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# The Argus

Since 1954

## Social Insight

Local Festivals:  
Just for Fun Is Not  
Enough

## Cover Story

When the Past  
Gives Birth to New  
Cultural Hubs

## Campus Insight

What Should  
I Wear Today?

## People

Buy One,  
Help One Woman



HANKUK UNIVERSITY OF FOREIGN STUDIES

# The Argus

ESTABLISHED 1954

Published monthly except on school holidays by and for the students of Hankuk University of Foreign Studies, The Argus, the oldest English campus newspaper in Korea, pursues the highest standard of campus journalism and academism.

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## Editorial


# Old and New

Every new thing is worn out and exhausted, and people are accustomed to it. I am no exception – recently I bought a brand-new cell phone, but I bet I will lose interest in it after a few days. However, unlike the normal process – being attracted to the new and getting bored with it – I feel like I have not become used to the title as a head editor, even though six months have passed! Frankly speaking, if someone asks me to be in charge of The Argus for another term, I will not be able to say yes on the nail. I might have to think over and over. I am always thankful for my belief that this place helped me grow both personally and professionally, but I wonder what The Argus would look like when led by someone else, other than me. I want to watch it from afar.

There are a lot of seniors in The Argus and they are very interested in it. Even those who left the school decades ago are still fond of The Argus and willingly take part in the events held by the alumni association; they seem delighted when we reach out to them. I assume this is because they have some kind of attraction to the old. The memories collected at The Argus, whether happy or strenuous, must have influenced their lives in some way. It is natural to be attracted to their home – where all the experiences which build up their way of thinking and way of life were possible.

I myself will also be back in The Argus on occasion, reminiscing about old memories. It is comforting that there will always be a familiar place to go back and visit, though The Argus was, ironically, a springboard that made me ready to step into a new world to be unfolded ahead of me.

The cover story dealt with some neighborhoods in Seoul which show a constant cycle of the old giving birth to the new, and the new giving fresh energy to the old. The reporters ultimately indicate that this cycle resembles “life.” The old, the young, seniors and juniors – they all have something to learn from each other. And the past events affect the future in an unpredictable way.

An idiom “Wen Gu Zhi Xin” advises people to review the past if they want to grasp something about the future. I hope readers will not belittle their old memories and lead themselves to a healthy new year where old things are properly harmonized with the new. 

전누리

Jeon Nu-ri  
Editor-in-Chief



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## Cover Story

>> What comes in your mind when you hear the word, "old?" Rusty places, covered with dust and cobwebs? You will probably change your mind as soon as you know what is happening in Seoul. Some places faded away along the history now revived as new trendy places. So as to find out the factors that rejuvenated those places, The Argus embarked on an adventure to those districts that has recently gained the spotlight.

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## Library Opens to Public

The temporary location of the library opened to the public on Oct. 15 to provide access to reference material during the reconstruction of the library.

On Sept. 10, Seoul Campus library closed down for the construction of the “Smart Library,” set to open in the first half of 2020. The contents were moved to a makeshift facility, located in B1 of the Cyber Building.

Now a closed stack system, all books and reference material are closed to public viewing. Those who wish to borrow material must place a request through HUFS online library catalogue, then collect it at the temporary location.

The move has been causing discomfort and the change in the system is questionable. Choi Dae-min (Business '16) said, “I like to take my time looking over the table of contents, trying to figure out what book to borrow. Now, that is inconceivable.”



▲ Not many students are seen in the new library.

By Park Chang-hwan  
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## Students Fight Against Educational Expenditure Abuse

The General Student Council demanded an apology from the University on Oct. 22 to achieve the stated aims of revoking the emeritus professor title of former president Park Chul, who has been arraigned on charges of embezzling educational expenditures.

“At the forum held on May 30, HUFS President Kim In-Chul clarified that Park’s matter will rest till the Supreme Court hands down a ruling. He also promised not to skirt around and take appropriate measures with the approval of the board of directors from then on,” the 39th Emergency Planning Committee of the Global Campus stated cautiously.

According to the Const. Ct. 2017 Hun-Ma 889 (Aug. 30, 2018), Park’s filed petition against the court was dismissed, which is expected to be handled by the upcoming Teachers’ Personnel Committee in mid-November.

“For HUFS, being highly dependent on tuition fees, rectifying this kind of ongoing financial fault should be a priority as to flexibly accede to students’ needs,” said a HUFSan on condition of anonymity.

By Kwak Hyun-jeong  
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## East Meets West in Dept. of Classical Language, Literature and Culture

The Department of Classical Language, Literature and Culture, newly established at HUFS graduate school for the first time in Asia, removes the boundary between the east and the west.

The studies expand the time frame to the ancient Middle Ages and deal with the classical culture of ancient east and west. They provide “Indian-European Linguistics”, “India-Mediterranean Mythology” and “India-Mediterranean Geography” as common subjects to integrate both Europe and India. Students can specialize in “Greek, Latin, and Hebrew,” studying Christianity and Hellenism, and “Sanskrit,” studying Hinduism and Buddhism. This comprehensive curriculum extends classics to visual cultural domains such as geography, architecture and art, not limited to text-based languages.

The department recruited students through general admission in November. The admissions office said, “Four students applied, but considering the specificity of the department, it is not a small number. More applicants are expected next time.” The courses will begin in the first semester of 2019.

By Kim Min-ji  
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## Seminar for Suicide Prevention Opens



©Korea Suicide Prevention Center

▲ The slogan means, “Seeing, listening, speaking.”

On Nov. 14, HUFS Student Counseling Center held a seminar to educate students on being aware of the potential symptoms of suicide among peers.

Labeled, “Seeing, Hearing, and Speaking,” the program aims to raise awareness on the signs of suicide, and encourage people to reach out to those in need. The seminar is part of a nationwide suicide prevention movement. Led by the Ministry of Health and Welfare, this program has been taking place on various platforms across the nation.

Participants were given certificates of participation officially recognized by the Ministry of Health and Welfare and other related organizations.

Under anonymity, a student commented, “I did not know such a seminar was taking place. It helps to know that there are fellow students who take interest in the lives of others.”

**By Park Chang-hwan**

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## HUFS Stages First Interpreting & Translation Competition

HUFS Global Campus held an interpretation & translation competition late October and November. This is the first official competition to be held at The College of Interpretation & Translation since its establishment in 2008.

It was conducted by interpreting or translating Korean text, which was read by a professor, into a major language. Departments of English, German, Spanish, Arabic, Malay-Indonesian Interpretation and Translation participated in the competition.

Jeong Seong-eun, Department of English Interpretation and Translation ‘13, who won the first prize in the competition, said, “Having my translation skills verified was special.” He added, “The study method of memorizing whole English sentences helped me.” He also exclaimed that the competition needs active promotion so that it can firmly establish itself as a meaningful contest to attend.

**By Oh Ju-yeong**

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## HUFSan Wins Minister Prize at Display Challenge Contest

Hwang Gi-taek, a HUFSan who designed the “Portable Augmentative and Alternative Communication Device,” received the Ministry of Trade, Industry and Energy award at the 2018 Display Challenge Contest on Oct. 1, showing the value of technological development for the socially disadvantaged.

Watching students in special-education school having difficulties with communication assisting devices, Hwang applied flexible display technology, making his new device portable like a Smartwatch. It also has distinct features like location tracing and a warning alarm in case of an emergency.

“Things we take it for granted can be extremely demanding for the disabled.

Technology can narrow this gap and will let people share the same experience regardless of the disability they have,” said Hwang Gi-taek, Department of Industrial and Management Engineering ‘16.



©Hwang Gi-taek

▲ Hwang Gi-taek(L) receives an award by a minister on Oct. 1, 2018.

**By Kim Min-ji**

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©Amusement Today

# The Aesthetics of Slowness: Enthusiasm for Imagination

By Lee Jun-young

Staff Reporter of Culture Section

As modern life has changed the way people live their life, more and more people are busy and do want to produce an indisputable result in a certain period. However, contrary to the current times, there are people who have endeavored to accomplish a result for a long period of as little as two years and as long as 12 years. They are the artists of the Aardman Studio. The creators use clay as the material making animations. They invest a great deal of enthusiasm and time to bring the world imagined in their head to reality. The Argus had a look at the exhibition where works full of the artists' commitment were exhibited.

## Introduction

- **Location:** Seoulmuseum, Buam-dong, Jongno-gu, Seoul
- **Exhibition period:** Oct. 7, 2018 - Feb. 10, 2019
- **Hours of Operation:** Tue. Wed. Thur. 10 a.m. - 6 p.m. /  
Fri. Sat. Sun. 10 a.m. - 8 p.m. / Closed on Mondays
- **Audio guide:** rental fee 3,000 won (US\$2.65)



## Going closer to Aardman Studio

As soon as the reporter entered the exhibition hall, there were a lot of people who were enjoying this exhibition, not only the couple who came with their children, but also students in their 20s and an old lady who came with her daughter. The reporter could feel that the works of Aardman Studio were loved by people of various ages.

The first part of the exhibition started with a description of the Aardman Studio. Contrary to what people would think, Aardman is the name of an animation studio. It is the combination of Aardvark and Superman, the hero character of the early "Vision On (1972)." It was founded in 1976 by Peter Lord and David Sproxton who had interest and talent in animation. Later, in 1985, Nick Park joined them and created "Wallace & Gromit: The

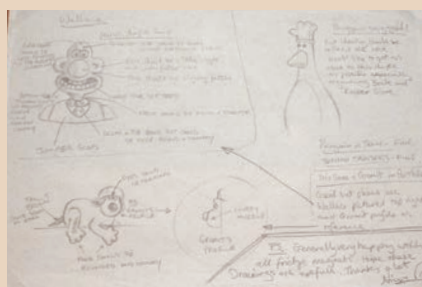
Curse of the Were-Rabbit (2005),” and he continues to produce clay animations to this day. At the beginning of the exhibition, there were pictures of the three people who founded the Aardman Studio. Also, the reporter was able to know how passionate they were for clay animation by looking at the pictures of how they brought their dreams to reality in a small studio.

## ★ Clay animation, from start to end



©Lee Jun-young/The Argus

▲ This picture is about the concept art that describes the rabbit's detailed features.



©Lee Jun-young/The Argus

▲ It is the Wallace's appearance with the character's personality.

### The idea takes shape with drawings

After a brief introduction to the Aardman Studio, the reporter could make the first steps in the production process. A large number of papers were displayed. This was very interesting as paintings and texts on papers of various sizes were the main focus. These were the starting points of all the stories that were created by Aardman's artists when designing animation for the first time.

This picture is about the “Concept Art” for the giant rabbit in one of Aardman's most famous works, “Wallace & Gromit: The Curse of the Were-Rabbit (2005).” Concept Art describes the character's personality and detailed characteristics. It differs from the “Sketchbook,” which depicts only the approximate shape of the character, but they are all called drawings. The giant rabbit was initially set relatively small and looked funny because its eyes pointed in different directions.

Wallace's appearance was changed more than 40 times during the drawing phase, which was the early stage of visual development. The visitors could see traces of his hairstyles, external outlines, facial expressions, and posture. In early sketches, Wallace was not even called Wallace but Jerry as a mailman with a mustache. However, as the character developed, it became the current character with the big nose and the hair

people remember. “It was so amazing to know the background of the characters I had seen often when I was a kid. This process helped me realize how much effort the artists put into it,” said a 25-year-old woman Kim Min-young.

At this stage, character research is carried out in all aspects such as character shape, size, atmosphere and expression. Such attempts and experiments result in character identity and the worldview of the movie.

### The drawing takes shape with sculpture

Passing through the drawing section, these ideas were embodied in practical forms. The artists do not limit the kinds of materials used when making characters, so they make characters using various materials: metal, glass and cotton. Among them, they have their own clay, Aard-mix. It is usually less solid than normal clay, so the makers can modify motions of the character more flexibly. Therefore, characters made of this special clay can be considered to have the unique characteristics of Aardman.

Aardman's artists place great importance on the details of each character's facial expressions and actions, and their enthusiasm for their characters can be confirmed by creating a number of versions of characters. In the section of “The Curse of the Were-Rabbit,” the reporter could see Wallace and Gromit, which have various facial expressions and poses. Although not all of them could be seen at the exhibition, the artists actually made over 500 rabbit dolls of different versions, 43 Gromit dolls and more than 35 Wallace dolls.



### Here are the three stages showing the construction process and composition of the Were-Rabbit.

1. The metal framework serves as the articulated skeleton of the rabbit. The reporter saw that the artist had attached a small lever that could manipulate the movement of the model. This made it possible to create movements without directly touching the character.
2. The clay was placed on top of the steel frame to maximize the size of a giant rabbit.
3. The artists added fluff to express the rabbit model more realistically and the reporter found that it was as soft as real rabbit fur.



©Lee Jun-young/The Argus

▲ This picture shows the construction process of the Were-Rabbit in three stages.

### The sculpture takes shape with movement

Through the hands of Aardman's artists, the carefully crafted sculptures gained movement through various filming techniques. The clay characters gain their movements through the production of “Stop motion” animation or “Puppet” animation.

When working on Stop motion, the artists make 50 dolls of the same size, color them one by one and then change the dolls in each frame. They have the same size and color, but their looks and posture are slightly different. This is a task that must be performed by moving the objects finely on a frame-by-frame basis. It is an operation that cannot be accomplished without the sweat and effort of many artists.

In addition, it usually takes roughly six weeks of preparation and testing and three weeks of shooting to make a single film. However, some of this time and effort is not included in the final editing of the film. Nevertheless, artists constantly strive for the perfect work.

### The light vitalizes the animation

At the end of the exhibition, there was a part showing where Aardman Studio puts the most effort into completing the animation. This is the step of setting the light. Lighting is an important element that brings life to animation.


There was a small set where the reporter could actually see how the Aardman Studio used lighting to create animations. There were lighting fixtures with different colors and brightness. These devices are studio equipment used by Aardman's artists. In fact, over 10 lighting devices are used to shoot a scene. By finely adjusting the brightness of these lights, the artists can change the overall background and the mood of the characters.

“I've learned that so many lights are used when filming a scene of animation. Through this, I could realize that animation required as much effort as a movie,” said Jeong Ho-young, a 52-year-old.



©Lee Jun-young/The Argus

▲ Many lights with different brightness and color are installed to create the distinct atmosphere of a scene.

Think about the days before we entered university. We lived hard every day in our teenage days for the dream of going to college. Some people in this process might have been disappointed because they did not get as much result as they expected. Also, other people would have been tempted to give up because of their hasty heart. However, we eventually reached our goal of going to college and now we are moving on to bigger dreams. Like this, we live like floundering in the water for our uncertain future. If you are feeling anxious at the moment, it would be better to put it down for a while and brace yourself. Just like the artists of the Aardman gather together for a day of hard work, we will also be able to catch the dream as we imagine. 

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# Eule der Minerva: Time to Take Its Flight

By Na Geum-chae

Staff Reporter of Campus Section

Universities are changing. According to Statistics Korea, the number of undergraduates has been continuously decreasing over the last 10 years. In response to this trend, each university has established various marketing strategies to strengthen its competitiveness. The ultimate goal of these tactics is to increase their own brand value and therefore improve awareness to many people.

The accumulated brand value in the minds of students and the society is one of the most important assets of a university. Students evaluate and select universities through their brand reputation, and society also prefers graduates from universities with a higher brand value. In December, the month just before the admission period, The Argus analyzed the HUFS' current branding strategy.



## The successful cases of other universities

### Creation of impressive characters

Many universities build their brand image through distinctive mascots. The character's brand reinforcement is based on its archetype. The Swiss psychologist Carl Jung proved that a universal framework can be found in various myths and symbols around the world and called such a concept an archetype. Modern characters based on this archetype have the advantage of delivering intended messages without any additional communication.

The characters of Hanyang University and Sookmyung Women's University are good examples. Hanyang University created a mascot by characterizing the lion as a representative animal of the school and named it "Hylion." Their mascot

reminds people of courage and dignity, in the same way a lion does. In this way, Hanyang University has reinforced the social perception that it is a prestigious university represented by the lion, a strong, dignified and brave animal, but one which does not resort to force.

The trade character of Sookmyung Women's University is "Snowflake," literally named after the snowflakes. Not only is such a symbol associated with a pure and noble image, but it also complements the school's silver-white logo. Thus, the Snowflake is very effective in conveying a consistent message to the public. The Snowflake is receiving much attention and love from students with its cute appearance. In May, students even posted an advertisement on the screen door of a subway station to celebrate Snowflake's birthday in time for the 112th anniversary of their school's foundation.



©Sookmyung Women's University

▲ The Snowflake above represents the Department of IT Engineering.



©2016 HANYANG UNIVERSITY

▲ The Hylion is named by combining the words, "Hanyang" and "Lion."

### Popular on-campus festivals and collaborations

Some universities' festivals have earned social interest. Korea University's IPSELENTI and Yonsei University's AKARAKA are classic examples. The competition for admission tickets to IPSELENTI and AKARAKA is very fierce each year and ticket scalpers have even appeared at these events. A joint festival between Korea and Yonsei University, which is commonly called "Ko-Yon-jeon" or "Yon-Ko-jeon," is also an activity that enhances the brand value of these two universities. This is because it can facilitate other collaborations between them and raise the students' sense of belonging. Also, it is able to attract high school seniors to their respective university.

"My primary goal is to enter the university in Seoul, but if possible, I want to go to Korea or Yonsei University," a second-year male student in high school said. "I think the overall educational environment of these universities is similar. However, the joint festival is a unique school culture that rarely exists in other universities," he added. As the number of prospective university students is diminishing, it becomes more and more important for universities to captivate students' hearts. In the case of Korea and Yonsei University, they can secure an element of friendly competition through the joint festival thereby encouraging students to apply to these universities.

In October, Seoul National University and Hanyang University held their first co-sponsored cultural exchange, named "Su-do-jeon." "Su-do" means capital city of Korea and the former name of Seoul was Hanyang. Thus, Su-do-jeon was organized under the theme: "Decide which university is more suitable for the name of the capital?" Despite the fact that the mid-term test was only a week away, the pre-bookings of the "Escape Room" were completed in only three days, proving the attractiveness of such an event.

### A distinctive slogan and a clear university color

As the catchphrase is concise, it spreads quickly and has significant ripple effects. Sogang University's slogan is a leading example – the catchphrase, "Be as proud of Sogang as Sogang is proud of you," is very popular with both students and the public. Hongik University's slogan "Where Industry meets Art" is also an exemplary catchphrase that emphasizes the competitiveness of the university. This is because it can convey the meaning that art, which is the traditional strong point of Hongik University, will grow with the industry.

A clear university color can also contribute to delivering a unified image of the university. Ewha Womans University launched the "University Identity Construction Project" in 2011 to build the school's image and definitize its brand value. Based on this, the guidelines for the application of color in symbols, logos and signatures were organized. The university strives to deliver a consistent brand image by ensuring visual coherence to the brand, "Ewha."

"When I thought of Ewha Womans University even before entering the school, the Ewha Green color came to my mind unconsciously," said Park Jin-na, a student who majors in Design at Ewha Womans University. "There is a signature color representing our school and many people know about it. I think it is a positive part of brand promotion," she also insisted.



### Current state of HUFs' branding

#### The Minerva and the mascot, "Boo"

Since 2015, HUFs has been using the combination of Minerva, a goddess of wisdom in Roman mythology, and the owl as the character of the university. The Strategy and Public Relations Team explained that it represents the strong will and wisdom of HUFs. HUFs also named Minerva for compulsory liberal arts courses for freshmen, Minerva Humanities and the Minerva Complex, the underground facility in Seoul Campus.

Boo, the official owl mascot of HUFs, was produced by the University Knowledge Contents and Press in 2017. According to the HUFs website, the owl motif expresses HUFs' daily lives. Boo is characterized by a rather blank look, but HUFs have ambivalent feelings toward it. One student in the HUFs Seoul Campus Bamboo Forest said, "Who designed



the Boo?! It is so cute!” However, another voice exclaimed, “I am not sure about the exact motif of Boo. Is it a pigeon or an owl?”

A lack of awareness among the public is another problem. A senior in high school who wants to enter HUFS said, “Many other students often asked me whether HUFS has mascots or not.” One housewife in her 40s said, “As my nephew was wearing a T-shirt with an unseen picture on it, I asked him what it is. He told me it is his school character (Minerva). I did not know that HUFS has such a thing.”

### The World Folk Culture Festival and Quinquatria

The World Folk Culture Festival is a representative event of the Global Campus. It started in 1971 and celebrated its 28th anniversary this year. The main content of the festival is that HUFsans in each department perform cultural performances based on their understanding and knowledge about countries related to their major. It is a meaningful event which can show the outcome of HUFsans’ learning to the public.

The word “Quinquatria” refers to another campus festival at HUFS. It was first used by the 52nd General Student Council of Seoul Campus, PUREUM. In ancient Roman religion, the Quinquatria was a festival sacred to the Goddess Minerva, celebrated from March 19 to 23. PUREUM focused on the fact that the Minerva is the character of HUFS and named the festival Quinquatria. This title is very unique and has proven to be even more valuable as it contributes to conveying a unified image.

However, on-campus events are somewhat less influential than other campus festivals because of the surrounding business district and transportation service. In the case of Konkuk and Hongik University, famous for their campus festivals, there are plenty of commercial facilities around them. It enables participants of the festival to engage in various activities to continue the cheerful atmosphere. In addition, these two campuses are at the main points of traffic. In contrast, Imun-dong, in which HUFS is located, is set to be rebuilt and can only be accessed through line 1. This is the reason HUFS’ on-campus festivals are not popular despite their high quality.

### Come to HUFS, Meet the World

Since 2007, HUFS has been using “Come to HUFS, Meet the World!” as its official slogan. Park Moon-gi, Ph.D., claimed in his paper, “It is an excellent slogan

that no other university can use and everyone can agree on the message of the slogan.” In other words, it briefly explains the characteristics of HUFS while emphasizing its international competitiveness.

On the other hand, the university color is in poor condition. Currently, HUFS uses HUFS Green and HUFS Gray as its primary color. Additionally, HUFS designated HUFS Navy, HUFS Gold and HUFS Silver as secondary colors. However, the criteria for the use of primary and secondary color are ambiguous and HUFS Navy is more common than HUFS Green in various fields. Many HUFsans are also critical of HUFS Green or HUFS Gray.

Cho Wu-bin, a student of the Division of Chinese Foreign Affairs and Commerce, ‘18 said, “I think I have seen HUFS Navy and HUFS Gold much more often than HUFS Green. However, I find it a little bit strange to hear that HUFS Green is the primary color of our school.” Another HUFsan replied, “I did not even know that HUFS Gray is the primary color. That color is not to my taste, and I am not sure what the difference is between HUFS Gray and HUFS Silver.”



Let us move on to the next step

### Various uses of characters and HUFsans’ participation

In 2016, Hanyang University held the “77 Hylions Doll Exhibition” at the Seoul Campus to mark the 77th anniversary of its establishment. If the university conducts meaningful events by using characters representing the school, the mascots can be promoted naturally. Moreover, such events can contribute to broadcasting the brand value of school by making people easily understand the worth of events.

The installation of a sculpture that reflects the school's representative character is a good idea. In Chung-Ang University, there is a pond with a statue of the school's symbol, a blue dragon. Kyung Hee University boasts the sculpture of a smiling lion, the symbolic animal of their school. These sculptures serve as a landmark and have a promotional effect for the universities on potential enrollees. For HUFS, installing a statue of Minerva is a feasible solution.

Students should also participate actively. In January, Sungshin Women’s University produced the official character “Suryong-yi” through a character contest. It is gaining much support from students, as students willingly participated in the process of the character’s production, from the initial concept to its utilization.

Boo could also be reborn as a mascot for more school members to be satisfied if HUFS designs various versions of it or goes through the renewal process based on feedback from students.

Development through exchange with other universities

Going one step further from the on-campus festivals of HUFS, working with other universities to conduct academic exchanges or sporting events could indicate another potential development. By increasing exchanges between two schools with different educational infrastructures, they can add depth to their own academic result. Through physical activities, universities can promote friendship. Publicizing these activities would serve as a new way to reflect the school's competitiveness.

For example, having academic exchanges with Busan University of Foreign Studies, which shares the value of “the university specialized in foreign language education,” can be a significant collaboration. Resuming the “Oe-So-jeon,” a sports competition held with Sogang University during the 1970s, would also be a meaningful activity. It may not be a totally unlikely suggestion, considering the case of the “Su-do-jeon,” which was accomplished through the efforts

of the students of two universities.

The international exchange activity between Sogang University and Sophia University, which is called SOFEX, is another good example. HUFS can host the event in a similar way with universities in a sisterhood-type relationship. In particular, such international interchanges are more meaningful in that HUFS can emphasize the brand image of HUFS, a university with international competence and globality.

A definite symbolic color and new catch phrases

One of the key elements of branding is to build a unified image and to deliver a consistent message. To do this, the current university colors of HUFS need to be revised. The vague distinction between primary and secondary colors should be complemented by making specific utilization criteria. If necessary, re-establishment of the university color should be done to clearly deliver and promote the image of school.

Crimson of Korea University and Royal Blue of Yonsei University are representative examples of successful university colors that have succeeded in making people think about these universities when they see these colors. Particularly, a symbolic color is a very important factor in the overall brand formation of universities in that it exerts considerable influence on symbols, logos, any other items used for promotion.

In addition, HUFS has to reflect the change of the times by making new catchphrases. As society changes into a science-dominated society, interest and popularity in humanities and social science fields, including foreign language learning, have become less than they used to be. Against this backdrop, it is necessary to create additional slogans which can include every college in HUFS, such as the College of Natural Science and College of Engineering. Thus, it is necessary to modernize the catchphrase in a way that reflects the changing times while maintaining the existing positive image.

©HUFS Historical Archives/Kim Jae-han, Department of Arabic '67



▲ The players of 1979 Oe-So-jeon are gathered at the playing field.

The clear university identity is one of the key building blocks to improve its competitiveness. “Eule der Minerva,” which means Owl of Minerva in German, is a maxim that we should keep in mind this point. Many universities are raising their own brand values through aggressive branding. Referring to these successful examples, HUFS can also proceed with its branding and become a truly competitive global university in changing society. It is time to take its flight. 🦉

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# Local Festivals: Just for Fun Is Not Enough

By Kim Tae-young

Staff Reporter of National Section

Many districts in Korea hold various local festivals to attract tourists using Korea's four distinct seasons. There will be lots of fares in this winter also. A local festival not only gives exciting memories to tourists but also has economic effects on that province. However, there are some missing points to be addressed. The Argus analyzed the good and the bad regarding local festivals in Korea.



## Famous local festivals in Korea

### Spring Festival: Hampyeong Butterfly Festival

The Hampyeong Butterfly Festival, hosted by Hampyeong County, marks its 20th anniversary this year. According to the county, more than 300,000 tourists visited the festival, for which the county recorded a profit of 1 billion won (US\$883,470) in entrance fee alone in 2017.

The Hampyeong local government worked hard to create their eco-friendly local image and establish it through the festival. Because there were no industrial or tourism resources, a measure was urgently needed to promote agricultural products produced in the county. Therefore, a festival was planned with a butterfly theme that could appeal to the eco-friendly region. Unlike other local governments, Hampyeong County has a separate department in charge of butterflies. As a result, the so-called "butterfly effect" spread throughout the province. For instance, Hampyeong rice, which was renamed Hampyeong

butterfly rice, was selected as Korea's premium rice in 2011.

### Summer Festival: Boryeong Mud Festival

Boryeong Mud Festival is held in July every year at Daecheon Beach in Boryeong City. The origin of the Boryeong Mud Festival, which marks its 21st anniversary this year, was to take advantage of the natural resources of the city.

The city holds a mud festival every year to establish the mud as a regional symbol and representative commodity. With an estimated 1.83 million tourists this year, the government finally approved the "Boryeong Maritime Mud Expo" in 2022, in recognition of the huge economic impact of the mud festival. Therefore, the festival has become a good example of a well-reserved local festival that has grown into a national exposition.

### Autumn Festival: Seoul Lantern Festival

Seoul Lantern Festival lights up the Cheonggye Plaza,



which is a representative landmark of Seoul. Colorful lantern sculptures decorate the Cheonggyecheon area with a different theme each year. It has drawn keen attention not only from foreigners visiting Seoul but also from Koreans.

One of the special features of the festival is that it also covers symbols of other regions. It is a good idea that takes advantage of Seoul, the capital of Korea, because many festivals nationwide can be promoted together by letting tourists who flock to Seoul know about other districts. This year, the festival featured the mascots of Yangpyeong County. A man in his 20s who lives in Seoul said, “It is a festival that takes place in Seoul, but it becomes richer because it allows us to learn about other areas of Korea. Through this festival, I want to visit other regions as well.”

### Winter Festival: Mount Taebaek Snow Festival

Mount Taebaek Snow Festival is held in Gangwon Province at the end of January every year. Mount Taebaek Dorip Park, one of the most famous tourist spots in Gangwon Province, creates scenery that attracts people's attention and offers many exciting programs to visitors.

There have been many ski resorts in Gangwon Province. However, there were not enough recreational facilities for children and the elderly who could not enjoy skiing. As a result, the festival met the needs of tourists of all ages.



## Problems with local festivals

### Uniformization of programs and contents

Although billions of taxes are spent every year to host local festivals, many of the event programs are ignored by citizens because they are similar and have no striking characteristics. For example, food trucks are present at every festival. Moreover, their menus are irrelevant to the festival, and often only feature popular foods, such as hot dogs and fried chicken.

One of the most common programs is a singing contest that is held at almost all festivals. Although many places hold a singing contest, it is actually becoming one of the things that make many people frown. In particular, local residents criticize it because of the lack of originality of the contents and its noise pollution.

Another example is a beauty contest. Many regions have held contests to promote sales of representative products and used the winner as an ambassador.



▲ The winners of a beauty pageant in Yeongyang County promote the local speciality.

However, by holding beauty pageants, a local festival might inadvertently show more of a focus on beauty than local specialty products. In addition, as the social atmosphere to stop the commercialization of female pageants spreads, such programs could have a negative impact on the promotion of local festivals.

### Thoughtless borrowing of themes

Indiscriminate use of trendy items without considering how it fits the region is also a serious problem of local festivals.

Around 2014, a movie about admiral Yi Sunshin received great attention in Korea. Many local governments then held a local festival under the theme of admiral Yi. As a result, there were more than 10 festivals related to him nationwide. The more festivals overlap like this, the less interested locals or tourists become, because it takes away the opportunity to explore the unique characteristic of the region.

A grass festival that is held all over the country in the fall can also be an example of colorless festival themes. Recently, a pink muhly grass habitat has emerged as a tourist's hot spot. That is because it became famous through various social media for being known as the “sensual photo spot.” As the grasses have become popular, local governments are even creating artificial grasslands to attract tourists.

### Cruelty to animals

Animal festivals are being held all over the country, but many of these festivals include mistreatment of animals. According to a survey by Seoul National University, there are more than 80 animal festivals held nationwide. The most common programs are catcher, followed by watching bouts of animal fighting. The statistics clearly show the selfishness of



▲ People try to catch salmons at the Yangyang Salmon festival.

©Korea Tourism Organization

raised that when the ice melts, the columns might be destroyed and the clean environment along the Imjin River might be contaminated.



## Possible solutions for problems

### Remind about the purpose of local festivals

To lead the local festival in a better way, we must recall the purpose of festivals. The local festival is a means to create a cohesive community and promote that region to others.

However, many local festivals are now held without a sense of purpose in which some heads of organizations put taxes first in order to show off their achievements. This attitude will make festivals insincere that will not help to make or promote a positive image of the region at all.

### Looking for eco-friendly programs

We can find ways to enjoy animal festivals without hurting animals and nature. For example, in a festival related to migratory birds, if tourists observe birds from afar with binoculars and learn about the ecology of migratory birds, it will not harm the birds. In fact, Gunsan International Migratory Bird Festival was highly praised by many ecologists for helping visitors understand nature through such programs and giving them the right attitude to love nature.

In order to create sustainable and eco-friendly programs, all stakeholders' cooperation is needed. If we think about it from a long-term perspective instead of looking for immediate profits, we can see the need for an eco-friendly festival. Therefore, all parties participating in the festival should work together to plan a mature program.

humans.

For example, Hwacheon Mountain Trout Festival has become a typical Korean winter festival with a winter fishing theme. However, according to experts, mountain trout is not originally a species that lives in Hwacheon County. Just for the festival, fish are artificially released into the district. Furthermore, thousands of fish released under the ice are not fed for two days to add to the excitement for festival-goers.

Some fish festivals even take place during the spawning season. The Yangyang Salmon Festival, held every autumn, attracts salmon that come to clamber across the river into the festival. Then, people grab salmon and cook them. At least during the breeding season, a festival must not be held in order to preserve the ecosystem. There is definitely a problem with the type of festivals that are simply catching and eating creatures without ecological consideration.

### Destroying the environment

The environmental damage caused by festivals is also a serious problem. In the Yeongnam area, Mount Cheonwang's Lion Plain was famous as the largest habitat of silver grass and maple trees. But, the increase in tourists and the installation of decks and stairs has destroyed the plain. In the 1970s, the lion plain had about 21.9 million square meters of silver grass colony, but now there are only 3.56 million square meters (6 percent) left.

Yeoncheon Winter Trout festival in Gyeonggi Province is also criticized for damaging the environment. This is because the artificial environment for the festival damages the columnar joints at a national geo-park. People make artificial ice at the riverbeds to create a large-scale ice fishing site around the Imjin River. As a result, concerns are

A festival brings together diverse cultures and makes creativity from such ventures. It also serves as a place for communication where locals and tourists can hang out with each other. In order to prevent a good-intentioned festival from being discolored, the purpose and meaning of the festival should be made more visible in the process of festival planning. Especially, if young people become interested in it, there will be continued high-quality local festival culture in Korea in the future. 📖

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©An Kwan-ho / The Argus

# Imun, a Small Town Next to the Railroad

By Na Geum-chae, An Kwan-ho  
Staff Reporters of Campus Section

The year has just come to an end. Imun-dong is the place where we first met each other and the spot where our twenties began with the excitement. Although we became used to this town and forgot the meaning behind it, our joys and sorrows of life remain in the district. Here are the people who record and introduce the Imun-dong based on their affection for Imun-dong. These are members of Imunmaps, a club which makes a “culture map” of Imun-dong.

Imunmaps consists of students majoring in Cultural Contents at HUFs. Since 2016, Imunmaps has been reminiscing about the past of Imun-dong with local residents and sharing memories with the public through various platforms. Here are stories about people who remind us of the value of Imun, which can be easily dismissed in our daily routine.

**The Argus:** Could you please briefly introduce Imunmaps?

**Paik Seung-won (Paik):** Imunmaps is a club that belongs to the Cultural Contents Major, and we collect stories of Imun-dong and record them as digital contents. Imunmaps was initially proposed by Professor Shin Jung-ah, and now consists of a number of students who are interested in the activities. Our objective is to promote the digital platform covering local stories of Imun-dong, which is on the threshold of an urban renewal project.

**The Argus:** What made you join as a member of Imunmaps?

**Lim Sun-woo (Lim):** When Imunmaps was in its developmental stage, I was taking one of the classes from the professor. And she covered the details on her club one day. I soon became interested in the activities of Imunmaps as I spend much time in Imun-dong as well. Since I am familiar with the stories in the town, and as I feel that they also belong to me, I decided to join the club.





©An Kwan-ho/The Argus

▲ (L) Paik Seung-won (Division of International Studies '12)  
(R) Lim Sun-woo (Dept. of Political Science and Diplomacy '15)

**Paik:** When the professor embarked on developing the project, I used to help her with some of the activities. Thus, I naturally became one of the members of the team. I also had an experience working on another crowdfunding project before, which made the professor ask me to work on a similar venture with Imunmaps.

**The Argus:** *Could you please elaborate on the activities done by Imunmaps?*

**Paik:** Our tasks mainly involve preserving the traces of the town through various methods. Imun is a rather unfamiliar town compared to other areas in Seoul. But the district has been mingled with stories along its long history. We began with creating a culture map, which includes Imun's local vendors and residents' stories on a geographical basis. We afterwards made listicles and documentaries, and released a publication through crowdfunding.

**The Argus:** *What are the traits that distinguish Imunmaps from other similar platforms?*

**Lim:** We differ from other local media as we pursue "community mapping" which focuses on designing a culture map mainly consisting of the town's time and space. Imun-dong is indeed special, as both bustling and empty spaces exist in sync due to the upcoming renewal scheme. What makes Imunmaps unique is rephrasing those intimate stories from people who have lived in Imun for decades via various media.

**The Argus:** *Are there any differences in functions or purposes between online media and an offline publication?*

**Paik:** Social Media such as Facebook and Instagram are mainly used to promote Imunmaps by posting stories, which can take advantage of their viral nature.

On top of that, they help our subscribers be informed of our activities and progress on other projects regularly.

"Brunch," a website in which amateur writers can upload various genres of writings, is another medium for us to upload the stories of Imun, and our YouTube channel shares the very same purpose, but mainly by posting video clips.

Through "Story funding," on the other hand, we procure funds by publishing stories online, of which its scale is much bigger than others. The hard copy can be understood as the outcome of archiving, which can display a "retro" sentiment of the district.

**The Argus:** *What was the most difficult part during the work in Imunmaps?*

**Paik:** The most challenging part was to schedule time for each individual. One of our members was living in Cheonan, from which a one-way trip to Hufs takes more than three hours. There was even a member who was both engaged in the project and had his own profession at the same time, which made him only refer to the minutes of the last meeting that he missed and fulfill assigned tasks. Those difficulties impeded facilitating the progress.

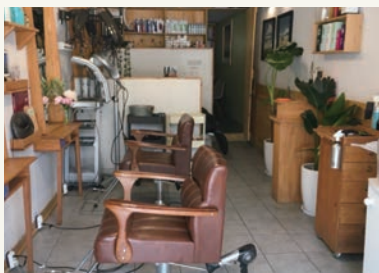
**Lim:** I wanted to interact with local residents and vendors in Imun, but I had difficulty communicating with them in terms of the way to approach them. Forming rapport has to be preceded for mutual communication, but engaging in the interaction itself was very difficult. Besides, many of the residents are leaving the town these days, so there were even some stores already out of business when we visited them again in the following week. I wish I could have formed close relationships with them.

**The Argus:** *What was the most memorable moment throughout the activities in Imunmaps?*

**Paik:** We created a film by integrating one-minute-videos taken by 60 students, which covered every corner of Imun-dong. That is the most memorable event throughout the activities in Imunmaps. In the film, the owner of A-uk-kkot, a local restaurant selling pork cutlet, claimed that he does not know how to remove the fishy odor so that he only uses pork with the best quality. Also, another entrepreneur who runs a bar, No-ri-teo, mentioned he does not sell drinks to those who already exceeded their limits. As I watched the film, I have realized that there are so many residents and business owners who are so charming.



▲ A supermarket without a sign makes people reminisce about



▲ A cozy beauty salon matches well with the warm atmosphere of Imun-dong.



▲ The picture above is a sample of the Imun-dong Blues.

**Lim:** I remember the moment when I read the comments on the crowdfunding website and Instagram, and they stuck in my mind. I was deeply overwhelmed to know that there are so many people who support our work. Aside from the supporters online, there was also a lady who I met on the last field trip, and she lingers in my memory. She helped us by answering our questions with kindness and authenticity. I cannot forget the day, as I could sense the residents' sincere affection for Imun-dong through her voice.

### *The Argus: How does Imunmaps define the innate value of Imun-dong?*

**Paik:** Since Imun-dong has been neglected as for the urban development plan, old sentiments from the mid-20th century and kindness still reside. Also, there are a number of narrow alleys emanating coziness that themselves show the unique value of the town. Additionally, the town cherishes remnants of the past, such as small corner shops and railroad crossings, making us feel as if time has stopped.

Also, Imun is filled with the young generation from various national backgrounds, but is also populated with people who have lived in the town for a long time. Because of such diversity, there are some unique anecdotes such as the exchanging of letters between foreigners and local business owners, which is hardly discovered in other towns. I think this is another trait that makes the place special.

### *The Argus: What were the activities in the last quarter, and do you have any plans to achieve by the end of the year?*

**Lim:** Most importantly, we finalized our project of the publication and selling goods thanks to the crowdfunding. We thereafter held a public film screening and resident talk show on Nov. 21. At

the event, we screened a documentary created by students, and people ranging from local residents to supporters took part in the special occasion, sharing their thoughts on the film and engraving the meaning of Imun in their own ways.

We are also planning to distribute our book to independent bookstores by the end of the year. In addition, we are arranging an exhibition with Dongdaemun Foundation for Arts and Culture, with the theme "The Story of Imun," displaying pictures, short video clips and writings.

### *The Argus: Is there anything you want to say to HUFSSans?*

**Paik:** Since we all spend at least four years in Imun-dong as HUFSSans, I recommend cherishing a place in your mind that can reawaken the memories of college years. I also hope many HUFSSans will talk more to the locals of the town and create their own priceless memories.

**Lim:** There is an array of hidden but beautiful alleys that are perfect for taking a walk. Rather than solely going back and forth between home and school, I hope HUFSSans will sometimes take a glance at those hidden corners and have novel experiences.

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HUFSSans are sick of the rigors of daily life. From group projects to exams, none of them is easy. Imunmaps introduces nest-like spaces in Imun-dong to HUFSSans suffering from burnout. In a contemporary society where things are constantly changing at a rapid pace, these places provide comfort and bring courage to challenge us. The Argus sympathizes with the meaningful activities of Imunmaps and cheers on the future of HUFSSans. 📖

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# WHEN THE PAST GIVES BIRTH TO NEW CULTURAL HUBS

By Kim Hannah and Laura Perrusson

Staff Reporter of Culture Section & Guest Reporter

Over the course of history, the capital of arts never ceased to shift from one city to another. In the Renaissance, it was Florence. During the 19th century and early 20th, Paris. Why not Seoul in the near future? Just like in Paris at that time, young and talented artists have started gathering in specific places of Seoul, creating art hubs and forever changing the face of the neighborhoods they settle in. Old towns in Korea such as Ikseon, Euljiro and Mullae are now being rejuvenated by young entrepreneurs and artists. The Argus would like to introduce the new trendy places and artists that might push Korea at the forefront of the global art scene, and the limitations placed upon them.

## **Ikseon**, the trendiness that Hanok possess

In the 1920s, during the Japanese Colonization, the Japanese government planned to exploit the district to a place Japanese residents live in. The plan was disrupted by an independence activist Jeong Se-gwon, who bought the whole area and filled them with modernized “Hanok”, traditional Korean houses, in the purpose of maintaining the residential area for Koreans.

The renewal plan for Ikseon also swept since 2004, but was constantly failed by conflicting opinions between the residents and the building owners. The residents who thought that the town would soon get renewed were reluctant to do repair work even if the places needed one. This left the buildings as same as the old, and some were left out by then. This old-fashioned style that was left out led to the current position of the district; a place of unexampled scent for both old and new. Starting from 2009, people by one and two opened up their restaurant or cafes in

those emptied out spaces, which gradually went viral to derive an incessant flow of visitors. Previously delayed for registering as Hanok village due to the renewal plan, the government later recognized Ikseon for its cultural and historical value, and registered it as cultural heritage.

The cramped street at weekends evening is jam-



▲ An old building cohabits with new shops in Ikseon alleyway.

©Kim Hannah/The Argus





©Laura Pernesson/The Argus

▲ Art is omnipresent in cafes at Euljiro.

packed with young people enjoying the aesthetic sights and delicious foods that these places provide. The Argus reporters follow the stream of comers and goers and soon get drawn by the charm of the place. Some of the stores such as “Gyeongseong Gwaja” that sells Korean traditional confectionery or “Teterot Salon” that lends traditional clothes goes in line with the old traditional feeling that Hanok gives, while others such as “Jongro Steak,” a western food restaurant or pubs that seem disparate to the location add another visual attraction for the area.

## Euljiro, what is hidden behind the bustling city

The attractiveness of Euljiro lies in the juxtaposition of metropolitan skyscrapers and the long-standing buildings lined up behind. The place flourished with printing companies during the 1960s, but has been in decline since the 2000s. The cheap land price of the emptied space has become the founding stone of young passionate entrepreneurs and artists to set their workshops. The mix of art with trendy places makes a great experience, like how “MWM (Mass We Made Mess We Made)” has become a trendsetter. MWM is a place that is both a workshop and a cafe. Along with the coffee machines, visitors could peek at the pottery works that are created by the shop owners, and also could participate in scheduled pottery classes. “Since people could freely come in, and many of other artists also came to this place, we thought it was an appropriate place for both working and showing our works to those who are interested,” said MWM cafe manager.



©Kim Hannah/The Argus

▲ Sculptures welcome the visitors in Mullae.

“Baekdugangsan” is another trend-setting place becoming famous for its unique mood. Opening the door unfolds a dark space with imposing sound of music and distinctive decorations. The chandelier and worn out walls have the scent of antiquity of it. The place was designed by the shop owners who majored in plastic art. “The two sculptures near the shelf were made by Kang Kyeong-mi, my co-manager for the cafe,” said Paik Jae-hee, the manager of Baekdugangsan.

These places are not easily spotted, as the shops do not have signs that could be seen outside. This gives a constant doubt for The Argus reporters, in whether they are heading for the right place. Going up the steep staircase meets a door with a small sign of the shop that guides into a completely different atmosphere. The implicit of contrast this place brings adds a feeling of achievement for finding a hidden place.

## Mullae, the harmony of the industry and art

For the past few years, the decline of Mullae’s 1970s iron foundries has opened a new space for the younger generation to both work and enjoy. In behalf of the government’s project, the place became newly flourished as a cultural place, gathering artists and promoting them to create their works. The restaurants and unique cafes coming in aided the place to become a new cultural outlet.

To the tourists, Mullae is also a good occasion to question art. Over the past century, artists’ main concern has been to deconstruct art to enable a deeper philosophical questioning of its nature. While visiting





©Kim Hannah/The Argus

▲ Mu-ha-jae is a place that is owned by two hobbyists that make stamps and calligraphy.

Mullae, this question can come in full play. On the roads which border the neighborhood, oversized replicas of industrial tools welcome visitors. While in alleyways, one can stumble upon small steel factories from which sparks spring up while the manufacturers are at work. The mix of arts and artisans working on their steel machineries can really make art lovers wonder; where does art begin and where does it stop?

One can easily find various kinds of workshops, from wood carvings to books, pens, and soaps. These opened areas give the visitors an opportunity to look up one's dedication on creating their work pieces. Hence, those random encounters suggest another mechanism for the artist to communicate with the random visitors.

Some workshops are managed by hobbyists whose passion is no less short compared to that of the professionals. While walking down the street, a cheery tune of Ukulele coming from a little workshop called "Mu-ha-jae" stopped the two reporters. The two owners welcomed the reporters with a cup of hot coffee, along with splendid pieces of stamps and writings that owners were working on. "We always dreamed of our own space for creating our own works after the end of our careers and we luckily got one space that we could start," said Bang Mi-jung, the owner of the place. A cup of warm-heartedness intrigues the reporters even more.

### For the settlers: Government funding

Along with the cheap land price the places first had, the government funding became the drive of the gradual change. Most artistic meccas in recent

history have one point in common; governments finance their artists and try to economically help their creative workforce for it is acknowledged art can be as profitable as any other industry. It brings in tourists and money. During the Renaissance, Vatican City was one of the main patrons of artists. In Paris, the government started to get involved in artists' funding way before the 20th century by building affordable housing specifically designed for artists, such as the Bateau-Lavoir which sheltered Picasso in his *Demoiselles d'Avignon* period. South Korea also funded the neighborhoods in line with the examples that are proven efficient.

With these goals in mind, the Euljiro Design and Art Project are paying for young artists' rents up to 90 percent. "Seun Arcade," a 1960s shopping mall which used to house electronic shops, has now become, under the influence of The Seoul Foundation for Arts and Culture, the new hotspot for the artists to launch their workshops. For Mullae, on Jan. 28, 2010, the government established Mullae Creating Community to fill the left out spaces that used to be iron foundries. The place also has some subsidized cultural facilities such as workrooms and multipurpose auditorium established for expertized art space. Mullae, in the vein of Paris' famous artists' lodgings, now provides housings for the foreign artists who come to collaborate with Korean artists. This short-stay hostel enables deeper international communication between artists and helps out Seoul art to reach art amateurs overseas.

### For the visitors:

#### The avant-garde in the vintage

One of the most noticeable points is that these places well preserved the atmosphere of the past. "I think that the reason why the visitors are coming to this place is the well-preserved vintage style," said Paik Jae-hee, the owner of Baekdugangsan. For the city dwellers who got tired of the bustling urban life, and the continuous changes that they undergo every day, old fashion is what provides a place for rest. People consume the mood of the place, which evokes reminiscence for the older generation while giving a feeling of singularity for the younger ones not used to the place. "The desolation that these places have is



perceived as authentic for the current generations. As for Ikseon, it is the representative of the historicity of Hanok, and for Euljiro and Mullae, it is regarded as a heritage of the past Industrial age,” said Kwon Yoon-kyung, the lecturer of Cities and Culture in Hufs.

However, there is also something new about it. Art is in constant evolution, and the public is eager to follow these innovations closely. Such places become trendy to artists’ aficionados because they concentrate in one place new generations of artists who produce art that has never been seen before. Neighborhoods such as these places are the best places to discover new artists. While preserving the atmosphere of the places they settle in, they bring change to the art they make.

## Disturbance that the tourism brings

The eccentric coexistence between the manufacturing business, workshop, restaurant and bar does not always create a positive synergy. Behind it, there lies some of the fundamental conflicts between the locals and the newcomers. Some of the residents are reluctant of their residential area becoming a tourist attraction as inconvenience arises from the noise that goes until midnight, and the smell coming from littering done by visitors. Also, while some of the amateur photographers take photos of the place and post it on the internet, it frequently includes the residents and infringes their privacy.

Jongno District, which possesses lots of residential area that are sightseeing places, has started “Silent Touring Campaign” since 2013. The gu-office put related banners and promotional materials in the purpose of protecting the living space for the original dwellers. Mullae also put banners that ask visitors not to infringe on the privacy of the original dwellers. Still, the conflict between the residents and the visitors remains. “There are some clashes between bar owners and other locals, especially at night since bars become quite noisy,” said Bang Mi-jung, the resident and the owner of a workshop in Mullae.

While shop owners should step in and make an effort not to disturb the inhabitants’ tranquility, and the visitors should act more mannerly, there should also be stricter rules for the sake of the residents. Compulsory regulations should be implemented to forbid loud noises late at night so as not to disturb the locals’ usual



▲ Seun Arcade, a government funded place for new artists, has curfews at night.

©Kim Hannah/The Argus

rest hours. Likewise, enforceable punishment rules should be held to prevent the littering that pollutes the neighborhood.

Several Countries have already implemented laws related to ensure a quiet environment for the residents. One of the examples is Andalusia, Spain, which introduced Tourism Law that evicts tourists when they break the town’s regulation, including the noise pollution. Seville, one of the cities in Andalusia, launched its campaign “Sevilla Sin Ruidos Ya (Seville without noise now),” which fines crowded bars and cafes, ranging from €300 (US\$338) to €300,000 (US\$338,130), when they break certain limit for noise.

## Strict curfews of the government provided spaces

Spaces provided by the government do not suit artists’ lifestyle and unfettered creativity. For example, Seun Arcade in Euljiro, to which the Seoul Foundation for Arts and Culture invited artists, closes at night, which can get in the way of artists’ working patterns, by imposing strict routines.

While in Mullae, for instance, all facilities funded by this same foundation, close at 10 p.m. sharply, making it hard for artists to go on their creative spree. Exceptions can be made to this curfew if artists submit applications prior to the date when they want to overstay in the studios. But such a procedure is overlooking the very nature of artists who often let their creativity lead them. No artist can say beforehand if they are going to need more time for the work they are working on, because inspiration does not necessarily follow the usual business hours.



Even though artists have to thank the multiple institutions that help them strive in these neighborhoods, by providing places where they can create their art, these institutions should take into considering the fact that art process does not follow the usual business hours. To enable artists to create whenever inspiration strikes, these places should be accessible to them with no time regulation. Unlike granting access to any random visitor, which would cause disturbance to the neighborhoods' residents, institutions like the Seoul Foundation for Arts and Culture should simply allow artists to use their studios as they need. And hopefully, even greater art can take shape in the neighborhoods of Ikseon, Euljiro or Mullae.

### Gentrification, as "authenticity" is driven out by capitalism

The development of Ikseon definitely changed its atmosphere to a trendy neighborhood. Instead of focusing on producing something new, unique and artsy, some people came in by the lure of money. Over time, priorly successful businessmen open restaurants there, seeing Ikseon as an opportunity to make their business flourish. Together, the land price of Ikseon also rose explosively. While in 2016, the price for 3.3 square meter was 30 million won (US\$26,373), currently it is about 50 million won (US\$43,956). As the gentrification happens, the first-settlers and artists who came for the sole purpose of finding a space they could affordably produce their art are led out by those who are seeking profit. Euljiro and Mullae remain untouched by the city's remodeling projects yet, but it might not last long if gentrification extends to the

district. Starting from this June, the Jongno Office in Seoul is encouraging leaseholders to maintain reasonable price for the lessee, yet coercion has no place for these acts. Besides, the land price is already a burden for the leaseholders, so maintaining the price is not much of a solution. "As city is a place for constant change, pointing out the exact solution for the gentrification is impossible. Gradual change might reduce the repercussions, yet it is hard to control the driving force of the change which is the preference of the consumers and the movement of the capital," said Kwon Yoon-kyung, the lecturer of Hufs.

Still, there are some ways for the former settlers to respond against the speed of the change. One of them is forming the reunion and socializing their opinion. In Ikseon, shop owners have started doing reunions where they discuss the matters related to the change of the district. Thanks to these reunions, Ikseon has managed to make its own community rule, such as banning franchise from coming in. Mullae and Euljiro could get inspiration from this and form associations of shopkeepers to discuss the problems they are currently facing and the ones that could arise.

Using social media posting or crowd funding may be another way for the artist to tackle the problem. By this, artists can create contact with art lovers who have yet to visit their ateliers in person. In the case of crowd funding, the public's implication is even more striking. Random people can become their favorite artists' patrons by giving even a tiny amount of money. The participative aspect of this concept makes it possible to build sturdy communities around artists who might have not been otherwise discovered if they had just relied on their physical atelier's reputation.

Perhaps city is very similar to life, which is a constant cycle of the old giving birth to the new, and the new giving a new drive to the old. In the three Seoul neighborhoods introduced today, artists and young entrepreneurs were respectful of the legacy that has been handed onto them in the form of buildings and intangible culture. Those respect of the old, the historical context and the vividness one's livelihood provides, somehow corresponded to the cultural zeitgeist young generations have today. Why is old not being respected too in the matter of the process, heading for a new gradual change? Let's not force our past heritages to fit into the modern standard. 

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# WHAT SHOULD I WEAR TODAY?

By An Kwan-ho  
Staff Reporter of Campus Section

Sound like a familiar question? Then, why do people actually care about their clothing every single day? Aside from the functional aspect, hardly is the clothing indelible from the social context. Due to the visual information and connotation it delivers, the majority of people believe that clothes reflect oneself, and often act upon the widespread belief. If this proves to be true, then what identity do those in their 20s want to display? In order to discover the detailed reasons on what agonizes HUFsans every morning, The Argus embarked on the pursuit on fashion trends on campuses.

## A Brief Tour on University Fashion- The Coexistence of Clashing Ideas

### Minimalism and Big Logo Fashion

Around a decade ago, maximalism caught the eyes of youngsters and gained much popularity among them. Maximalism, a fashion genre emanating intense radiance by its colorful and glamorous design, is remembered as the predominant fashion trend in the late 2000s.

Minimalism, on the other hand, is nowadays preferred by a number of undergraduates. Minimalism in the language of fashion claims to deliver neat and sharp impressions through a rather understated outfit, and the new trend is the successor of its extravagant counterpart.

In addition to minimalism, another wave inundating campuses is the “big logo trend.” Only a couple of years ago, those shouty logos fell out of sartorial favor, and were sneered as tacky and counterfeited style. Those hoodies and sweatshirts emblazoned with big logos, however, have recently renewed their love affair with the youth. Despite the criticism on the genre hitherto the near past, today’s many



trendy youngsters no longer seem hesitant to wear their bold logos from head to toe.

Notable, indeed, is the ambivalence of the two trends whose identities clash with one another. As there is a chasm between the two in terms of their identities, the abundance and moderation, the ironical popularity seems more interesting.

### High-end Street Brands

Street brands, which represent the spirit of the youth culture, are especially beloved by those in their 20s. What is unique about the recent trend is the unwithering fever by the youth who have much lighter wallets than older generations, despite the price spikes of those brands.

Considering the fact that the street style literally originated from “the street,” the corresponding images and high prices seem rather exorbitant. Despite the paradoxical pricing of those outfits, the popularity of street brands never seems to recede. One of the examples that displays the craze is a one-day popup, named as the “Garage Sale,” which opened in Korea on Oct. 17, 2016, by Vetements, a French high-end street label. Seven hundred goods by the brand had been sold out in an hour since the opening. Even a rule, only one product by each customer, could not stop all the rage of young devouts for high-end street brands.



▲ Liu Zeming is a fan of street brands.

Liu Zeming, a student at Hongik University and also a street-brand lover, explained, “The reason why I love those labels is that I enjoy the ideas they convey, such as freedom. “And for the same reason, I think many young people love those brands as well,” he answered.

### Retro Trend

Loose jackets and broad trousers flapping about the feet. These outfits would have been “resting in peace” in grandpa’s wardrobe a few years ago. After years of being relegated to the shadows, these “retro” style garments have been revived among the young, and recovered their glory of the past.

The huge comeback of the style from 1970s has another unusual trait, as it is consumed by not those in mid-life, but young adults. Notable is the recent trend that those in their 20s, who seem like much more familiar with the songs of Ariana Grande and Maroon 5, are fans of outfits that are reminiscent of The Beatles and Led Zeppelin.

### Following the Traces of the Trends

#### Normal Crush

Normal Crush, a buzzword for the 20s’ psyche of today, can provide a clue to the rise of minimalism as a mainstream fashion genre. The term, a compound word of “normal” and “crush,” bespeaks the attitude that thinks highly of humble and simple pleasure, rather than stimulating subjects. For the young generation of the 21st century, whose lives are pronounced by everyday survival, the sumptuousness is another stimulus as the source of fatigue; the ordinariness, instead, is the consolation, thus the happiness. Such an essence of Normal Crush has permeated into their mindset, which also influenced the way they dress. “I used to wear some clothes with catchy designs. But as I grow up, I started to feel more attracted to clothes that are simple and with plain colors. So I started to wear those, and at some point,” claimed Park Su-jae, majoring in Business Administration.

#### The Millennials: The drivers of change

Compared to the older generations, the Millennials, synonymous to innovate spirits, are the major contributors to the emergence of the high-end street style. The fashion genre took shape from the streets of Harlem in the 1990s, which hardly shunned derision from the renowned designers who wryly downplayed it as inferior. In recent days, however, the new generation who does not deign to defy the old mentality is tearing down the hierarchy of fashion. Enforced by the extraordinary innovativeness by nature, they topple down the division that attached a certain image to construct a new rule of fashion.

In the same vein, all the rage of the retro style can also be attributed to the very same reason. As the term, “old-fashioned,” harbors a rather negative connotation, a fashion genre from the distant past was often neglected as an obsolete and outmoded concept. The Millennials, meanwhile, do not necessarily interpret the old as inferior, but are rephrasing the concept into a noble idea.



A survey, conducted by Tillion Pro in 2017, sheds light on a striking contrast toward the notions on the retro style between generations. Among the 71 percent of the old-school lovers, respondents in their 50s stated their reasons behind their affection as, “reminiscence” and “recollection;” meanwhile their counterparts in their 20s mentioned, “curious” and “modern.” The result implies that the convention, the correlation between a fashion genre and a certain image, has been eroded, which enabled diverse fashion themes to coexist.

### The Strengthened Role as Self-Expression

By poring over the fashion trend on campuses, the role of clothing as self-expression is becoming no less important than ever before. the rebirth of big logos is one of the indicators of the phenomenon.

A brand does not restrict its role as distinguishing itself from others, but also is a medium that transmits the identity and viewpoint the organization pursues. Consumer behavior is often affected by the intangible values that the brand harbors, in addition to the functional aspects of a certain product or service. A sportswear label, Nike, can be an example, as a number of people are ensnared by the vibrancy and initiative the company suggests, such as the slogan, “Just Do It.”

Taking the psychology into account, the popularity of the logos among those in their 20s can be understood as their underlying intention as a response to align oneself to a brand’s image with which the one wants to identify. “I enjoy wearing clothes from the brand, KANKŌ, since I fancy the joyful image of it. And I also feel myself as a more vibrant character when I wear them,” said Lee Seung-hyun, a junior of Chung-Ang University.

As much as clothing surfaces one’s own character, the retro style can also be understood in the same vein. A fashion trend which dominated a certain era usually represents the mainstream sentiment, such as the “Hippies fashion” accompanied by peace and freedom. The preference of a certain genre can also be understood as projecting intrinsic values or the ethos of the era that the one intends to project.



▲ Lee Seung-hyun believes that a logo represents one's identity.

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## Deciphering Messages from Campus Fashion

### The Young Momentum of the Deconstructionist Wave

Deconstruction is one of the strands of the postmodernist movement in the mid-20th century, which runs counter to the intended and surrounding meaning or structural unity of a particular concept. The approach also manifests itself in the mode of recognition by the Millennials, and is having a colossal impact on the fashion industry.

By pondering the essence of “ripped jeans” and the impression of the “the underdog,” both are by no means subject to any correlation attached between them except for their origin, the urban street culture. As the Millennials imbibe the mindset as such, they are also unshackling other fashion genres from the hierarchy, veering away from the fixed structure of tacit implication.

The new attitude on fashion is also inviting unprecedented innovation within the fashion industry. As the youth arise as powerful demographics with considerable buying power, they are swaying the market by forming a novel trend according to their taste. Their influence can be perceived through the strategic alliances among twofold labels which had been strictly defined as either “studio” or “street” brands. One of the notable instances can be a collaboration between Louis Vuitton and Supreme in 2017, which distinguished themselves as the leaders of the luxury and the sub-culture respectively. In addition to the two maestros, there are an array of cases including Burberry with Gosha Rubchinsky and Fendi with Fila.

### Taste Eclecticism in the Youth Fashion

Since an outfit hardly circumvents the social context, many are conscious of the eyes around them regarding what they put on, delegating the choice to the society. Today’s consumerism on fashion by the Millennials, however, is not governed by external influence. The collective purchasing behavior displayed by the demographic, instead, is shifting its focal point to their inner selves, based on individual preference and character. The change can be explained by the theory of “taste eclecticism,” the inconsistent form of people’s tastes which manifest a variety of patterns.

Any singular reference such as, “college fashion,” undoubtedly falls short of fully depicting the trend on campuses. The failure results from the harmony of myriad genres bearing discrepant ideas of one

another. Rather than allowing a single trend to prevail, the youth is driving a peculiar current consisting of numerous colors of each individual. Through Street and Retro fashion, the expelled from the mainstream are basking in the spotlight, and the big logos and minimalism with colliding identities consort with each other today. Lee Jun-ik, majoring in Korean Education and unique in his style, says, “My own approach to being honest to myself is to wear whatever I really like, regardless of others’ thoughts. Maybe that is why my outfit stands out from the others.”

It seems that the tendency for actively choosing based on one’s taste and propensity prevails among the young. The phenomenon further forebodes its comprehensive impact on society beyond a certain generation and realm.

### Satisfaction Almighty

Nowadays, the prevalence of traditional value-seeking behavior, which prioritizes monetary value, has been substituted by satisfaction. Considering the recent fashion trend of those in their 20s, the proportion of the price, the key factor of one’s purchase behavior in the decision-making process, has diminished. Satisfaction, on the other hand, is becoming a new key factor on the process, which is widely observable among the youth. According to a report in 2018 by Tmon, a social commerce website, the sales of designer shoes, such as Alexander McQueen and Golden Goose, by those young consumers soared up 106 percent compared to last years’ figures.

The shift in focal points, from price to satisfaction, also manifests in purchase behavior not necessarily in those high-end products, but for the entire fashion realm. According to a survey conducted by The International Textile Fashion News in 2018, consumers between 19 and 29 have spent more money on buying clothes compared to the previous year, while the


frequency and the number have decreased. The result also implies that the Specialty Retailer of Private Label Apparel (SPA) brands, including Uniqlo and Zara, are losing their leadership in the market in which those brands enable customers to choose quantity over quality with their humble pricing. Respondents in addition, named a few online shopping platforms as their favorites, such as Musinsa and Wconcept, which provide an array of options in fashion genres to customers, and it suggests that the shift in their core value in purchasing clothes is not solely limited to high-end brands.

Integrating the results suggests that the priority has been resettled from price to one’s own satisfaction. In fact, Seoul National University Research Institute of Human Ecology selected one of the buzzwords that would have a huge impact in 2018 as the “Gashimbi,” a psychology which pursues inner satisfaction by purchasing goods. Considering the fact that those in their 20s have recently engaged in jobs or are students, making a decision on a purchase focusing on one’s inner needs has eroded the long-existing barrier of price, which has always been the greatest impediment of the demographic.

### “Ne te quaesiveris extra” — Do Not Find an Answer Beyond Yourself

Now the long journey on the youth fashion trends arrives at its conclusion, and only awaits the answer for the question that has been repeated every morning. Hopefully, the ideas on fashion scattered along the path may give a slight glimpse to the answer.

All the concepts ranging from deconstructionism to the shift to satisfaction share a point of tangency, of which the viewpoint on the fashion has been much tilted to the eye of the beholder, being attentive and sincere to their individual identity. Possibly, the change may provide an insight into the very question.

Still, remaining sincere to oneself calls for the courage to be indifferent to what others say; the composure to turn a blind eye to a derisive sneer. Rather than choosing to be beset by the outer “sounds and fury,” is not life richer in pleasure as being attentive to one’s own voice echoing from the deepest self? The answer resides in thyself, and always did. 

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▲ Burberry returned to its signature pattern on 2018 Burberry X Gosha



# Beyond the Surface; Interpreting Culture through Fresh Eyes

**By Rebekah Woodeson**

*Guest Reporter*

Prior to living in South Korea, I was not familiar with Korean culture. This has allowed me to develop unique impressions of South Korean culture purely through personal experiences. If your judgment is tainted from preconceived expectations, it is difficult to develop meaningful impressions of a culture. However, I have constructed an interesting comparison to my life in Australia. There are many positive attributes within Korean life, especially study, fashion, and communication. Whilst living in Seoul, I have chosen to fix my eyes on cultural strengths in order to improve these areas of my life in Australia.

First of all, my Korean study life has challenged my commitment to my studies in Australia. Whilst studying abroad, I feel inspired by Korean classmates to be more committed to my studies and motivated to achieving higher grades. Initially, I was shocked by how concerned some Korean students were about their grades. However, this has encouraged me to develop a stronger commitment to my education.

Australian students tend to adopt a relaxed attitude regarding study life. I live in the Gold Coast, known as a tropical paradise. Surrounded by beaches with irresistible surf, mountains and tropical rainforests, many young people yearn to spend weekends seeking adventure outdoors. With so many exhilarating

activities, they are distracted from their studies. Our admiration for nature and adventure often results in a priority of our hobbies as opposed to studying.

We also have a strong mate-ship (friendship) culture. There tends to be social pressure to attend every social gathering with close friends, which involves sacrificing precious study time. There is also a commonly adopted term among Australian university students: “P’s get Degrees.” It means, as long as you can “pass” your subjects, you will end up with a degree at the end of your study period. Many young adults use this term to justify hanging out instead of studying. This reinforces the relaxed attitude towards our commitment to studies that lacks motivation to excel.

In Australia it can also be difficult for graduates to secure a job. After years of studying some do not end up in their desired career. Many employers in Australia seek employees with a university degree and prior work experience. Interestingly, workplaces do not usually focus on university grades. In most circumstances, employers prefer students with greater work experience to those with top scores and they do not place high priority on their grades.

From my point of view, having access to elite education is a privilege. I try to remind myself of this fact often. It is far too easy to complain of the hard work university life involves. But in reality, we are living the dream of many other young adults in the world who never get this opportunity. Although it





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is inevitable that university is stressful, I always try and reinforce my gratitude — I can study what I am passionate about. I admire that in Australia we value friendship; however, we could be better friends by encouraging each other in our studies. We can develop a diligent work ethic whilst studying, which is carried over and reflected throughout your career.

Secondly, I enjoy how many people take pride in their style and everyday presentation. Additionally, I admire people who prioritize self-care such as skin care and protection. This is an important topic because often people develop a negative mindset towards caring for your own appearance. I appreciate a person's courage to be unique in their style and beauty decisions, however they choose to do so. Fashion, make-up and hair can be used as a form of expression of someone's personality. From my perspective, observing how people choose to express themselves can be very fascinating.

On the Gold Coast the weather is warm and sunny for the majority of the year. Therefore, we enjoy a very relaxed and beachy style. Staple outfits for the guys consist of a singlet, boardies (swim shorts) and thongs in the summertime, for young ladies, a cool summer dress with hair styled in a messy bun or with beachy waves. Unfortunately, we do not get to experiment with the beauty of winter layers. It is also very common for men and women to wear active wear when shopping, going to a café, or just heading out in general.

People spend a lot of their time outdoors. However, they often neglect self-care, especially when it comes to skin protection. In Australia, particularly the Gold Coast, there is a strong culture for sunbaking, spending hours on the weekend sun tanning or swimming in the ocean. Yet, this comes at the expense of extensive skin damage and painful sunburn. Many people also apply oils instead of wearing sunscreen, to attract the sun and build a darker tan.

There have been many attempts to promote sun safety; however, the trend is still strong. The skin

cancer rates are extremely high as a result, yet many people choose to ignore it to attain a summer glow. Although I am also guilty of neglecting adequate skin protection myself, I hope to take greater caution.

My final positive observation is the strength in communication through KakaoTalk. Initially I was shocked when I received quick replies to messages, more so when this occurred on a regular basis. In today's society we inevitably cannot avoid technology, and it really is the crux of our connection with each other. Based on these experiences I feel more connected with my Korean friends. I also find this trait builds a sense of trust and reliability with each other.

In comparison, Australians use many platforms such as text messages, Instagram, Facebook and Snapchat. Regarding response time, we are very slow compared to Korean standards. Unless there is some urgency, you could be waiting up to a few days for a response. This isn't intentional; people are busy and often read your message but forget to respond. However, this has many negative effects and can leave people feeling lonely and rejected. It also affects long distance friendships and relationships as people get too lost in their overflowing schedules. I believe that we should utilize technology to our advantage in order to keep better connected with each other.

Studying in South Korea has been one of my greatest life experiences thus far. I have embraced the privilege to learn from a different culture, through focusing on their strengths. Cultural diversity can be one of the greatest beauties in this world. It allows you to see life from a different perspective. I hope that in whichever part of the world and culture we find ourselves, we can keep our eyes fixed on the positive strengths and challenge ourselves to improve those areas of our lives. As Maya Angelou states, there is "beauty and strength in diversity," something I hope we all strive to understand. 🇰🇷

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# NEW COLORS FOR SANTA CLAUS

By Kim Min-ji  
Cub Reporter

Do you know an old man who only wears red clothes? He is Santa Claus. Originally, Santa had no fixed images and was depicted in different ways by each country. Haddon Sandblom, an advertising illustrator of Coca-Cola, gave birth to the image of a fat, old and white-bearded man dressing in red in 1931, in an effort to deal with shrinking soda sales in winter. The image has lingered in people's minds since then. Now, let us present Santa Claus with new clothes. Which outfit would you like to choose?



🚩 Jang Ji-hye  
Dept. of Mongolian '18

I suggest that Santa Claus wear navy shorts and a yellow long-sleeved shirt. I think what could symbolize Christmas is yellow, if not red. As yellow represents joy, I chose the color, hoping that Christmas to be a pleasure to everyone.

Aside from the colors, I chose the shorts because Christmas does not have to be winter for everyone. Since it is summer on Christmas in the Southern hemisphere, Santa would not wear warm and furry clothing. I hope Santa Claus to become the symbol of equal bliss for everyone throughout the world.



🚩 Jeong Geum-ju  
Dept. of Thai '18

I think Santa Claus looks best in gold. Gold can express Santa's generosity. The gold color reminds us of the richness of autumn, which provides us with a fertile land and wide fields of crops. Like this, Santa gives a large number of presents to children all over the world every Christmas. And the gold color makes me feel comfortable. Every evening, I see a view of

the sunset in the subway on my way home from school. The golden sky with the sunset removes the fatigue of the day. I wish people could shake away all their worries and take a break on Christmas day watching Santa in gold clothes.



🚩 Ahn Sophia  
Dept. of French '18

I think white suits Santa Claus well. White has a feeling of pureness and cleanliness, so it goes well with a famous carol like "Santa Claus is Coming to Town." Its lyrics are "You'd better watch out, You'd better not cry, You'd better not pout, I'm telling you why," or "Santa's gonna find out who's naughty or nice." Like this, his present represents the purity and simplicity of children's hearts. In addition, when thinking about Christmas, the white snowy sky where Santa rides a sleigh pulled by Rudolph carrying presents comes to mind. I am sure that Christmas is the biggest event in snowy winter. I hope it will be a White Christmas this year.



🚩 You Si-yeon  
Dept. of French '17

I would dress Santa Claus yellow. Yellow represents youth. Because yellow looks warm and cheerful, it especially reminds us of kids' brightness, symbolizing the innocence of childhood. Christmas is the favorite holiday to kids around the world. I also awaited Christmas day every night throughout December when I was young. I think everyone in the world has experienced the same thing. So, Santa Claus, the idol of children, would look good in yellow clothes. 📧

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# Memento Mori; What Movie of Life Would You Like to Shoot?



©Seo Eun-sol/The Argus

**By Seo Eun-sol and Kim Hannah**

*Associate Editor of Campus Section & Staff Reporter of Culture Section*

**T**he last month of the semester; the month you feel worn out from all the team projects, reports and tests; the time you grow tired of the unending cycle of life — December.

However, looking from a distance, the thought that life could end at any time makes today more priceless than any other thing. Here is an artist who brings out the topic of “death” for the youth, Hong Saan, 24 years of age. Hong takes funeral portraits for herself and visitors who are similar to her age. What is the possible reason for such an early preparation? For this month, The Argus rendezvoused with death to shed new light on life.

**The Argus: Please introduce yourself.**

**Hong Saan (Hong):** Hi, I am a photographer Hong Saan. I major in Art & Technology at Sogang University. I am now proceeding with the project “Portrait Studio of the Deceased for Youth.” I started this project to create an opportunity to think back on the meaning of death. By this, I thought we could prepare the escape hatch for better lives.

**The Argus: Why did you start to take the funeral portraits?**

**Hong:** There are friends around me who are suffering from depression, and I was one of them, too. I thought that sharing ideas on death with others is a better solution for those feelings than keeping them inside me, since I assume there is no one who has never thought about death. While I was thinking about how, I came up with the idea of expressing it through shooting photographs, which I am good at.



## Rendez-vous

### *The Argus: What is the process of the project you are now pushing ahead?*

**Hong:** It is all the same as what is done at other photo studios except for writing a will before taking a picture. I thought that it is necessary because the theme is the portrait of the deceased. There is no special format for those portraits, and I planned the process of writing a will to add significance. I usually do not direct poses or facial expressions while shooting photo because I think that it bars from expressing the distinct personality of each visitor. Similarly, after shooting the photos, I edit the photos with our visitors.

### *The Argus: What do you want people to feel from that process?*

**Hong:** The main difference between this photo studio and the others is that the youths in their 20s could choose their funeral portraits themselves. I want to give a full experience of preparing for death. Before writing their wills, I ask the visitors to read a portion of Martin Heidegger's "Being and Time." It is a book that I love which claims that people can find who they really are and overcome the hollowness existence brings by confronting themselves according to their will. Thoughts are merely scattered pieces in the mind unless they are written or spoken out loud. Because of this, I think that writing a will is a more concrete expression, and it therefore organizes one's thoughts via self-confrontation.

### *The Argus: What do you think is the reason many people in their 20s visit the studio?*

**Hong:** I think that the sense of shame of not fulfilling the criterion for success that current society sets prevails in people in their 20s. I guess preparing for death is thought as one of the deviant behaviors,



▲ This is her workspace. Hong shares her photo studio with other artists.



▲ This is where the visitors take their funeral portraits. Visitors write wills at the desk in the back.

and youths tired of these standards are therefore trying this experience. I think youths in their 20s visit here to rethink the idea of death, which can seem obscure and vague. I anticipate that they empathize with the possibility of that experience.

### *The Argus: Do you have anything you have felt or learned while encountering visitors?*

**Hong:** I get more things than I give while I am working. First of all, meeting various people from work is an irreplaceable opportunity and an experience that widens my point of view. The most memorable visitor I met was a woman who was leading a labor union in a private hospital that bans such groups. She said that she was fighting for the labor rights of herself and her colleagues, and came here as she thought that she might get killed while leading it. I realized that like her, I should live this one life as one that changes society we live in. Another visitor that I remember is a teenager who dropped out of school. I used to stereotype out-of-school adolescents to be disordered, but she was a diligent person. I never thought of dropping out when I attended school and respected that courage of hers in choosing her own way of living.

### *The Argus: How can "death" be helpful to a life and what does it mean to you?*

**Hong:** When a university club calls me, I go there and give lectures to students on my stories during the project and always mention this: "Recognizing death can provide us a joy we have endured and a chance of feasibility to live for our whole self or to break away from the routine of daily life sometimes."

There might be many things we have postponed under the influence of everyday life. If we die

tomorrow, we might want to do that all because of the regret. For we do not know when death will come, let us take care of today as today, not sacrificing it for tomorrow or five years later. To me, death makes me promise not to sacrifice myself at present for the future of myself or others.

***The Argus: What would you say to the people who are uncomfortable talking about death?***

**Hong:** I bet those who shun talking about death still spend time thinking about it. I personally think that those who could speak out loud about those dark parts about life are people who live life more fully. We all die after all.

***The Argus: What do you think is “dying well”?***

**Hong:** Thinking of “living well” first, I think it is a good life when every scene is satisfactory and not shameful no matter what scene I pick from the timeline of my life. The state that is not shameful indicates being true to one’s own philosophy. I think life, where I can confidently say my choices are not embarrassing, is regarded a good life, reflecting the self, based on philosophy. Similar to this, I think dying well is to leave the world without lingering affection in the ending scene of our life, saying, “Well done, I am satisfied, and I have lived well.”

***The Argus: Do you have any future plans?***

**Hong:** My life motto is divided into two. First is to live a life that I am not ashamed of myself, and the second is to live for the disadvantaged. This project is a part of my first motto and therefore, for my next work, I want to do a job that shines light on the second-class citizen. My mother was a teacher in a poor village. I heard that more than half of the students in her class were North Korean defectors, orphans or kids who were raised in single parent families. She has



▲ Hong Saan is editing her photos.

a lot of concerns about those who are handicapped, and I guess those concerns have influenced me too.

***The Argus: What kind of photographer do you want to be remembered as?***

**Hong:** I want to be perceived as a warm and friendly photographer. I usually try to have some conversation with visitors. Contrary to the dark image of the portraits of the deceased, I hope many people remember me as a tenderhearted person. The studio will be open whenever there is a need or demand. My studio would be great to visit if your life is boring or when it does not seem to work out in your own way.

We live in a movie called life, and we each write different scenarios. At the end of the movie, there always is death. However, we, the main characters in the movies, are afraid to face the ending. Porthait studio of the Deceased for Youth makes us face our own life, forcing us to ask some questions: If you lived for yourself today, what would be one scene of your movie? Would the scene make you proud of yourselves at the end of the movie? If you can say “Yes” to these questions without hesitation, it is certain that you are living a fine life even if it is not a grand life. The reporters wish for every moment of your movie to be the most beautiful and happiest time in your life. 📷

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▲ These are the examples of the funeral portraits Hong took.



# The Phenomenon of Being a “Gurbetci”

**By Kübra Berna Ayyildiz**

*Guest Reporter*

**A**fter the second world war, Germany was severely damaged and needed help getting back on its feet. People from surrounding countries saw this emergency as an opportunity to help rebuild the country. In order for Germany to restore for its broken-down economy, countries like Italy, Greece, Spain, Turkey, Morocco, Portugal, Tunisia and former Yugoslavia dispatched some people to Germany based on mutual agreement.

The biggest group of migrant workers came from Turkey, one of them was my grandparents. “Gurbetci” is a common Turkish term used for those leaving their home country and deciding to live in a foreign one, while still feeling connected to their roots. The initial intention of these workers was to return to their countries after a fixed period of time with profit from this win-win situation, since the amount of money they made in Germany would be much more than what they would have made in their home countries.

However, the German government did not expect them to stay longer and especially not for these workers’ families to actually emigrate there. The thing is, after building yourself a stable existence and seeing the opportunities in a country, many workers decided to share this lucky chance with their loved ones and secure for themselves a good life.

Currently, many people with foreign backgrounds are living in Germany and some are already third generation immigrants. Furthermore, many of these family members still visit their home countries, making sure their children keep in touch with their cultural roots. This leaves many of them questioning which country they truly belong to and which one they should consider home. Is it the country they grew up in or the culture they were raised in? At home, my parents teach me the culture of their home country, Turkey, but once I step out of the house I have to adapt to German society and its customs.



Such a dilemma can be confusing to one's identity but also houses big potential at the same time. In Germany, families like mine are the minority, but when visiting relatives back in our parent's home countries, we get to experience society from the majority's perspective. The way I dress, what I prefer to eat and drink, how I spend my free time, etc., is influenced by my Turkish and Muslim upbringing. In Germany many of these things are out of the norm, resulting in misunderstandings that require constant clarification. Contrarily, in Turkey, all of these habits are mostly aligned with Turkish society, which makes me part of the majority for once.

As a result, this constant switch see life more neutrally—the bigger picture before judging country has its own culture behaviors and not and its might not be shared by that there are always at issue can make you a having a broad mind, of Germany and Turkey, example during a semester Once confronted with the initial reaction is trying it, instead of prejudice and



harbors the ability to make one ability to step back and see the a nation's customs. Each and habits, acceptable own worldview, which other countries. Realizing least two sides to every more open person. Thus, even beyond the duality can come in handy, for abroad in another country. something strange and new, to understand and respect judgement.

Interestingly, this hybrid results in a subculture. Most of us with both nationalities, because both of

we are. It is a way of expressing how we are integrated into German society, while still staying true to ourselves and not letting go of what makes us unique. Some companies, like “Ay Yildiz,” target this very subculture and provide useful services specifically for us, such as sim cards that can be used in both countries. Their most famous advertisements are even broadcasted in both languages within one clip. The protagonists are purposely mixing their sentences, half in Turkish and the other in German, allowing only us hybrids to understand what it is about.

personality of many migrants feel the need to introduce ourselves them matter to us and play a part in who

Hence, our definition of home is not limited to a single geographical location, but rather the people we love and the memories we share with them, no matter where they are from. Growing up with two cultures, two languages and two sides to every story can widen one's horizons. Therefore, our identity becomes a reflection of our experiences; the more diverse those experiences are, the more colorful our life can be. It is up to us what we make out of it. Feeling like a constant traveler might be burdensome, but it is actually a gift that enables one to enjoy the best of both worlds, and for that, I am thankful. 🇹🇷

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**By Kim Tae-young and Jang Yu-jin**  
*Staff reporters of National Section*

In 2016, news about a girl from a low-income family who had to use shoe insoles for her period shocked the whole Korean society. On average, a Korean woman spends 20,000 won (US\$17.65) per month to buy sanitary pads, which costs more than 300,000 won (US\$264.74) a year. Since affording sanitary pads can burden some women, there is a company that sells sanitary pads at good prices and use part of their profits to support sanitary pads for women in vulnerable groups. It is “29days.” The Argus met Hong Do-gyeom, the CEO of 29days.

***The Argus: Please introduce yourself and 29days.***

**Hong Do-gyeom (Hong):** Hello, I am Hong Do-gyeom, CEO of “29 days.” Our company is a social enterprise founded in 2015. We are trying to solve feminine hygiene issues in a financially sustainable way. Our company’s name means the average period of women’s menstrual cycle.

29  
 Days

©29Days

***The Argus: Why did you start your business?***

**Hong:** While I was studying in Canada and the United States, I did not know the significance of how women suffer from their period when I talked with female friends. But when I came to Korea, things were different. The first job I got in Korea had a high percentage of female



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▲ These are sanitary pads developed by 29days.



©Homepage of 29days

▲ Whenever consumers buy the products of 29days, the company donates them to women in poverty. They have accumulated 8892days.

employees. I there watched female workers who suffer from their period but not want to mention it. Therefore, I became interested in women's issues in Korea. Through that interest, combined with my desire to become a social entrepreneur, I started a women's sanitary goods business.

### **The Argus: Could you tell us about what 29days does?**

**Hong:** In 2016, we launched the half-price sanitary pad through crowdfunding. We focused on lowering the price of the pad, which is too expensive in Korea. We sold a pack (16 pieces) of medium-sized for 2,500 won (US\$2.2). Thanks to many positive responses, we can still sell it. Since then, we are trying to increase the type of products such as large and small-sized pads.

We also visited universities and conducted campaigns. We promoted the fact that sanitary pads are not necessarily expensive products and informed consumers about the information related to sanitation.

Moreover, we are working on a project to donate a day's worth of sanitary pads to vulnerable women, especially women in near poverty, every time pads are sold. Consisting of two medium and two large-sized daily sanitary pads, about 9,000 days of sanitary pads have been prepared since March this year.

### **The Argus: What were the difficulties in running your business?**

**Hong:** To lower the prices while maintaining the quality, we reduced promotions such as marketing and additional discounts. As a result, it was hard to

promote our company compared to others.

Another difficulty we faced was getting a couple of potential candidates involved in the interview, as many of them were hesitant to talk about the issues. Nonetheless, as we needed to pay attention to the details such as scent and design, we did our best to have 300 women for interviews. Based on information we got, we could make many samples. Then we repeated the process of getting feedback again.

### **The Argus: Why did you begin to care about women in the near poverty among the vulnerable?**

**Hong:** When we were doing quantitative research to help vulnerable women, we found that women in the near poverty group were also in serious trouble. Though women in absolute poverty could be supported by the government, women in the near poverty class are not eligible for aid. Therefore, we became more interested in helping women in that situation. In 2017, 15 million won (US\$13,228) was donated to women in that group. We are also working with the government on ways to help them.

### **The Argus: How was it possible to sell sanitary pads at half the price of ordinary ones?**

**Hong:** The pads we provide are an average price in the U.S. and Canada. I think the problem is that almost all firms in Korea sell at a higher price than this. The consumer price of sanitary pads in Korea is randomly fixed, making it difficult for consumers to understand the exact price. Therefore, I thought we





▲ 29days holds event in M-net Idolcon. If fans buy sanitary pads, pads for one day are donated to the vulnerable women in the name of an idol fanclub.



▲ Girls who participated in a campaign of 29Days pose for a picture with the pads.

should apply fixed price system to female hygiene product pricing.

For this, we reduced distribution and marketing costs as much as possible. Nearly 60 to 70 percent of our product sales accounts for production costs and delivery costs. It does not mean distribution and marketing expenses do not cost at all, but we minimized the costs by explaining the situation that our margin rate is not high for manufacturers. We are also working on what we can do online within the possible range of marketing costs.

***The Argus: What is the difference between the sanitary pads of 29days and ordinary ones?***

**Hong:** I think it is different in terms of design rather than the function of sanitary pads itself. In interviews and surveys for product development, I came to know that there is a perception that “Sanitary pads should be put in the black bag” in society. I always wondered why women had to hide pads. I thought it seemed that women were not able to carry sanitary pads publicly because a sanitary pad’s photo is explicitly printed on the package of common products. Thus, we did not add photos to the products so that women could carry them anywhere without the need to hide them.

***The Argus: What are your specific plans and goals for the future?***


**Hong:** We are going to continue to provide products related to sanitary needs. The goal is to keep offering high-quality products at a more reasonable price than market products’ price. Until now, we have provided pouches, large and medium-sized pads and sanitary pad liners, and we expect to release sanitary pads

attached with clean tissue by the second half of next year.

We sometimes say that we wish our company would disappear after solving social problems related to women’s sanitary pads. However, even if such problems are resolved, we will continue to search for what we can do to solve issues and broaden our scope for consumers.

***The Argus: Do you have any messages you want to convey to The Argus readers?***

**Hong:** We think a social environment that does not burden people should be engendered. For this, it is important to explain to many people that these discomforts are serious and should be improved. Also, if you participate in the activities of social enterprises or social ventures, the good influence will be able to help people in the future.

The menstruation that women experience once a month exhausts their bodies and mind. Considering that, imagine the pain for those who cannot afford sanitary pads. The extent of their pain is indescribable. To protect them, 29days is stepping in and will be the cornerstone for changing our society. Bear in mind: the driving force to a better society is not so tremendous. The reporters hope that a heartwarming society will come when a little attention and participation are given. 

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# The Argus in Its Full Color

## Jeon Nu-ri

Surprisingly, I must step out of The Argus, which has been my home for two years! Leaving it all behind, I have to open some unfamiliar doors in front of me, even those that creep me out. All the concerns for The Argus will become “old” and “new” worries will jam-pack in my head. I am supposed to shift my focus to more personal things, which seems not very easy. For the opportunity The Argus had given me and that I have luckily grabbed, my gratitude is boundless. Love you all!

## Moon Chae-un

Quoting my dad's mantra of the day: “Don't just look at each step you're taking, but lift up your head to see what's around you.” So many times I am too focused on where my feet are landing, rather than appreciating what I have. In my efforts to be more productive, I might end up rushing through works to achieve short-term gains at the expense of losing my focus on the bigger picture: the sheer joy and happiness of being able to work with these amazingly talented people.

## You Seo-yeon

My last term in The Argus has finally come to an end. As an Argusian, I could have priceless friends, experiences and abilities. Those memories for the past two years will always stand by me for the rest of my life. I sincerely appreciate the opportunity to spend a piece of my college years working as a student reporter.

## Seo Eun-sol

Being part of engine in The Argus was such a wonderful thing. Unlike the past two semesters, I could take some time to think through my role in the team and its existence. I want to thank the readers and interviewees who helped us make The Argus. Working with all the members of The Argus has taught me a lot. Even though there were many that did not go well personally, I believe all the scars made by mistakes are also my constellation.

## Kim Tae-young

Working as a reporter of the National Section, there were two unforgettable moments. One is having the interview with Youth Community Union because the young people's determination to change society for the better impressed me. The other is visiting the rally for refugees. That was a point where I realized how indifferent I was to minorities in society. I think these are experiences that can only be made in The Argus.

## Kim Hannah

While working, what troubled me the most was the challenge I face. Every night I had to stay up striving for a better article and I had to test my limits. But in the end, I finally got to realize that working for what I love, with whom I love, there is nothing as a limit. Thank you for all who participated in the publication of our issue, including my main momentum for working, the readers.





## Epilogue

### Na Geum-chae

Almost in the blink of an eye, the time I spent as a staff reporter of the Campus Section has ended. I really appreciate all the help from the senior and fellow reporters. Thank you very much to readers and interviewees who are the true owners of my articles. Lastly, I want to send a special shout-out to my bros: Kwan-ho, Park-jae and Jin-na

### An Kwan-ho

Every moment in The Argus was, indeed, a sheer pleasure for me. I did sometimes face some challenges that never seemed to be conquered, but just like the song says, “Nothing Lasts Forever.” Even I did not remain idle as I overcame those obstacles, but became a stronger person vesting in a much broader horizon. Just like I found pleasure in my own terms in The Argus, what about finding yours here?

### Jang Yu-jin

It took me a blink to finish my term as a staff reporter of the National Section. I still remember that I agonized for days over the items for the September issue during hot summer. In retrospect, each of my activities was meaningful. Among them, interviewing people from different backgrounds and listening to their stories was very intriguing to me. All activities will live inside of me forever.

### Lee Jun-young

My experience as a staff reporter of the Culture Section was a new challenge for me. There were times I lost my confidence and passion after a series of failures. However, after I became an Argusian, I set a new goal that I will not regret what I choose. From now on, whenever I face challenges, I will do my best to achieve it, reminding all the memories I had in The Argus.

### Laura Perruson

2018 was a year that will be remembered by the way peace was promoted in politics like never before. As citizens of the world, we have to individually strive for peace in our personal lives and in society.

### Kübra Berna Ayyildiz

My experience as a guest reporter for The Argus has been a very positive one. I was able to work with a professional, but also kind and open team. They really helped me to improve my writing with their thoughtful feedback. All in all, it was a nice experience to share topics, that are close to my heart, with HUFS.

### Rebekah Woodeson

Writing is like art, something which must be practiced, developed and sharpened over time. I have always been passionate about writing and I am always seeking to further advance my skills. Working with the Argus has allowed me to do this with the support and encouragement of such a great team. I am forever grateful for this opportunity.



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