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Chosen artwork: Changdeokgung Palace, Seoul

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My name: Frank Yungfong Tang Date: March 1, 2023.

Name: Yungfong TANG (aka Frank TANG)

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Title: Changdeokgung Palace, Seoul, South Korea

In Summer 2019, my daughter and I traveled to South Korea and visited Changdeokgung Palace (Fig 1), including the Secret Garden in the back (Fig 2-6). We were in love with its beauty.¹ That visit left a very nice impression so while I took the ARTS 2G “History of Art: Arts of Asia” class last summer, I wrote one important object inside the Palace, the Irworobongdo (Fig 6), as the research subject of my final research paper.² My daughter visited the palace again in November last year and shared with me many beautiful photos of their amber red foliage in the Secret Garden (Fig 10 & 11). Therefore, while I notice the Changdeokgung Palace is one of the topics for our final paper, I just cannot resist myself to choose it so I can explore more into the larger architecture surrounding what I have already researched about.

Introduction

Changdeokgung Palace is one of the five royal palaces in Seoul³ (Fig 7). Together with the adjacent Changgyeonggung Palace, they form the Dongwol, or “Eastern Palace”⁴ in Seoul. Notice these palaces were not in equal status. One of the palaces would be chosen to be the *beopgung*, the legal palace, that was designated to conduct major official business and events, “... such as royal weddings and the coronations of kings and crown princes.” (Koehler “Palaces of

¹ Tang. “Photos of Changdeokgung Palace, Seoul by Frank Tang and Flora Tang.”

² Irworobongdo is the Five Peaks Screen which served as the background image theme of the Korean Throne. Screens with this art theme are placed anywhere the Korean Emperor may sit, in several locations inside Changdeokgung Palace as well as some “mobile” versions for outdoor usage. A four-panel folding one is placed behind the throne inside the Injeongjeon Hall. Changdeokgung Palace (Tang. “The Composition and Usage of Irworobongdo, Five Peaks Screen, in Korean Culture.”)

³ The five palaces in Seoul are Gyeongbokgung Palace, Changdeokgung Palace, Deoksugung Palace, Changgyeonggung Palace, and Gyeonghuigung Palace. (Dong-uk “Palaces of Korea” 6.)

⁴ Koehler, “Joseon’s Royal Heritage” 32.

Korea”⁵). Japanese invaded Korea in 1592 and destroyed the first *beopgung*, *Gyeongbokgung Palace*. After that, the rebuilt *Changdeokgung Palace* assumed the role of *beopgung*. In 1897, *Deoksugung Palace* succeeded *Changdeokgung Palace* and became the *beopgung* of the Daehan Empire.⁶ Due to its historical importance in Korean culture, UNESCO inscribed the *Changdeokgung Palace* on its World Heritage List in 1997.⁶ Today, *Changdeokgung Palace* is managed by Changdeokgung Palace Management Office of Cultural Heritage Administration and open for public tours. It is the top tourist attraction in Korea.

The palace was built in the early 15th century when King *Taejong* commissioned the building of a new palace at this 58-ha propitious site. The project started in 1405 and was completed in 1412 as “the palace of illustrious virtue” (“Changdeokgung Palace: The Second Royal Palace.”). *Taejong* ruled from 1400 to 1418 was the third king of the *Joseon* Dynasty. The palace was designed and constructed under the supervision of a designated Bureau of Palace Construction. The palace is composed of a number of offices and residential structures next to a garden with ponds and streams. The topography of this area is potholed but the designers brilliantly adapted to such constraints and created an extraordinary example of Far Eastern palace architecture and design. The encompassing landscape blended melodiously with all the buildings. The palace is divided into two major portions- the front court, composed of official buildings and royal residency in the southern portion, and the *Secret Garden* in the back, the north side.

The Front Court

⁵ Koehler “Palaces of Korea” 7.

⁶ “World Heritage- Republic of Korea: Changdeokgung Palace Complex.” and Centre “Changdeokgung Palace Complex.”

All the office buildings in the front court are south-facing, except Huijeongdang and Daejojeon Hall which were rebuilt in 1920⁷ are slightly swiveled toward the southwest. Chinese style palace architecture principles clearly influenced this design- Chinese palaces are all south facing, because

“Chinese buildings customarily face the noonday sun, their axes running from north to south. Thus, doubtless, are met the practical necessities of securing sunshine and turning the back on the north wind. But in the Chinese Imperial Palaces, facing the south has also the symbolic distinction of belonging to the estate of the Emperor, who sits as immutable as the North Star and receives tribute and obeisances from his subjects.” (Hoe “An Architecture Close to Nature.” 376)

Overall, even though the palace inherits the design principle of Chinese palaces, the color scheme of the palace is distinctively different from their Chinese influences of royal palaces in Beijing, Nanjin, Xi'an, and Chengde, while the shape and overall design are very similar. The overall color scheme of Changdeokgung Palace is red-pillar, cyan-tile, green-frame, and white-door but the one in Imperial City (Fig 9), Beijing, China is red-pillar, yellow-tile, red-frame, and red-door. Both have red pillars.

Chinese royal palaces are always roofed with “Imperial Yellow” porcelain tiles. On the other hand, all the Korean royal palaces, including all the buildings in the Changdeokgung Palace, are roofed with dark blue porcelain tiles. The color “Imperial Yellow” in China symbolized the Royal power and was reserved for only royalty and Buddhist temples. The violation would lead to the death penalty of extreme cruel public decapitation.⁸ Korea Kingdom

⁷ Choi "A Study on the Linoleum of the Deoksugung and Changdeokgung Palaces in the Early 20th Century" 30.

⁸ “A French Catholic Cathedral in Peking, China, was ten years in course of erection... negotiations were consummated with the Chinese manager of the Imperial Tile Factory ... to furnish the priest in charge of the

entered Tributary Relations with China as early as the seventh century CE⁹ and was one of the vassal states of Chinese Empire¹⁰. Therefore, employing “Imperial Yellow” tiles on the Korean palace would be considered as a signal of seeking independence and carrying out an insurrection message against the Chinese Empire. The roofs above the palaces in Korea, as well as those above any other houses, are not yellow. The Korean palaces, instead, use blue glazed tiles¹¹ to symbolize the royalty and leadership within the Korea Kingdom. The modern day presidential office and residences of South Korea, Cheong Wa Dae ('Cyan-tile Pavilion') also known as the Blue House, therefore inherit this cultural icon.

In *Imperial City*, China, both their windows and door frames as well as their grids are red lattice. In ancient East Asia, while the palace was built, the technique of making large glass windows was not yet imported and “paper covering wood grid windows”¹² were commonly used instead. The grids in *Changdeokgung Palace* are mostly in turquoise green.

In addition, both palaces have detailed decorations under the roof with similar patterns designed in the mixture of blue, green, red, and yellow lines, but the one in *Changdeokgung*

cathedral with Imperial yellow porcelain tiles to cover the entire roof. ... The manager was taking serious risks in permitting the tiles to be used by other than royalty or for Buddhist temples. ... A short time after, the matter came to the ears of the Emperor, who immediately commanded that the manager of the tile factory be put to death by decapitation...” (“Chinese Imperial Tiles”).

⁹ Twitchett and Frederick “Sino-Korean Tributary Relations Under The Ming.” 272.

¹⁰ “Therefore, in terms of form, Vietnam and Korea in the pre-modern period were the vassals around the Han civilization. The order was established and maintained during pre-modern times based on tributary relations in which the Chinese emperor acknowledged the surrounding countries, and countries such as Vietnam and Korea declared themselves vassals and paid tribute.” (Hanh. "Tributary Activities of Vietnam and Korea with China: Similarities and Differences." 117-143.)

¹¹ “Seonjeongjeon is the only remaining royal building that has a roof of blue glazed tiles though several other palace buildings had been roofed with such tiles before the Japanese Invasion of Korea in 1592.” (“Seonjeongjeon Hall of Changdeokgung Palace.”).

¹² “The present-day connotation of the word “window” in China implies the use of paper covering, even as the same word in the Occident involves glass. The writer believes that paper was used during the Han dynasty and onward. The shift from lattice to glass windows in the Occident led to enlarging of the open spaces. Shifting from guard to screen lattice (without translucent covering) necessitates making the bars small and placing them close together, as found in the Near East today. But the addition of a translucent covering like paper enlarges the small open spaces.” (Dye “Chinese lattice designs.” 34).

Palace also uses white and black. Overall, tourists will have a “cyan-and-turquoise” impression after visiting the Changdeokgung Palace but “yellow-with-red” from Imperial City, China.

The Inner and Outer Courtyards

The front gate of the whole palace is Donhwamun Gate, located in the southwest corner of the site, opening toward the south. The officials, once entering the building and walking for 190 ft, will turn right to cross the Geumcheongyo Bridge, toward the Jinseonmun Gate.

Geumcheongyo Bridge is the oldest bridge still extant in Seoul. It was built in 1411¹³

The buildings in the far back in the north, facing the Donhwamun Gate are a group of unimportant buildings reserved for the servants to work and live, as the back factory, including kitchen and other labor functions of the palace.

A long trapezoid Outer Courtyard is behind the west facing Jinseonmun Gate. The courtyard is about 300 ft. long, 160 ft. on the west edge, and 100 ft. on the east edge. About two third passing the courtyard from the west, the officials will turn left to enter the inner courtyard through the Injeongmun Gate, which is on the north side of the outer courtyard.

The Inner Courtyard is 225 ft. wide and 240 ft. long in rectangular shape with the tall Injeongjeon Hall on the center north edge. Injeongjeon Hall was the official ceremonial meeting hall for the Korean Emperor.

Big rectangle stones paved the ground of both courtyards. Stones in different orientations formed The Royal Walkway to direct the walking path. The path on The Royal Walkway is subdivided into three sub-paths with the center path a few inches higher and wider than the two

¹³ “Geumcheongyo Bridge of Changdeokgung Palace.” Cultural Heritage Administration.

side paths. The center path is reserved for only the King to walk on. All other officials can only work on one of the two side paths.¹⁴

Inside the *Inner Courtyard*, on both sides of *The Royal Walkway* stand 12 pairs of marking stones. Each stone is carved with three *Hanja* characters¹⁵ to indicate the ranking position for the officials. There are twelfth different ranks inscribed on these stones.¹⁶ During official ceremonial meetings, officials must follow the restricted rule. This protocol is demanded to properly show the ranks of these officials and allow them to pay respect to the King and other higher rank officials.

Only the Korean King sat inside the *Injeongjeon Hall* during the national political conferences while all others stood in the *Inner Courtyard*, under the summer hot sun or the winter cold snow. It is also the meeting place for the foreign diplomats to meet the Korean King.¹⁷ This protocol is similar to those observed in Chinese royal palaces.

The Injeongjeon Hall and Irworobongdo

Injeongjeon Hall was originally built in 1405. It was destroyed twice by fire in 1592 and again in 1804 after being rebuilt.¹⁸ It was erected on top of a two-story stone podium which rises up with six steps of stairs to elevate the importance of the hall. The stairs in front of the hall, extended from *The Royal Walkway*, are also divided into three side-by-side 12-steps stairs, with the center stairs reserved for the King. It is further divided by a big stone, in the middle, into two

¹⁴ The information of the restriction is verbally presented to the author by the official palace tour guide during my August 1, 2019 afternoon visit. Author cannot find additional evidence to support that but believes it is highly likely the case.

¹⁵ Hanja character is the Chinese writing system used during the Joseon dynasty.

¹⁶ During my 2019 visit, I learn the names of the twelfth ranks of officials carved in the stone, from the one closest to the Hall to the farrest, are: Primary First Rank (正一品), Deputy First Rank (從一品), Primary Second Rank (正二品), Deputy Second Rank (從二品), Primary Third Rank (正三品), Deputy Third Rank (從三品), Primary Fourth Rank(正四品), Primary Fifth Rank (正五品), Primary Sixth Rank (正六品), Primary Seventh Rank (正七品), Primary Eighth Rank (正八品), Primary Ninth Rank (正九品).

¹⁷ “Changdeokgung Palace: The Second Royal Palace.”

¹⁸ “Changdeokgung Palace: The Second Royal Palace.”

sub stairs. This division pattern of stairs follows the one in *Imperial City* in China, but on a much smaller scale. *Injeongjeon Hall* engrossed 5 bays in front and 4 bays in the flank.¹⁹ The roof is ‘A’ shape. In the center behind the high pillars, the throne of Korean King is placed. The throne is on top of a eight steps wooden platform and placed in front of a painting, *Irworobongdo*. *Irworobongdo* is a Korean specific painting theme that served as the background image of the kingship of the Korean king. More than twenty historical *Irworobongdo* survived today. All screens have the following elements: There are two circles in the same size symmetrical on the upper portion of the painting. The right circle is red to represent the sun. The left circle is silver to represent the moon. This is a symbolic representation of *yin and yang* balance to remind all the officials, as well as the king, that their political decisions need to be kept in moderate path and should avoid radical policies.

The painting also always renders five mountains, with the center one larger than the other four. These five peaks represent the territory boundary the kingdom rules. It also has two streams of rivers with one or two levels of waterfalls, and also four pine trees, two on each side. These are all symbols of longevity. The lower portion of the screen has several waves in the style similar to the Japanese “The Great Wave off Kanagawa” but usually they are mostly invisible to the viewers, blocked by the throne. These waves represent the ocean boundary of the Korean peninsula²⁰.

I previously wrote an in-depth research paper on the subject *Irworobongdo* for the summer 2022 ARTS 2G “History of Art: Arts of Asia” class. In that paper I provided a more detailed analysis of its philosophy, style, composition, artistic influences from China and Japan

¹⁹ “Injeongjeon Hall of Changdeokgung Palace.”

²⁰ Detailed analysis of the origin, philosophical reasoning, artistic style influences as well as the impact to modern days national symbols could be found in my earlier work (Tang “The Composition and Usage of Irworobongdo, Five Peaks Screen, in Korean Culture.”).

as well as the long lasting impact to the design of the national flag of the Republic of Korea today. I will not repeat the content beyond the summary I mentioned above.

Offices and Residential Halls

East of the Injeongjeon Hall are several halls for the Korean king and royals to work and live: Huijeongdang Hall, Daejojeon Hall, Seongjeonggak Hall, and Nakseonjae Hall.

Huijeongdang Hall served as an office building and was rebuilt in 1920 after a fire in 1917.²¹ The building was named in 1496 and has suffered several fire incidents and reconstructions. The most recent restoration took the wood from Gangnyeongjeon Hall, the sleeping quarters of Gyeongbokgung Palace, to build and expand the overall structure. During the 1920 rebuild, to accommodate automobiles, the main gate was built with more modern facilities. Linoleum, a resilient, hygienic, and eco-friendly floor covering developed in England, was imported and used extensively to cover most area on the floor of Daejojeon Hall and Huijeongdang Hall²².

Seongjeonggak Hall is the living area for the crown prince. It is also known as the Donggoong, since it is located on the East part of the palace. Traditionally, the crown prince, as the future king, was regarded as “the sun just before the rise” and assigned to live on the east side of the palace²³. It is also the study room of the crown prince.

During the Japanese rule era, this place was changed to host the royal hospital. A small structure named Huiwu, which means “welcoming rain” was attached to Seongjeonggak Hall. It

²¹ Jin Seoul Architecture Guide. 43.

²² “The trade records in the early 20th century show that linoleum was imported mainly from England and America. The Ewangjik building floor plan in the Changdeokgung Palace shows that linoleum was used extensively. There are even some originals, which were laid in 1920 and left in the Changdeokgung Palace. When Daejojeon and Huijeongdang were rebuilt in 1920, the interior was outfitted with western features and linoleum was used in areas such as bathrooms, the tonsorial parlor , and one of the rooms on the west side of Huijeongdang. In situ in the Daejojeon and Huijeongdang areas in the Changdeokgung Palace are monochrome, patterned black, and stylized floral tile patterned, which are closely similar to American products made by ALC and Armstrong company.” (Choi “A Study on the Linoleum of the Deoksugung and Changdeokgung Palaces in the Early 20th Century”)

²³ “Seongjeonggak Hall.” Cultural Heritage Administration.

was built during drought to pray for the rain. The asymmetrical composition of Seongjeonggak Hall and the beautiful rooftop make this hall very engrossing and incur many tourists.

Nakseonjae Hall is one special area in the Changdeokgung Palace built without using Dancheong on the surface, according to the aristocratic residences architectural style²⁴. It displays the admirable abilities of master architects of the late Joseon Period and has considerable architectural valency. Unconventional and numerous designs adorn the fences and walls of the Nakseonjae Hall and are usually not observed in other palace edifices. It is adjacent to the neighboring Changgyeonggung Palace. Fascinating stones and floweret trees beautify the stone stairs and the slowly inclined hills at the back of the buildings. The last crown prince of the Joseon Dynasty, Yi Eun, resided in this hall between 1963 and 1970 and his wife stayed in this place until 1989.

Huwon, The Secret Garden

The most attractive part of the palace is Huwon, Rear Courtyard, known as the Secret Garden, which covers two thirds of the total ground of the palace²⁵. Beautiful landscape and ponds inside the garden surround Yeongyeongdang Hall, Seonhyangjae Hall, Yeonghwadang Pavilion, Buyongjeong Pavilion, Gwallamjeong Pavilion, and Juhamnu Pavilion to provide a private space for the King and royals to rest, retreat, meditate and relax. According to UNESCO, “There are over 56,000 specimens of various species of trees and plants in the garden, including walnut, white oak, zelkova, plum, maple, chestnut, hornbeam, yew, gingko, and pine.” (“Changdeokgung Palace Complex.” UNESCO World Heritage Centre.)

Yeongyeongdang Hall is a complex modeled after “the Korean gentry's houses in the 28th year of King Sunjo's reign”²⁶. All the structures in this hall therefore are critical artifacts that

²⁴ Administration, Cultural Heritage. “Nakseonjae Hall of Changdeokgung Palace”.

²⁵ “Visitor Information.” *Changdeokgung*.

²⁶ “Changdeokgung Palace.” *Cultural Heritage Administration*.

narrate antique Korean structure, lodging, and activity history. Cheongsujeongsa Retreat is the west corridor building in the Yeongyeongdang Hall complex. It was the place that the king hosted visiting calligraphers, artists, and poets²⁷. Seonhyangjae Hall was the room for the host to admit their visitors in the garden. Seonhyang means “good fragrance” as the fragrance from books²⁸. Pulleys and hemp cords adjust the corners of copper slats to form the sunshades. Tapepyeongwha flower patterns garnish its drab vermilion brick sidewalls.

Yeonghwadang Pavilion is built around the Buyongji Pond and next to Chundangdae Field, where was the place for the final round of Jeonsi, court exam, in the presence of the Korean King. Byuyongji Pond is a square pond. Buyongjeong Pavilion is built partially on top of the water with two of its posts erect into the south edge of the Byuyongji Pond. The name plaque of the Buyongjeong Pavilion is mounted below the eaves of its east facade. Elegant hills surround the pavilion on three sides with terraced flower beds. Historical records show King Jeongjo loved to visit this pavilion to admire the flowers and spent time fishing and feasting here. And he also often recited poetry with his officials in this beautiful location²⁹.

Juhamnu Pavilion is another large two-story pavilion, designed to serve as a writing storage facility for the king, built around Buyongji Pond. It was once the location of Kyujanggak, the royal library. Gwallamjeong Pavilion is an elegant small pavilion, in the shape of an extended fan, built at the edge of the Bandoji Pond.

All the pavilion ceilings are decorated with grids of Dancheong³⁰, many in the colorful shapes of Mugunghwa pattern (Fig 8). Mugunghwa, also known as Hibiscus syriacus, is the national emblem of South Korea³¹. Mugunghwa represents the everlasting love in marriages,

²⁷ Yi. “Seonhyangjae Study and Nongsujeong Pavilion.” *Koran Royal Palace: Changdeokgung*. pp. 330–335.

²⁸ Yi. “Seonhyangjae Study and Nongsujeong Pavilion.” *Koran Royal Palace: Changdeokgung*. pp. 330–335.

²⁹ “Buyongjeong Pavilion of Changdeokgung Palace.” *Cultural Heritage Administration*.

³⁰ Watts. "Flags, Color and the Legal Narrative: Public Memory, Identity and Critique." 129.

³¹ Daphne, and Cloe. *Language and Meaning of Flowers*. Edizioni R.E.I., 2015. 85.

perpetuity, and military unconquerability in war. The cells are divided by colorful strips, where the crossings of the strips are in the shape of *Mugunghwa*, illustrated by layers of yellow, red, pink, emerald, Cambridge blue, pale gold. A thin square line of faded blue then framed the black background cell. Inside each cell, glaring curves draw a big colorful *Mugunghwa*. While the aesthetic style of the lines are very similar to those in the Chinese palace, the shape of flowers and the use of black in color is not commonly seen in the decoration of their Chinese counterpart. The black background cells render a heavier sense of glamor and glory and highlight the elegance of the flowers. The shape of the flower mimics the artistic style of traditional East Asian courtyard embroidery.

Artistic and Historical Significance

Changdeokgung Palace was designed to fulfill all the needs for the Korean King- for his public ceremonial business, for his private discussion with cabinet members, for his late night study, for his dining enjoyment, for his entertainment, and for his retreat and relaxation. It is designed to fulfill all the needs of the Korean King.

Culturally, Taoism and Confussian political philosophy from China highly influenced Korea. Therefore, the architect designed the palace to embrace nature and emphasis on balance. All the buildings inside the palace are moderate, it is massive enough to show the ruling status of the King, but not too grand to demonstrate the King is more willing to spend the wealth on the benefits of his people rather than the luxury enjoyment of his personal life. Compared to other palaces found in China, Changdeokgung Palace is small in size. However, the author believes that is also partially by design to stay in lower profile in the 17th century international politics in East Asia. The Secret Garden is not big but has several varieties of elements as an interesting and

quiet location for the King to retreat. It is just the right size for the Korean Kings during that period.

Korean Kings in history and the modern days Korean citizens all love Changdeokgung Palace. There are a total of five palaces in Seoul. Changdeokgung Palace was “the favored palace of fourteen Josen rulers over a span of three centuries” (Jinyoung. *K-architecture: Tradition meets modernity*. 40.). In modern day, it is the best preserved one³², and the most popular one³³.

Many top hit TV dramas and movies were made in the setting of this beautiful palace, especially inside its Secret Garden³⁴. Some famous k-dramas made here are King and Queen (1998-2000); Jang Hee-bin (2002-03); Jewel in the Palace (2003-04); Rooftop Prince (2012); Secret Door (2014); The Royal Gambler (2016); Moonlight Drawn by Clouds (2016); The Crowned Clown (2019); Rookie Historian Goo Hae-ryung (2019); Kingdom I & II (2019, 2020); The King's Affection (2021); The Red Sleeve (2021-22); and Bloody Heart (2022).

The beautiful Secret Garden, that embraces nature and empowered the visitors peeking into the private life of the Korean kings, had stimulated the creativity of many screenplay writers to fantasize their “Back to the Future” style science fictions. In 2019, Netflix released a famous South Korean period horror streaming television series, Kingdom. That program became one of the most talked-about shows that year³⁵. Many western viewers enjoyed this historical epic and zombie series and are interested in touring Korea. In that show, the pond where the dead bodies

³² Lothrop. "World Architecture and Society: From Stonehenge to One World Trade Center." (2022): 90-90. 545.

³³ A Guide to Korean Cultural Heritage. 64.

³⁴ Lr. “Changdeokgung Palace [창덕궁].” *Korean Dramaland*.

³⁵ “Ten Famous Movie Locations in Seoul.”

bitten by zombies were buried is next to Gwallamjeong Pavilion. Injeongjeon Hall is where the regency was proclaimed in that show.

Most of the architectural elements in Changdeokgung Palace could trace the influence from the palaces in China. The aesthetics of the complex reflects the Korean Neo-Confucian ideals of thriftiness, cordiality with nature, and practicality. However, the color palette used to paint the palace is unique and very important for Korean culture. Such a color scheme and the decoration pattern is known as *Dancheong*. *Dancheong* means "vermilion/cinnabar and blue-green"³⁶. It is a traditional decorative coloring on wood structures which consist of five primary colors- blue for east, white for west, red for south, black for north, and yellow for center, to follow the concept of five directions from China. Notice that the reason most royal palaces in China were decorated in “Imperial Yellow” is because Chinese always believe they were the “center of the world”. Therefore, the Chinese adopted yellow as their color tone for royal palaces. On the other hand, because Korea is in the east of China, Koreans used more blue in their decorations, especially on the rooftop of the Korean palaces. The color scheme in Changdeokgung Palace defined the cultural color tone for modern day Korea.

Conclusion

Changdeokgung Palace is an important place to visit in Korea today. The architecture helps us to understand the political and philosophical principles in Korean history. The Palace, especially the Secret Garden, is one of the most popular tourist attractions and filmmaking settings. Chinese palace architecture and decoration motifs highly influenced its design. But the design is also adjusted to fit the Korean culture and their moderate philosophy. Its color palette

³⁶ Watts. "Flags, Color and the Legal Narrative: Public Memory, Identity and Critique." 129.

and decorated pattern deeply defined the public national images and cultural heritage of Korean citizens today.

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Illustrations

Fig 1. Map, Changdeokgung Palace, Seoul, Korea

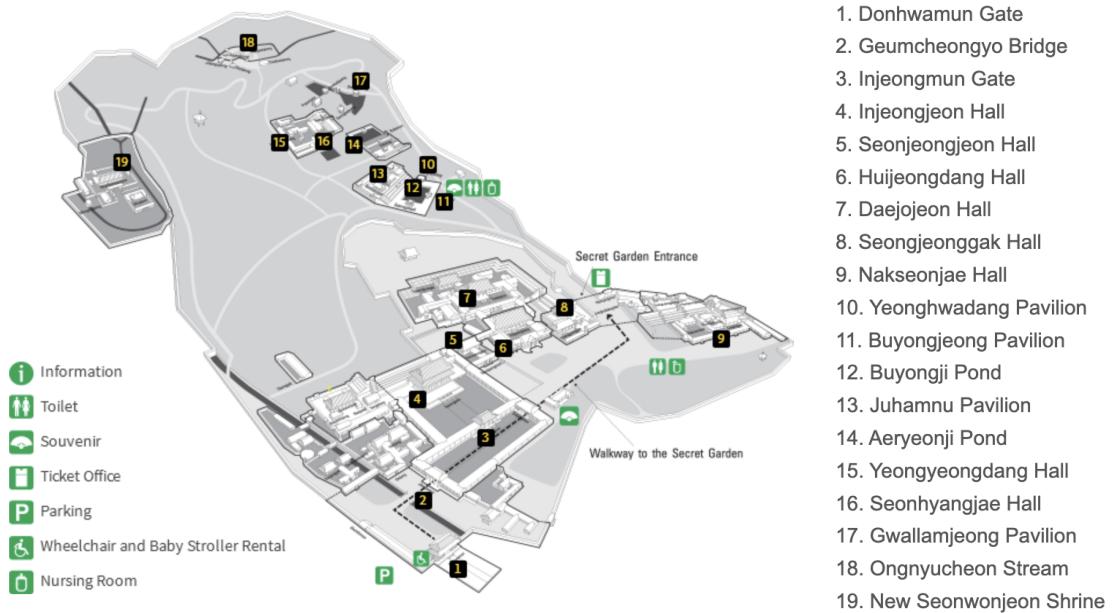


Fig 2. Author, Frank Yung-fong Tang, with his daughter, Flora Tang, in front of Injeongjeon Hall of Changdeokgung Palace, August 1, 2019.



Fig 3. Author, Frank Yung-fong Tang, in front of Nakseonjae Hall of Changdeokgung Palace, August 1, 2019.



Fig 4. Author, Frank Yung-fong Tang, next to Byuyongji Pond in the Secret Garden of Changdeokgung Palace, August 1, 2019.



Fig 5. Author, Frank Yung-fong Tang, next to Byuyongji Pond in the Secret Garden of Changdeokgung Palace, with Buyongjeong Pavilion in the background, August 1, 2019.



Fig 6. Author, Frank Yung-fong Tang, in front of the throne and the Irworobongdo posted in the front door of Injeongjeon Hall of Changdeokgung Palace, August 1, 2019.



Fig 7. The location of the five palaces in Seoul, Korea. (Source: Tang, Frank Yung-Fong “*The Composition and Usage of Irworobongdo, Five Peaks Screen, in Korean Culture.*”, De Anza College, July 2022)



Fig 8. Mugunghwa decoration pattern on the ceiling of pavilions in the *Secret Garden* of *Changdeokgung Palace*



Fig 9. Imperial City, Beijing, China. (Source: CNN)



Fig 10 & 11 The amber red foliage in the Secret Garden of Changdeokgung Palace during Fall 2022. (Photo Credit: Flora Tang, author's daughter, Nov 2022)

