

***Religious Prosperity Calling Cultural Progress:
Architectural Discourses on Korean Catholic Churches (1979–94)***

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Abstract

After the Korean War (1950–53), the South-Korean Catholic population increased unprecedentedly, despite the Confucian roots of the nation. From 1979, this Catholic boom reached a climax, which was accompanied by the 200th anniversary of the Korean Catholic Church in 1984 and celebrated with commemorative cultural events and projects. Pope John Paul II visited Seoul twice, in 1984 and 1989. The population proportion of South-Korean Catholics reached about 7.5 per cent in 1994, but their growth rate began to decrease shortly after. How did the 1984 bicentennial celebration of the Korean Catholic Church affect the development of church architectural discourses within Korean art, architectural and Catholic societies during the Catholic prime from 1979 to 1994? This research explores the discourses of three most influential magazines: *Space* (1966–), *Monthly Architecture & Culture* (1981–) and *Kyeonghyang Magazine* (1906–). Surveying their articles revealed that the bicentennial celebration of 1984 developed the styles, distinctiveness and influence of Korean church architectural discourses. It facilitated more church projects which brought more elaborate methods for generating discourses and encouraged the authors and readers to reflect on Korean identity in church art and architecture. Additionally, it allowed the discourses to affirm the significance of Korean church architecture in general Korean architecture.

Keywords: Contemporary Religious Architecture, Korean Catholic Church, Late Twentieth Century, Architectural Discourses

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Introduction

After the Korean War (1950–53), the South-Korean Catholic population increased unprecedentedly, despite the Confucian roots of the nation: proportion attained 1 per cent in 1955, and 2 per cent in 1962 (Shin, 1995, pp. 1–5). This rapid growth led to the elevation of the Korean Catholic Church within the global Catholic Church. On 10 March 1962, Pope John XXIII established the official clerical hierarchy within the Korean Catholic Church, which allowed legislative, judicial and administrative autonomy (Research Foundation of Korean Church History, 2011, pp. 224–232). From 1979, the South-Korean Catholic boom climaxed and was accompanied by the 200th anniversary of the Korean Catholic Church in 1984 (Shin, 1995, pp. 5–6). This bicentenary was celebrated with a variety of commemorative cultural events and projects, besides the visit of Pope John Paul II to South Korea and the following enormous ceremony (‘Hangukcheonjugyohoe 200junyeon eotteoke chireojyeonna’, 2004). The population proportion of South-Korean Catholics reached about 7 per cent in 1992 and about 7.5 per cent in 1994, but their growth rate dropped under 4 per cent in 1995 and to about 1.9 per cent in 2003 (I. Kang, 2006, pp. 70–74).

This research explores how the bicentennial celebration of the Korean Catholic Church impacted the development of Korean church architectural discourses within national art, architectural and Catholic societies during the Catholic prime from 1979 to 1994. Although these discourses reflect the developmental state and controversial issues of Korean church architecture at the times, they were not deeply investigated as an independent topic by the previous studies on Korean church architectural history.¹

The main research materials are obtained from three Korean magazines, which provided influential, continuous and nationwide discussion platforms: *Space* (1966–), *Monthly Architecture & Culture* (1981–) and *Kyeonghyang Magazine* (1906–). *Space* was firstly published by architect Kim Swoo Geun (1931–86), and was the only monthly magazine at that time for the primary studies and criticism about architecture, environment and aesthetic issues (Kim Swoo Geun Foundation, n.d.). *Monthly Architecture & Culture* was the first Korean magazine fully dedicated to architecture, which aimed at offering architectural information, especially on new domestic and foreign construction methods and materials (‘Wolgan geonchuk munhwa changgan’, 1981). *Kyeonghyang Magazine* of the Korean Catholic Church is the oldest Korean magazine continuing to the present day, which was firstly published to inform local Catholics on religious doctrine and current affairs (Yun, 2006, pp. 11–12).

The previous issues of *Space* and *Kyeonghyang Magazine* are acquired through their official websites. *Monthly Architecture & Culture* has its archival webpage with its former issues before 2016 on the website of Architecture & Urban Research Information Center. Other Catholic periodicals and documents are consulted mostly at the website of the Catholic Bishops' Conference of Korea.²

¹ Main previous studies are *Hanguk gatollik seongdang geonchuksa* (Jung-shin Kim, 1994), *Yeoksa, jeollye, yangsigeuero bon hangugui gyohoegeonchuk* (Jung-shin Kim, 2012) and *Gyohoegeonchugui ihae* (Jeong, 2000).

² Following are the specific webpages to obtain these materials: *Archive* (Space, n.d.), *Sidaesunbogi* (Kyeonghyang Magazine, n.d.), *Wolgan geonchungmunhwa* (Architecture & Urban Research Information Center, n.d.) and *Munheon geomsaek* (Catholic Bishops' Conference of Korea, n.d.).

Catholic Artists' Union of Seoul, the first union of Korean Catholic artists

The Second Vatican Council (1962–65) of the Catholic Church recognised the new fields of modern societies which were opened to the laity and encouraged them to strengthen lay associations for effectively penetrating each area of the world with the Gospel (Second Vatican Council, 1965, secs 1–6, 18–19). Following this recommendation, the Catholic Lay Apostolate Council of Korea (henceforth CLAK) was founded in 1968 and urged local dioceses and parishes to establish their lay apostolate councils. In the Archdiocese of Seoul, the Catholic Lay Apostolate Council of Seoul and the Catholic Artists' Union of Seoul (henceforth CAUS) were established in 1968 and 1970 respectively (Kyeonghyang Magazine's newsgathering department, 1970b, pp. 20–22). CAUS was the first union of Korean Catholic artists and formed the foundation for Catholic Artists' Association of Korea founded in 1985 (Juwan Kim, 2018).

Soonsuk Lee (1905–86) was the first president of CAUS (Kyeonghyang Magazine's editorial department, 1970, p. 97). He was a craftsman who pioneered Korean applied arts. After graduating from the design department of Tokyo Fine Arts School, he had been appointed as a professor at the college of Fine Arts in Seoul National University in 1946 (Kyeonghyang Magazine's newsgathering department, 1970a, pp. 58–62).

Kim Sechoong (1928–86) was the second president of CAUS (Catholic Artists' Union of Seoul, 2008). He led the first generation of Korean contemporary sculpture, after finishing his studies at the college of Fine Arts in Seoul National University (Kimsechoong Museum, n.d.-a). He began to work as a professor in his alma mater in 1954 and became the director of the National Museum of Modern and Contemporary Art, Korea in 1983 (Kimsechoong Museum, n.d.-b).

CAUS strived to introduce Catholic sacred art to the local public by holding its annual art exhibitions. Some of CAUS members also decorated church buildings with their artworks (Catholic Artists' Union of Seoul, 1976, p. 5). Additionally, Soonsuk Lee and Kim Sechoong advised a subcommittee for art in the Archdiocese of Seoul on church construction (Seo, 1971, pp. 17–18). CAUS included architecture as its interest field in 1981 and recruited two architect members, Hijun Yu (1934–) and Kang Suk Won (1938–), before June 1982 ('Gatollik misulgaheopoe', 1982).

The slow formation of early church architectural discourses (before 1979)

Architect Lee Hee Tae (1925–81) was the initial contributor to extending Korean architectural discourses to the churches designed by local architects. His educational background as a graduate of Kyungsung public vocational school was humble, compared to mainstream architects who dominated major projects. Accordingly, Lee Hee Tae found his clients mostly in the Catholic Church and among private universities (B. Kim, 1994, pp. 113–115). In 1964, he designed the memorial church in Jeoldusan Martyrs' Shrine ('Hyeondaeegeonchukgasang ihuitae', 1971, p. 35), whose artworks were directed by Kim Sechoong (Park, 1987, pp. 19–24). The completion of the church attracted *Space* to firstly spotlight a church building designed by a Korean architect as a main topic of an article.³ The church was selected

³ The observation in this sentence is based on the data from *Archive* (Space, n.d.).

by *Space* as one of three notable architectural projects in 1967, and decorated the December 1967 issue with its architectural drawings and photos ('Jungongjakpum: bokjaginyeomseongdang', 1967, pp. 7–9), followed by an architectural review (Lee, 1967, pp. 10–11).

Subsequently, the church designs by other local architects were covered as main topics by *Space*. Each article, however, mostly dealt with one church project or one architect, and their number remained around ten from 1968 to 1978. During the same period, three articles were published on church buildings in Korea designed by foreign architects. Two articles were on the Myeongdong Catholic cathedral in Seoul, a Gothic church completed in 1898 and designed by the French missionary Father Eugène Jean Georges Coste (1842–96). There were also three articles on the church architectural theory of European architects and their projects outside of Korea.⁴

This slow formation of early church architectural discourses can be attributed to practical difficulties in church construction and to the lack of interest in the quality of church architecture. The special feature of *Kyeonghyang Magazine* in July 1971 summarised a discussion by Kim Sechoong, two priests and a lay parish president about the problems ensuing church construction. The panel members remarked that the existing custom of building churches without professional architects was mostly due to financial shortage and led to inartistic and unsustainable results (Seo, 1971, pp. 16–27).

Increasing attention to the church projects of Korean architects (1979–83)

In 1979, the Korean Catholic bishops established a preparatory committee for bicentennial commemoration (Secretariat of Catholic Bishops' Conference of Korea, 1979, p. 12), which was reorganised as the Commission for Bicentennial Celebration in the next year (Secretariat of Catholic Bishops' Conference of Korea, 1980, p. 12). By December 1982, this commission was developed to include four executive committees respectively for piety movements, celebration events, pastoral councils and commemoration projects as well as a secretariat and a central committee (Commission for Bicentennial Celebration, 1982, p. 3).

CAUS also actively participated in the bicentennial celebration preparation and suggested founding a subcommittee for art-related work, which was approved by the Commission for Bicentennial Celebration in 1982 (*Kyeonghyang Magazine's* editorial department, 1982d, p. 54). This subcommittee aimed to provide designs required for celebration events, and was joined by some CAUS members, including Kim Sechoong and Hijun Yu (Commission for Bicentennial Celebration's secretariat, 1983, p. 11).

Particularly, the contribution of CAUS to *Images of the Eternal, the International Exhibit of Modern Religious Art* was irreplaceable. Its president Kim Sechoong conceived this exhibition to encourage Korean Catholic art to develop in international interactions. He and Bishop John of the Cross Chang Yik (1933–2020), the chaplain of CAUS at the time, negotiated with European Catholic and governmental organisations to borrow artworks. In 1982, CAUS recommended the members of an

⁴ This counting of articles is based on the data from *Archive* (Space, n.d.).

expert committee for the exhibition, which contained Kim Sechoong and Hijun Yu. In the same year, CAUS also resolved on the commitment of all members to the exhibition through its general assemblies (Commission for Bicentennial Celebration's executive committee for celebration events, 1983, pp. 9–11).

The admiration of the Korean Catholic Church for European church art and architecture influenced church architectural discourses within the Church. From January 1980, *Kyeonghyang Magazine* serialised pictorial articles for two years under the title 'Haneunimui jip' (The house of God), which traced back the history of worldwide Catholic church architecture (Kyeonghyang Magazine's editorial department, 1980a, pp. 5–8). These articles selected historic churches and artworks mostly in Europe. Each article chose a distinctive theme, such as Italian Romanesque churches (Kyeonghyang Magazine's editorial department, 1980b, pp. 5–8), medieval French stained glass (Kyeonghyang Magazine's editorial department, 1980c, pp. 5–8), and Belgian and Swiss Gothic churches (Kyeonghyang Magazine's editorial department, 1981, pp. 9–12).

The construction of Korean Catholic churches was mostly described as one of principal accomplishments in parish history. From January 1982, *Kyeonghyang Magazine* carried 'Mideumui gongdongche' (The community of faith), a series of articles which introduced one Catholic community in each issue (Kyeonghyang Magazine's editorial department, 1982a, pp. 9–12). In the articles on Jamsil and Jemulpo Churches, two parishes established in the 1970s, church construction was depicted as their first momentous project. Their commitment to the construction was pointed up by the text and photos of female and male parishioners working on construction sites (Kyeonghyang Magazine's editorial department, 1982b, pp. 61–64, 1982c, pp. 61–64).

Meanwhile, in the mainstream Korean art society, Hijun Yu, one of first CAUS architect members, won the presidential prize in the national art exhibition in spring 1979 ('Daetongnyeongsang geonchuk yuhuijunssi', 1979). His award-winning work collected his church and convent designs ('Daetongnyeongsangbadeun yuhuijunssi', 1979). This news was reported by *Kyeonghyang Magazine* and *Space*. The former generally described the educational and professional backgrounds of Hijun Yu as well as the theme of his awarded work (S. Kim, 1979, pp. 48–49). The latter explored Yu's architectural philosophy and remarked that he achieved well-functioning, cost-saving and aesthetic designs which would satisfy the psychological needs of users (Tcho, 1979, pp. 110–113). Subsequently, *Space* noted new churches mostly designed by well-known Korean architects, such as the Yangduk Cathedral of the Masan Diocese (1979) by Kim Swoo Geun, the Hangang Catholic Church (1980) by Kim Won (1943–) and the Chungdong First Methodist Church (1979) by Kim Jung Sik (1935–) in separate articles (Pax et al., 1980, pp. 12–59; W. Kim, 1980, pp. 73–75; Junglim Architecture, 1980, pp. 15–18).

Monthly Architecture & Culture (1981–) presented an advanced stage of Korean church architectural discourses with two special sections respectively published in 1982 and 1983. These sections collectively reviewed several churches mostly designed by local architects, and generated an idea or an issue to be discussed further. The former section looked into eleven Protestant churches, nine of which had been designed by local architects. It considered that the forms and scales of Korean

Protestant churches were more divergent and more controversial than Korean Catholic churches due to the lack of common morphologic symbols within Protestant denominations (Jung, 1982, pp. 46–88). The latter section covered two Catholic, two Protestant and one Anglican churches designed by different local architects. The architectural drawings and pictures showed the difference of each church in design, space composition and programmes, depending on its denomination and urban context (Monthly Architecture & Culture’s editorial department, 1983, pp. 27–61).

In this growing attention to the church projects of Korean architects, church construction for bicentenary celebration boomed nationwide in 1983 (Deokhaeng Kang, 1983, pp. 27–28). At diocesan level, about eight out of fourteen South-Korean Catholic dioceses completed or planned one or more commemorative church construction projects by February 1984 (Oh, 1984, pp. 7–11). Particularly, the Archdiocese of Daegu initiated a project of building sixteen commemorative churches in January 1983 (‘Seongjeongeollipdaeyeoksa sijak’, 1983).

Diversified discourse issues on Korean church architecture (1984)

The Korean Catholic Church opened 1984 in the expectation that its 200th anniversary would be the holy year of salvation celebrated with large festivals. The most spectacular event was the visit of Pope John Paul II (Korean Catholic bishops, 1984, p. 14). In May 1984, the pope led the bicentennial celebration and the canonisation of 103 Korean martyrs on the Yeouido square in Seoul in front of around one million believers (Research Foundation of Korean Church History, 2018, pp. 152–153).

The exhibition *Images of the Eternal, the International Exhibit of Modern Religious Art* (henceforth *Images of the Eternal*) was held in Seoul from 21 July to 14 September 1984 in the National Museum of Modern and Contemporary Art, Korea (Kyeonghyang Magazine’s editorial department, 1984b, pp. 6–7). About three hundred artworks were exhibited, borrowed from the Collection of Contemporary Religious Art in the Vatican Museums, the French Ministries of External Relations and Culture, the Catholic Archdiocese of Cologne, the Roman-Germanic Central Museum, Mainz, and CAUS. These artworks were mostly created after World War I and were classified into nine sections: sculpture, painting, engraving, drawing, crafts, glass-painting, photograph, textile art and architecture. For the architectural exhibits, the Catholic Archdiocese of Cologne offered thirty-five photos printed on aluminium plates, which captured German church architecture during 1965–84. CAUS presented the other two architectural exhibits, created by Hijun Yu and Kang Suk Won (Catholic Artists’ Union of Seoul & Munhwa Broadcasting Corporation, 1984, pp. 10–11, 167–205, 315–354).

In two articles on *Images of the Eternal*, *Kyeonghyang Magazine* focused on introducing the artworks of foreign artists (Kyeonghyang Magazine’s editorial department, 1984b, pp. 6–10, 1984c, pp. 6–11). Another article of the magazine reported the bicentennial commemorative exhibition of CAUS alone. This article mentioned that the exhibition aimed to encourage the development of Korean sacred art and its national identity. It carried the pictures of the exhibits which featured the Virgin Mary and saints in Korean traditional outfits (Kyeonghyang Magazine’s editorial department, 1984a, pp. 6–11).

Space also published a special section about *Images of the Eternal* in September 1984. This section viewed that the exhibition provided an opportunity for Korean artists to orient themselves in a global context. An article of the section on architectural exhibits commented that the various forms of the German churches were originated from divergent theological interpretations on salvation, whose concept was changing in contemporary times. This article added that the quantitative expansion of church buildings in South Korea should be reconsidered (*Space's* editorial department et al., 1984, pp. 76–90).

The maintenance of Catholic religious buildings was another topic addressed by *Space*. In September 1984, an article selected the Myeongdong Catholic Cathedral as one of the best preserved architectural heritages among initial Western-style buildings in South Korea. This article reviewed the preservation project on the cathedral in the 1980s (Moon, 1984, pp. 96–100), carried out by Myeongdong Parish to commemorate the bicentenary of the Korean Catholic Church ('Saemoseup deureonaen myeongdongdaeseongdang, 3nyeonganui daedaejeok bosujageop mamuri', 1984). In the same month, *Space* ran an interview report on the project of architect Kim Won in Myeongdong nunnery. The client asked to demolish the old building and construct a new church, but the architect convinced the client to keep and renovate the existing buildings, including the old church, and to build a new church additionally (W. Kim & Kim, 1984, pp. 142–149).

Meanwhile, in July 1984, *Monthly Architecture & Culture* started 'The Catholic Church Architecture in Korea', a special column written by the architectural historian Jung-shin Kim (1952–). The magazine considered that the most required work in the bicentenary of the Korean Catholic Church was to organise its church history, which would cover church architecture and heritage. It remarked that Catholic churches had a crucial position in the history of national modern architecture but the relevant research could not proceed due to the lack of empirical materials. The column, therefore, aimed at introducing churches with significance in times, regions and styles with photos and architectural drawings, based on actual measurement (Jung-shin Kim, 1984, pp. 8–15).

Also in July 1984, *Monthly Architecture & Culture* carried a special section on Korean church architecture. Among seven selected projects, four were on Catholic churches designed by local architects and located in Gangnam, the area south of the Han river in Seoul (*Monthly Architecture & Culture's* editorial department, 1984, pp. 61–98).

Diagnostic discussions in the post-bicentennial era (1985–94)

From 1984 to 1994, the rate of increase in Korean Catholic population was about 80.6 per cent (I. Kang, 2006, pp. 73–74). The Catholic Church regarded the bicentennial celebration events as one of the contributors to publicising Catholicism and thus stimulating rapid growth (Shin, 1995, pp. 5–6). In October 1989, the successful 44th International Eucharistic Congress in Seoul placed South Korea on the map of the universal Catholic Church —like the 1988 Summer Olympics of Seoul had contributed to South-Korea's worldwide visibility. For the solemn Mass celebrated by Pope John Paul II, about 650,000 Catholics from about one hundred nations crowded Yeouido square in Seoul (Dongseong Kang, 1989, pp. 4–16).

Kyeonghyang Magazine noted increasing church construction works due to the Catholic boom with ‘Haneunimui jip, ireoke jitja’ (Let's build the house of God in this way) in August 1991. This section consisted of six articles mainly on the problems and solutions relating to church architecture and construction. The article of Jung-shin Kim looked through major issues concerning Korean church architecture in the 1980s, such as enormous building sizes, the lack of symbols in interior space and the need to express national identity with contemporary architecture, as well as the ignorance about church architecture among the clergy, lay leaders and architects. Cho Kwang Ho (1947–), a Benedictine priest and painter, suggested that the ideal church architecture should represent the conversation between God and his people rather than the monologue of architects. The other four articles written by parish priests and a lay pastoral worker covered more specific subjects, such as fundraising and an exemplar church construction project (Jung-shin Kim et al., 1991, pp. 14–39).

Space looked into the widespread preference for imitating Gothic style among Catholics. In February 1989, *Space* ran an article based on an interview with architect Kim Young-sub (1950–). Jung-shin Kim, the interviewer, regarded Kim Young-sub as a crucial figure in Korean Catholic church architecture in the 1980s. During the interview, the architect regretted that some of his church designs had compromised with the uncritical pursuit of Gothic style in the Korean Catholic Church. He viewed that the turbulent national history before the end of the Korean War did not allow the Church to have enough opportunities to systematically review the style. Nevertheless, he stressed that church architecture should use contemporary architectural languages to adapt to the changing spirit of the Church in new eras (Y. Kim & Kim, 1989, pp. 64–81).

Additionally, *Space* looked through general challenges in Korean Catholic church architecture with ‘Hanguk gyohoemisurui oneulgwa naeil’ (The today and tomorrow of Korean church art), an article in March 1994. This article summarised five presentations at the seminar of the same title, held by CAUS in the previous month. In this seminar, Cardinal Stephen Kim Sou-hwan stated that despite the quantitative growth of the Catholic Church, church art and architecture should still be improved to express Korean, religious and universal values. Jung-shin Kim listed the issues of Korean Catholic church architecture since the 1980s, including the inconsistency of theory and practice and of function, structure and form. Architect Kim Won criticised the chase for large, luxurious and fast church construction, which resulted in the massive increase of low-quality church buildings (*Space's* editorial department, 1994, pp. 83–89).

Meanwhile, *Monthly Architecture & Culture* concluded its column ‘The Catholic Church Architecture in Korea’ in July 1986. In the last column, Jung-shin Kim described three new distinct features of Catholic church architecture in the third century of the Church and critically pointed out that positive results were not always guaranteed. The first feature was the massive scale which would provide one thousand or more seats. The second one was the adoption of Post-modern style to break from the dominant appearance and to harmonise with surroundings. The last feature was the worship space with less hierarchical divisions and the multipurpose use of church buildings to perform diversified roles in contemporary societies (Jung-shin Kim, 1986, pp. 100–103).

The December 1990 of *Monthly Architecture & Culture* concentrated on the lack of sacred dimension in Korean Protestant and Catholic church buildings through ‘The Expression of Holiness: Churches in Korea’, a special section composed of five articles. In one of them, architect Kim Uk-joong (1955–) chose two Catholic churches and looked into why they could not fully realise the holiness of their altars. In another article, Lee In-yong from Junglim Architecture, an architectural design firm, compared Korean Protestant churches with the Korean Catholic churches and commented that the latter could retain holiness in a more positive way. He mentioned several Catholic advantages such as the respect for local traditional culture, the centralised system, and theological changes reflecting the times (Chung et al., 1990, pp. 127–154).

Conclusion

Based on the articles from three prominent magazines, this research verified that the 1984 bicentennial celebration of the Korean Catholic Church developed the styles, distinctiveness and influence of national church architectural discourses. The bicentennial celebration, indeed, facilitated new church projects by creating the commemorative church construction boom and by publicising Catholicism, thus contributing to rapid Catholic population growth. More church projects brought more elaborate methods for generating discourses such as comparing multiple church designs of different architects or denominations, or addressing common challenges and solutions in church architecture.

Furthermore, the bicentennial celebration encouraged the authors and readers of Korean church architectural discourses to reflect on national identity in church art and architecture. The commemorative international art exhibition enabled them to view the works of Korean artists and architects in international perspective, while the commemorative exhibition of CAUS expressed the effort to develop national identity. The roots of church architecture were explored through the special bicentenary column on the history of Korean Catholic church architecture. This quest for national identity continued in post-bicentennial church architectural discourses.

Additionally, the 1984 bicentennial celebration allowed the church architectural discourses to affirm its specific significance in general Korean architecture. The special column on the history of Korean Catholic church architecture stated the essential position of its topic in national modern architectural history. The commemorative heritage preservation work on the Myeongdong Cathedral made the building an exemplar case of early Western-style architectural heritage in Seoul. The elevated stature of national church architecture is also shown in the increase of discussions on related problems and considerations in architectural magazines after the bicentenary.

In October 1994, the memorial church in Jeoldusan Martyrs’ Shrine was given the Space-Time Award 25 by the Space Group. In a review in *Space*, Kim Bong-ryol (1958–), a jury member and architectural historian, highly appreciated the design and work of architect Lee Hee Tae. His comment was against Lee Hee Tae’s previous reputation that considered him as a marginal architect (B. Kim, 1994, pp. 113–117). This reveals that by 1994, the appreciation of Korean church architecture was

developed sufficiently enough to generate a new perspective which would challenge a prevalent view in general architectural discourses.

The development progress of specific church architectural discourses reflected the growing status of the Korean Catholic Church and its church architecture. It also revealed inevitable issues following their rise as well as ideas to deal with relevant challenges. Looking into the evolvement of these discourses, therefore, could be useful to the Korean Catholic Church and other Christian denominations for predicting how religious prosperity could affect their twenty-first-century religious art and architecture. Based on this anticipation, they could prepare short-term and long-term plans for conceiving, adapting and promoting their sacred architecture.

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