866). Otero-Pailos introduces dirt (pollution) as:

> [A]esthetic disorder, decay and disarray of our homes, and in turn of society, is to draw together a complex of deeply-seated social and cultural attitudes that accord certain objects, materials, and places very certain and particular values (cited in Keeble, 2010, p.122).

For Otero-Pailos, cleaning is also central to his architectural installations, which are produced by the practice of historic preservation. This is a distinctive approach to cleaning compared to that of Ukeles's. For example, cleaning here is a way not only to maintain buildings but also to uncover the original aesthetic intention of the space. What I found interesting about this is that he concentrated on a method to uncover the hidden value of the dirt, defined as a 'trace of history'. This could be compared to my work, where dust is something to remove in order to create the 'cleanest' situation possible. However, when Otero-Pailos cleans part of a building wall, he leaves a patina for conservation and a latex cast of the pollution for display. In doing so, he conserves both the wall and the dirt. Otero-Pailos (2009) suggests that pollution is part of our cultural heritage, although some might see this as polemical. What Otero-Pailos has achieved is to use preservation as a radical social, aesthetic, experimental and technical practice. According to Laura Ruskin (2011), editor of *Architectural Record*, Otero-Pailos deals with the interwoven relationship between the nature of a built environment, the nature of art, and the nature of culture, communication and memory through this way of preserving. Otero-Pailos (2009) uses latex as a cleaning method on the hollow brick inside surface of a wall, waits for it to dry, and then peels it off. When he removes the material, a reflection of the wall in the stains and the marks of time have been captured on the thin rectangle skin of the latex. At the same time, the dust and dirt, accumulated over decades, are removed from the wall of the building. The resulting material displays centuries of pollution, dust and dirt that have accumulated over the passage of time.

Catherine Bertola (2006) introduces dust as a medium, gathering the dust of historical traces from carpets and creating ornate patterns on the domestic floor (Keeble, 2010, p.114). Bertola's household dust is used 'to create interventions that evoke the surfaces and qualities of earlier, more pristine spaces' (Keeble,

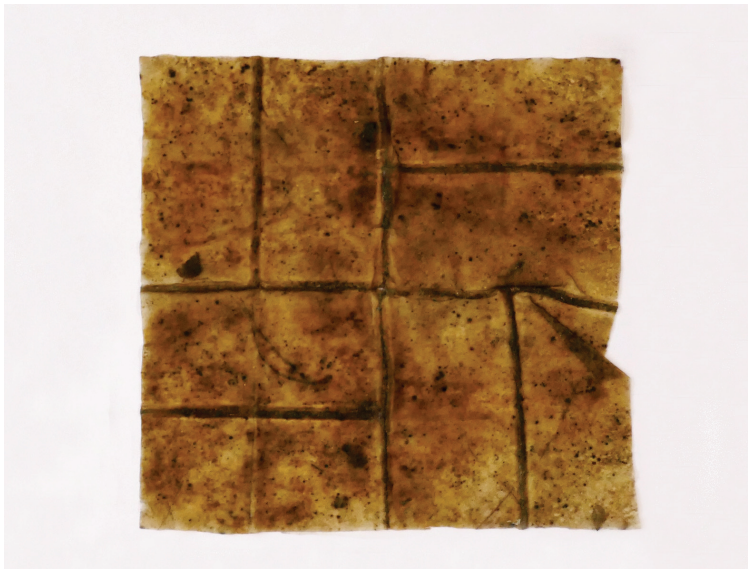


Fig 101. Test shot for *Invisible Space*. 2015.

Fig 102. Keunhye Lee, Traces of the Place in *Invisible Space*. 2015.

2010, p.119). Both Otero-Pailos and Bertola utilise dust as an artistic medium that engages space, memory and the body. With Otero-Pailos's and Bertola's attitudes towards dirt in mind, I developed an outdoor practice using pollution (Otero-Pailos's term), dirt and dust for *Invisible Space* (2015). I covered the pavement in a few coats of liquid latex, as my intention was not only to preserve dirt to use as a trace of history in the style of Pailos and Bertola, but also to create a spatial threshold by providing the cleanest space possible to serve as a room. Through peeling the dried latex off the pavement, dirt adheres to the surface of the material, capturing the patterns of the pavement. Moreover, the area of the ground thereby becomes a clean space; in this way, it provides a space, one which I can 'enter' into. The dirt-adhered latex documents the trace of various places of my everyday realm in the city. These efforts to maintain objects are another way to participate in the reinterpretation of their spatial value.

c. Process of Making

Lastly, I concentrate on the making 'process' as a physical sequence, my performance of 'making and doing', and incorporating viewers' responses. Each stage of 'making and doing' has merged into a sequence of performances that transformed into a creative work of spatial practice. In this sense, repetition is also a key aspect, as it is implied by the 'process of making and doing'. The repetitive works in my creation can be viewed alongside Wolfgang Laib's performative work as a *process of art making*.

Laib's 2005 work reveals the 'process of making' through harvesting his materials, gathering pollen and sifting it onto the floor using a sieve. I adopted his process of making, focusing on materiality to cover the ground. My works are represented by visual abstractions using domestic products, such as, for example, scattered paint powder, sprayed water or dug out space on a sandy beach, which designates the space as my domestic activity in the city in the works of *Beyond the Boundary* (2015). This 'process of making' includes creating spatial thresholds and enacting bodily performances, such as cleaning, entering and sleeping, which transform into a process of creative work as a meditative process. Laib's pollen works involve a ceremonial, almost ritualistic, process (Ottmann and Rowell, 2000, p.14). Laib's philosophical idea is related to his

Fig 103. Laib's coats the MoMA yellow in Pollen from Hazelnut (Source: www.whitewall.art)

Fig 104. Laib's *Sifting Hazelnut Pollen*. 1986. Bordeaux (Source: Ottmann & Rowell, 2000, p.24)

Fig 105 and 106. Keunhye Lee, Performance of ‘making’ for *Beyond the Boundary: the Occupying of Spaces* - # 3. 2015. A Street near Southbank Centre, London.

attitude towards life:

> [T]here is no beginning and no end. Life, like art, is fulfilled in this passage to consciousness, in this awakening, which allows us to participate in that which has gone before, that which will survive, that which goes beyond us (Laib, 1999, p.24).

Laib's concept of process introduces a sense that the artwork interacts with the material, the spatial environment of the gallery space and the viewer/visitor over time. In gathering the various blossoms from hazelnut or pine trees and collecting dandelions and buttercups, his work reveals a repetitive labour of several months' duration. In this view, the repetitive activity brings a meditative attitude to the process, where the artist becomes the instrument of a rite that envelops him encompassing day after day the movement of the environment (Laib, 1999, p.25). Bertola's work also reveals a ceremonial process that responds to particular sites and historical contexts. Bertola began to gather dust, which she calls 'the matter of history', in spaces over time. According to Keeble (2010), Bertola's intensive yet repetitive labour evokes methods of archaeology or forensic science, digging beneath the surface to uncover past histories, architecture and functions. Another key point of Bertola's works is that she deals with the historical role of women in society through focusing on the home, craft production and repetitive labour.

With Laib's process and Bertola's domestic orientation in mind, I concentrate on the ceremonial process in various ways to develop my performances. I use various materials, such as thermochromic paint with cooking oils, white paint powder, water and sand, in both contemporary and traditional and also ordinary and artistic contexts. These materials are all within my everyday realm. Each making stage can shift into a performance or live installation, or even in to collaborative making. My research practice is concerned with everyday materials and objects, and also has a preoccupation with the ways in which the passing of time become inscribed and materialised in the created space. This making encourages a process of doing through participatory performance, which traces patterns of bodily movements. The documentation of my practice through film and still images produces an instruction for using the floor through bodily movements. The documentation includes the process of making, my performances and the responses of viewers. I installed two cameras, one of

which I hung on a ladder for a bird's-eye view and the other I positioned for a view from the front; this was in order to capture both the actions and movements of my performance and also the moments of revealing traces of spatial use. During the recordings I performed my everyday activities on the created thresholds as if I were at home. The defined floor transforms the experience into a live performance of polishing, sitting and sleeping. The traditional *ondol* demonstrates time passing through the burn/heat marks. However, the *Trace of Ritual Ceremony* (2014) attempts to compress the time, giving immediate but transient changes on the floor, between the body and the space. The documentation of my work through photographs and filming is also a key aspect due to the ephemerality of the interaction. My work exists after the initial realisation of the project, as photographic images, film or video work, and as a consequence it is transformed into visual archives. This way of documentation provides indirect interaction with the work and opens it up to a wider public.

Conclusion

Conclusion

This thesis combines a literature review (and the gathering together of a pictorial archive) with practice-based research, seen as complementary ways of exploring the embodied experiential and socially situated aspects of Korean floor-based life. The research thus makes an important connection between bodily sensation and internalised daily rituals of the everyday, investigated directly through a 'performance' practice which demarcates space. In this research, I have explored floor-based life through the development of my own spatial and material performance practice. Focusing on the *ondol* and the *dot-jari*, I have argued that social activity within a floor-based culture describes a particular way of understanding Korean everyday ritual performances. Cultural and social effects are key for investigating everyday life; as Lefebvre (1992) argues, no cultural practice escapes the everyday ritual. I have based my research on both historical and contemporary visual archives about the *ondol* and the *dot-jari*, engaging my own experience and existing knowledge as a means to connect with my own identity as a Korean woman.

A discussion of the concept of 'social space' (Lefebvre & Levich, 1987) has helped to clarify the social and personal patterns that produce the spaces of Korean society. Furthermore, Douglas's idea of 'dirt' contributed to the understanding of the concept of cleaning as a way of defining a spatial boundary. As Lefebvre, Massey, Tuan, etc. have argued, the body is a significant form to experience space. The patterns and habits of Korean daily activity produce symbols of personal and social life, providing a method of creating a spatial typology through actions. This way of defining space is continually produced and structured through repetition. For example, although spatial design/organisation has changed over the generations, the ritual act of 'removing shoes' still influences Koreans in their way of living, creating a fundamental idea of how space is defined through daily activity. This ritual act, understood as a ceremonial practice, becomes a platform to distinguish between exterior and interior space, which opens up the domestic sphere. Such spatial experience (and memory) within floor-based living means that the *ondol* and the *dot-jari* continue to be a significant part of contemporary life. This space is social and is an inherited practice that still influences Korean everyday life. Thus, space is characterised by

interrelationships between ritual and repetition, as well as the symbolism of spatial and social experience.

There are two aspects of my research: 1) gathering archival materials, particularly images, including those from my own family, and other historical and photographic documentation; 2) developing a spatial practice as research. During this research, I have faced several problems due to the lack of relevant documentation. I started by gathering scattered documentation in relation to the *ondol* and the *dot-jari* to specifically explore the relationship between the spatial and the social. Gathering and analysing the visual documentation has been an essential area of study for this thesis, and this was carried out in order to discover and understand the relationship between ritual repetition and the formation of space. Through this archival material I explored the *ondol* and the *dot-jari* in Korean everyday life, and I hope that this will provide a primary research tool for future study. As my research demonstrates, despite its marginalisation, everyday life is an unavoidable issue for understanding spatial experience within the field of Korean contemporary spatial design. Spaces are produced by the activities that take place within them and this social practice is embedded within the culturally specific body. These archival materials form a fundamental part of the research process, and set out a context for my spatial practice.

My historical background draws upon experiences that led me to examine my (female) body, role, memory, materials and sensory effects in everyday life. Through my works, I have questioned how Koreans' bodily-memorised activity reflects on their spatial practice to develop the idea of the 'process of making and doing'. I have also utilised my work to enact the notion of 'everyday performance' focusing on the body in relation to spatial experience, memory and cultural identity. I have emphasised 'performance', defined as the actions and movements of everyday life, but performed in public (away from the domestic sphere). This notion of performance became a prominent part of my methodology, a means to test ideas and to embody my own perception of spatial experience of Korean floor-based living. Although my practice is presented in terms of such 'everyday performances', my practice is situated within the specific area of spatial design (rather than as part of the artworld) as a means to physically produce and demarcate space. Moreover, the body engages the

sensory faculties of touch, warmth and smell, defining and inhabiting a multi-functional as well as a multi-sensory space. Habitual activities, such as cleaning, taking off shoes and entering, create attitudes towards dirt and cleanliness, defining the boundary between the inside and outside and thus creating the condition of domestic space. In my practice, I have introduced different media and materials to represent, demonstrate and share the experience of Korean floor-based living as an embedded and embodied cultural practice. The documentation of my performances through video films and photographs also plays a major part of my research practice, not only because my works are by definition temporary, but to emphasise the time-based nature of the work. Each stage of my performances was carefully choreographed and framed through my bodily-memorised activities. The documentation includes the process of making, the performances themselves, and the responses of viewers. It provides a kind of instruction for using the floor, facilitating the understanding of the spatial experience of Korean floor-based living as well as providing an indirect interaction with the work, opening it up to a wider public.

°

In Chapters One and Two I investigated the Korean historical context in particular, looking at ritual repetition in relation to spatial and social practices and focusing on the development of the o*ndol* and the *dot-jari* from the late 19th century to the present day.

In Chapter One I examined the history of the o*ndol* floor. To understand the *ondol*, I firstly investigated the meaning of *hanok*, which consists of *maru* and *ondol*, the cool and the warm surface. Secondly, I introduced a general understanding of the *ondol*, structure, material, usage and development. Thirdly, I examined the relationship between the *ondol* and social activity, and how these have developed and influenced each other. Koreans have used the o*ndol* system for both heating and cooking since The Three Kingdoms period (57 BC-AC 668). However, it was only use by *yangban* (the upper class or scholar) and the royal family, who used it as a heated bed rather than floor heating. The *ondol* system became widespread from the time of the Joseon Dynasty (1392-1910).

I noted huge changes in domestic conditions brought about by the Japanese and the Korean government during the eras of Japanese occupation (1910-1945) and

the period of economic development (1962-1981). During these periods, the Western style heating system, the radiator, was introduced and widely used in Korean houses, including apartments. Although the radiator was regarded as an advanced item, Koreans faced difficulties in assimilating them into the home due to their bodily-embedded habits. They could not sleep on the cold floor although there were radiators. Therefore, Koreans started to install *ondol* flooring from the 1990s and the *ondol* has become dominant again in contemporary homes. Although the traditional way of creating the *ondol* with fire has disappeared in contemporary society, this flooring has developed with technology, and there is an updated version with heating panels and water pipes.

Through analysing these forms of *ondol*, I found several aspects that were key to the relationship between social and spatial practice. Firstly, a home is not just a space for shelter, rather it is a significant factor in relation to the body in the realm of Korean everyday life. Particular issues, such as ritual, hierarchy and the sensory body, are influenced by cultural elements, such as philosophy, ancestral culture and family structure. The traditional meaning of home embraced both everyday activity and non-daily activity (annual ceremonies such as weddings and ancestral rites). Secondly, floor-based living has permeated Korean everyday life with the development of the *ondol*. In other words, the *ondol* has strongly influenced spatial organisation and social activity, providing levels between spaces and floor-based living. Lastly, the *ondol* stimulates the sensory body, which directly touches the floor, providing touch, warmth, coolness and scent from the floor material, *hanji*, incorporated with cooking oils.

°

In Chapter Two I explored Koreans' street life with the use of the *dot-jari*. I have argued that the spatial boundary between private and public space is designated by the ritual act of the 'removal of shoes'. This act signifies entry into a domestic space, which can be applied to both the interior and exterior realms. To investigate this issue, firstly, I examined the general background of the *dot-jari*, viewing its history as well as how traditional and contemporary materials are used. Secondly, I gathered visual documentation to analyse Koreans' extension of their domesticity into public spaces. Although I faced difficulties in exploring Korean daily life in relation to the *dot-jari* due to the fact that much less documentation exists than that depicting the *ondol,* instead, I gathered images of

the use of the *dot-jari* from sources such as paintings, photography, media and family archives. Through analysing these resources, I discovered several important factors about the *dot-jari* that relate to Korean daily life:

1) Domesticity - the *dot-jari* was originally used during the summer months to provide the coolest surface on the *ondol* within the home, and also for picnicking on clean ground out of doors. Although Koreans go for a picnic like Westerners, Koreans extend their personal domestic space into public areas (including the park and the street) by performing activities such as cooking and sleeping.

2) Extension of identity - it is not just a simple spatial marker, place or seat, rather it is considered as an extension of the personal identity of its user, or of family identity, which is handed down through the generations.

3) Transience - the *dot-jari* represents temporal spaces according to the users' purposes or occasions. The *dot-jari* transforms into various stages for everyday performances, such as a ceremonial, sacred, ritual and domestic space, subjectively defined by the user.

4) Classification of indoors - the use of the *dot-jari* provides the cleanest situation in relation to the ritual act of 'removing shoes' and materiality, which gives an understanding of the Korean way of defining the spatial boundary between inside and outside space. Koreans often use other materials, such as leaves, newspapers or cardboard, instead of the sedge the *dot-jari*.

The traditional concept of space, such as the *ondol* and *maru*, has faded in contemporary houses. However, the significance of the senses of touch, warmth, scent and ritual repetition still exists within the culture.

°

In Chapter Three I presented my spatial practice created during 2013-2016, based on the context of the historical and theoretical research as laid out in the previous chapters. This practice is interwoven with the Western theories of everyday life, and enabled me to examine the 'Trace of Everyday Performance' through my personal experience. I used my work to explore the notion of

‘everyday performance’ engaging the floor, materials and sensory body. This performative practice emphasises spatial experience through revealing traces of body movements on defined spatial thresholds. This revealed how things that are often undervalued, such as repetitive works or domestic labour, can shift into a process of design, and how space can be defined through everyday performances. To explore these questions further, I explored the ‘process of making and doing’.

This research practice has developed the idea of the ‘process of making and doing’, transforming my everyday performances into the context of spatial design; it constitutes a process of creating spatial thresholds and performing my everyday activities in a physical sequence. These sequential performances, as my way of daily living, engage space and reveal spatial experience. Likewise, Laib’s works cannot be separated from the process of its creation from the work in the gallery space. His whole life becomes ritualised art itself. As with Laib’s repetitive process, each stage of making can shift into a performance and live installation, as in my spatial practice. In other words, this practice shifts spatial practice into a creative process, rather than the usual creative work of physical artefacts (objects or spaces), which will contribute developing the understanding of spatial design. This spatial practice can be compared to my MA practice, which focused on physical artefacts/spaces rather than processes, which are often ignored in the context of Korean contemporary spatial design.

My practice enacts my performances, understood as the physical realities of daily life in repetition (as rituals, such as polishing, cleaning, reading and sleeping). The term repetition in my research has been defined in terms of bodily-embedded activities through my personal experience, rather than women’s domestic labour or a traumatic experience. My focus is on repetition as a potential carrier of a broader Korean identity, which can be uncovered by exploring the cultural significance of the activity. I also introduced various responsive materials, such as thermochromic paint, sand, water, latex and paint powder to create thresholds in public spaces. The space was created through repetitive ways of making and created a spatial interaction with sensory effects, revealing patterns of spatial use. This sensory effect produces an experience between the space and the body and also evokes the memories of Koreans with regards to their shared experience or informs Korean floor-based living to others.

Even though some theorists, such as Haapala (2005), argued that everydayness is made extraordinary through an exhibition, I used participation with the aim of sharing Korean floor-based living with people who were previously unaware of it.

My spatial practice performances were documented through photographs and filming to serve as a visual archive alongside the historical, social and family images. This way of presenting my work functions as an instruction for how to use the floor. It presents itself as an open resource for the public to better comprehend Korean living and as a consequence it is transformed into another artwork through the visual archive.

°

In summary, my methodological approach provides an insight into the different dimensions of spatial design and also allows me to examine how performances might be used to embody the perception of the spatial experience of floor-based living. I have demonstrated that the floor is fundamental to Korean everyday life through my practice. However, it has previously been excluded as a point of research due to the fact that it has been considered an 'ordinary' element of life and has therefore been dismissed or taken-for-granted. Analysing the visual documentation and my embodied spatial knowledge in relation to the *ondol* and the *dot-jari* has demonstrated how the floor has influenced Korean social and spatial practice, which is socially embedded within the body. This not only encompasses sensory information, such as touch, heat and smell, but also proprioception, the inner awareness of the body's position within space.[30] My own practice contributes to these Korean social and spatial practices, resulting in opportunities for further research and experimentation; for example, exploring British domestic culture, or the relationship between domestic labour and the development of the kitchen. By examining other designers/artists' work, I have discovered that 'everyday life' is expressed visually in many forms.

In this research practice, I focused on spatial practice in association with process, in particular performance presented as a process of making and doing. This thesis highlights the Korean ways in which space is informed through socially

[30] The term proprioception means a sensory perception of the movement and the position of the body at a subconscious level, 'relating to stimuli that are produces and perceived within an organism, especially those connected with the position and movement of the body' (Oxford Dictionary, 2016).

embedded practice and experience and also develops a spatial design practice, examining how space is organised through actions. Thus, it evokes a sense of Korean floor-based life in the reader.

My arguments give an explicit direction for researching the spatial experience of Korean floor-based living. The Western theories, which I have discussed, construct and make concrete a form of ‘everyday life’ as a significant issue for understanding social and individual identity. I chose to focus on Korean everyday life in relation to the floor as a way to raise recognition of the continuing importance of the ground in Korean contemporary society, but I have also developed a transferable approach that could be used to research other dominant floor-based cultures. Finally, this research also provided a novel way of looking at spatial design by engaging performance, body, culture and identity.

Appendix

[Traditional *Hanok*]

Fig 107. Elizabeth Keith, *Scholars*. 1946. Painting. Published by Elizabeth Keith (Source: Keith & Scott, 1946, p.29)

Fig 108. Elizabeth Keith, *Bride*. 1946. Painting. Published by Elizabeth Keith (Source: Keith & Scott, 1946, p.23)

Two paintings by Keith show segregated rooms by gender. *Sarangchae*, as the men's reception room, was used as an area for socialising, while *anchae* was for the women's area in which everyday activities took place, located in the most inner space of *hanok*.

[Urban *Hanok*]

Fig 109. Elizabeth Keith, *Korean Domestic Interior*. 1946. Painting. Published by Elizabeth Keith (Source: Keith & Scott, 1946, p.49)

This painting Keith shows an urban *hanok*, and a typical scene from Korean everyday life in the 1920-1930s. The house Keith depicted was 'a typical interior of the house of a well-to-do family during the period' (Keith, 1946, p.50). The urban *hanok* is a simplification of traditional *hanok*, a compactness which resulted from an intense urbanisation process in response to growing population and urban density during the Japanese occupation; for example, the two *chae* (for men and women), or quarters were combined into one building mass, which means that the urban *hanok* deconstructed the forms of segregated spaces by gender. This style of *hanok* was also influenced by the shortage of land (Yun, 2017, p.65).

[Usages of *dot-jari* in Historical Paintings]

Fig 110. Deukshin Kim, *Sunghajikgu* (Weaving *Jipsin* (straw shoes) in the Middle of Summer). c.18th century. Korean Ink Wash Painting on Paper. Kansong Collection (Source: *Kansong Art and Culture Foundarion*, 2016, p.35)

This painting describes a family's daily life. There are three generations (grandfather, father and son) who make *jipsin* in the middle of summer. They spread s*at-jari* (or what is also called *meongseok*) on the exterior ground to create a working space, shaded by the bamboo fence of their house.

Fig 111. Youngsuk Jo, *Hyunedo* (Better than Nothing). c.18th century. Kansong Collection (Source: *Kansong Art and Culture Foundartion*, 2016, p.158)

Scholars play Korean chess on *dot-Jari*, covered on the exterior ground in the shade of trees.

[Usages of *dot-jari* in Contemporary Photographs]

Fig 112. Kichan Kim, Photograph taken at Chungon-dong, Hanam-si. 1980 (Source: Kim, 2014, p.41)

Fig 113. Kichan Kim, Photograph taken at Junglim-dong, Seoul. 1991 (Source: Kim, 2011, p. 246)

In both images, people transform both *madang* and the exterior ground into a domestic working space for cooking through the use of *dot-jari*.

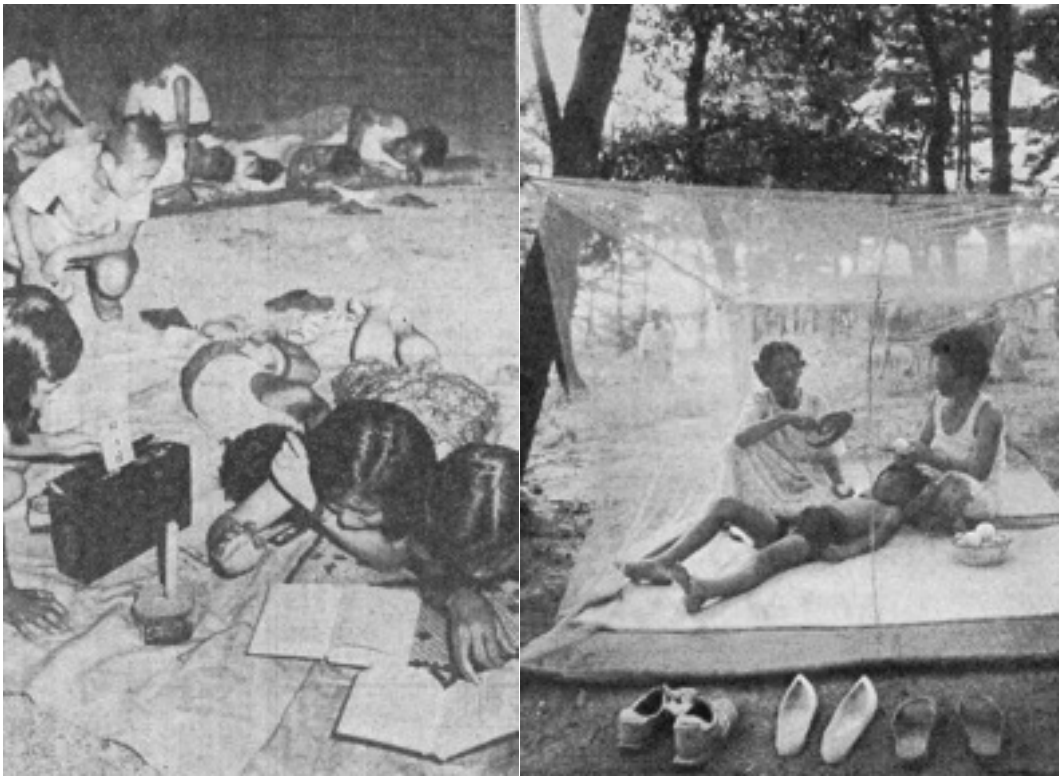


Fig 114. Children, studying on dot-jari outside on a Summer day. 1967 (Source: *The Dong-A Ilbo*, 1967, p.12)

Fig 115. People, taking a rest on dot-jari outside on a Summer day 1983 (Source: *The Dong-A Ilbo*, 1983, p.23)

Two images show Koreans' spatial extension of domestic sphere into public spaces, a means for avoiding heat from their houses during the Summer months.

[Usages of *dot-jari* from Personal Archives]

Fig 116. Spatial Extension for Dinner. 2014 (Source: Author's Archives) This image shows the spatial extension of domestic space onto the exterior ground for cooking and having meal on a hot summer day. A family created an improvised 'dining' space through the use of *dot-jari* on the rooftop of their house to escape heat from the inside rooms.

Fig 117. Different Ways of Sitting on the Exterior Space .1988 (Source: Author's Archives) This photo describes bodily embedded activity; two children sit in a squatting position rather than directly on the earth, an example of a socially established habit - i.e. the exterior ground is regarded as tainted by dirt.

Fig 118. Spatial Extension for Domestic Labour. 2014 (Source: Author's Archives) This image shows a temporary space created in the middle of street for domestic labour. People are trimming vegetables on the street near the farm, which they grew and picked in the family farm, before bringing them home. They need a wider semi-exterior space like a traditional *madang* or contemporary balcony for trimming unwashed vegetables.

Trace of Ritual Ceremony, 2014

Fig 119. Keunhye Lee, Sitting in *Trace of Ritual Ceremony*. 2014. Performance and Spatial Installation.

Fig 120. Keunhye Lee, Sleeping in *Trace of Ritual Ceremony*. 2014. Performance and Spatial Installation.

Fig 121. Keunhye Lee, *Trace of Ritual Ceremony*. 2014. Opening day of the Exhibition, 5th Base Gallery, London

Fig 122. Keunhye Lee, *Trace of Ritual Ceremony*. 2014. Opening day of the Exhibition, 5th Base Gallery, London

Visitors had a particular spatial experience through the sensory body, encompassing tactility, warmth and smell in an interaction with the reinterpreted *ondol* floor, revealing traces of their body movements.

Beyond the Boundary: the Occupying of Spaces, 2015

Fig 123. Keunhye Lee, *Beyound the Boundary: the Occupying of Spaces* - # 2. 2015. Sand

Fig 124. Process of Making for *Beyound the Boundary: the Occupying of Spaces* - # 2. 2015. Sand

Fig 125. Keunhye Lee, *Beyond the Boundary; the Occupying of Spaces - #3*. 2015. Paint Powder. Captured image from a film work.

Fig 126. Keunhye Lee, *Beyound the Boundary: the Occupying of Spaces* - # 3. 2015. Paint Powder. Traces of my body and viewers' reactions

Fig 127. Keunhye Lee, Front view of Entering in *Beyound the Boundary: the Occupying of Spaces* - # 5. 2015. Carpet

Fig 128. Keunhye Lee, Top view of Entering in *Beyound the Boundary: the Occupying of Spaces* - # 5. 2015. Carpet

Fig 129. Keunhye Lee, *Beyound the Boundary: the Occupying of Spaces* - # 5. 2015. Carpet

Fig 130. Keunhye Lee, Traces of my body movements in *Beyound the Boundary: the Occupying of Spaces* - # 5. 2015. Carpet

Fig 131. Keunhye Lee, *Beyound the Boundary: the Occupying of Spaces* - # 7. 2015. Beach Sand

Fig 132. Keunhye Lee, Traces of my body movements in *Beyound the Boundary: the Occupying of Spaces* - # 7. 2015. Beach Sand

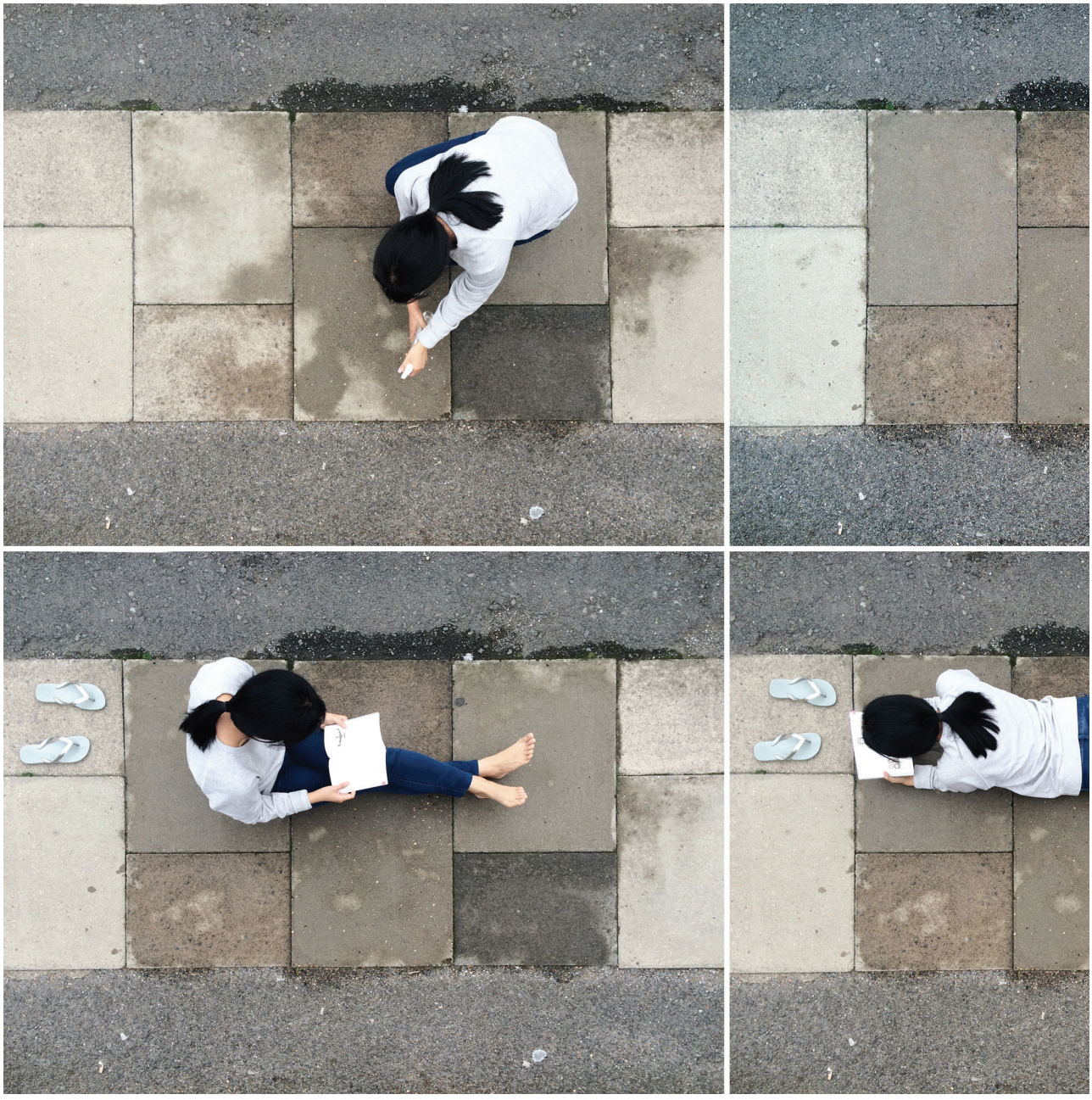
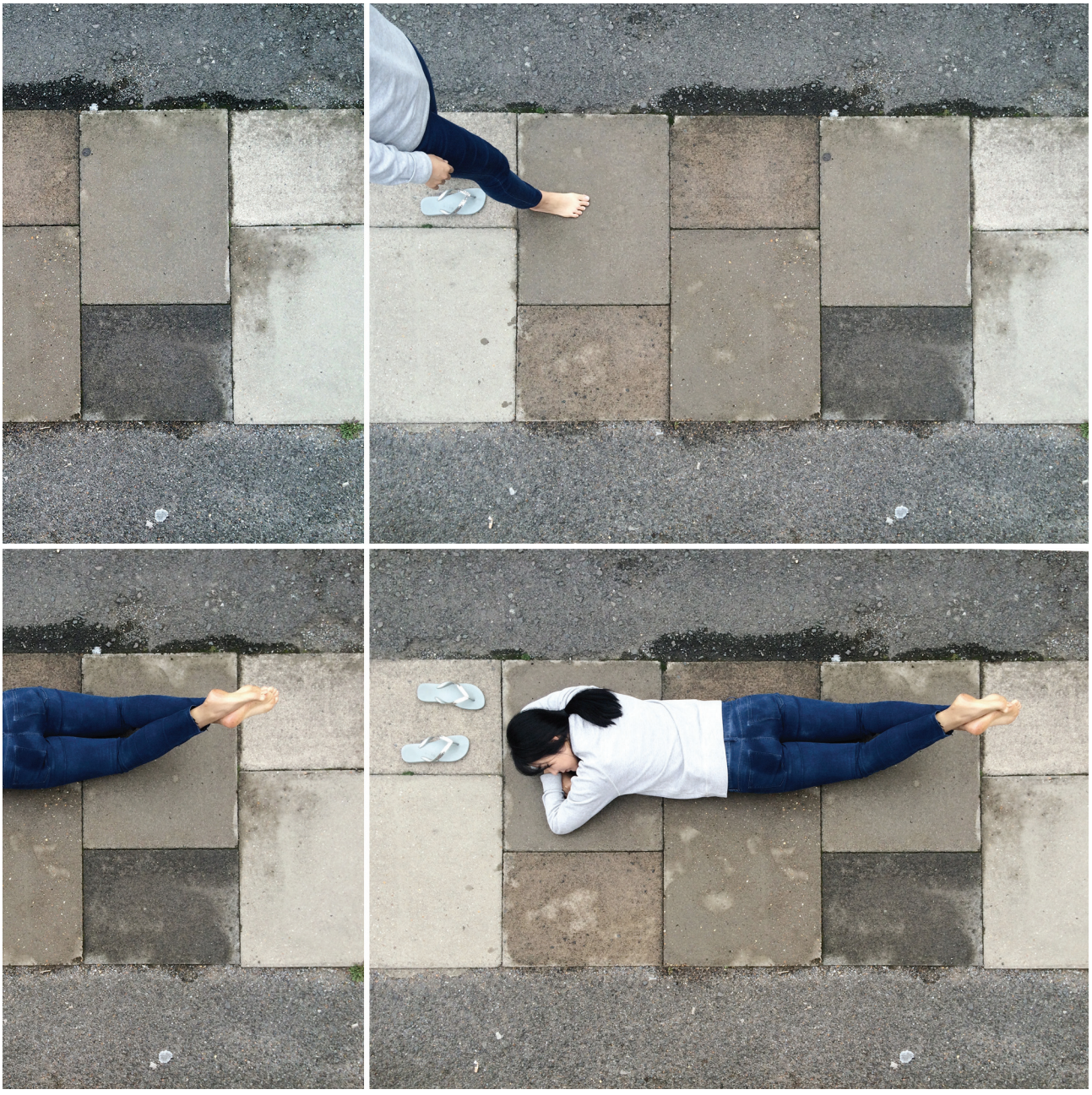


Fig 133. Keunhye Lee, *Beyond the Boundary: the Occupying of Spaces* - ♯ 1. 2015. Performance. Water

A sequence from my performance which took place on a street, demonstrating a ‘process of making and doing’.



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