

WORKERS OF THE WHOLE WORLD, UNITE!

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ON ARCHITECTURE

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A long time has elapsed since the architectural revolution began in our country. In whole-hearted support of the great leader Comrade Kim Il Sung's far-sighted architectural plan, our architects and building workers fully displayed their ardent loyalty and creative wisdom to carry out the Party's policy on architectural creation. As a result, they have created the Juche architecture of our own style, which is new, original and revolutionary. They have renovated the appearance of the country and demonstrated the great features of Juche Korea far and wide. This means a highly valuable fruition of our Party's architectural creative policy as well as a proud success that our architects and building workers, who are unfailingly loyal to the Party and the leader, have achieved.

By establishing the revolutionary Juche architecture of our own style for the first time in the world, our architects and building workers have made our country the cradle of socialist and communist architecture and set an example in this field.

In the course of creating the architecture of our own style through the architectural revolution, the Juche theory of architecture has been systematized, the relationships between architecture and society, and between architecture and man have been clarified fully on an absolutely scientific basis, and the theory of architectural creation, the theory of architectural formation and the method of guidance that must be consistently maintained by the party of the working class have been established.

The Juche theory of architecture is an absolutely scientific and revolutionary theory of architecture and a great programme for the creation of socialist and communist architecture that can thoroughly meet the requirements of the age of Juche and the aspirations and demands of the masses.

We must thoroughly implement the Juche theory of architecture, which has been developed and enriched during the architectural revolution to meet the requirements of the Juche era and the aspirations and the demands of the masses, and the scientific character and validity of which have been verified in the practical

struggle for the creation of socialist and communist architecture. By so doing we will create a new, original and revolutionary architecture of our own style and fully display its vitality.

1. Architecture and Society

1) Architecture Is a Product of Social History

Architecture is a means of ensuring the spiritual and material conditions for people's lives and activities.

Architecture is inseparably related to people's lives. Good houses are a prerequisite for people's happy and harmonious home lives, factories are indispensable for the production of machines and clothing, and theatres, cinemas, parks and pleasure grounds are needed for people's cultural lives.

Architecture is more closely related to human life than any other product of creative human labour. Without architectural structures it would be impossible to ensure the basic material conditions for human life and maintain human life itself.

The existence of human beings is the reason for the existence of architecture, which enriches human life. Because architecture is closely related to human life, people have defined architectural structures as one of the three indispensable elements for human life since ancient times and paid great attention to architectural creation and development.

Architecture is a product of social history.

Architecture emerged with the emergence of society and has developed in step with social progress.

Architecture reflects the needs of human life and human aspirations, and its important mission is to meet the material and spiritual demands of human life. In the primitive communal society where people's consciousness of independence and their creative ability were very weak, it was their material and spiritual needs to

protect themselves from adverse natural phenomena, from attacks by wild animals and to worship God and their ancestors. To meet these social needs in the primitive communal society, dugouts, dolmens and upright stones were “created”. With social progress and the growth in their consciousness of independence and their creative ability, people gradually tried to organize living space purposefully to meet their demands, raised particular aesthetic demands in architectural creation and strove to realize them. As a result, construction acquired the character of art. Since the process of architectural creation comprises the process of people’s creation of material wealth and the process of their artistic creation, it can be said in the strict sense that architecture emerged when constructions acquired artistic qualities.

With the development of human society, from the primitive communal society to the slave-owning society, from the slave-owning to feudal society, and from the feudal to capitalist society, people’s consciousness of independence and their creative ability grew higher, their demands for material life became varied, and architecture developed accordingly. The development of the productive force, production relations, science, technology and culture furthered the development of architecture. Factories and various other buildings for the production of the material wealth of society were constructed and enlarged, public buildings with a variety of missions to satisfy the varied demands of life were erected, and villages, towns and cities developed gradually on a large scale. The development of construction from wooden buildings to reinforced concrete buildings, from one-storey buildings to multi-storey buildings, and from simple structures to complex structures is inconceivable without the development of the productive force, science, technology and culture. The development of the productive force, science, technology and culture is made by the masses. The decisive factor in the development of architecture is the masses, the basic motive force of social progress.

Architecture is created by the creative wisdom, labour and artistic activities of the masses. Therefore, architecture comprehensively

reflects the material needs of the people, their customs, sentiments, emotions, aesthetic tastes and other aspects of human life in the period.

Architecture, which emerged and has developed in the context of society, reflects the dominant ideas and social relationships of the period and is permeated with them.

In the exploitative society the reactionary ideas of the exploiting class dominate the society and hamper the healthy development of architecture. The establishment of the economic foundation of industrial capitalism on the ruins of the feudal economy, and the commercialization of architecture gave birth to the architectural ideas of the reactionary bourgeoisie and various architectural trends and schools in the history of the development of architecture. Under the influence of the ideas of the reactionary ruling class and the relationships within capitalist society, palaces, cathedrals, castles and other unproductive buildings, the products of feudal society, gave way to large-scale productive buildings, markets, banks, department stores and various other commercial buildings, which were aimed at making profits.

Although the working masses laid material foundations and developed science and technology by their creative labour in the capitalist society, the dominant ideas and political and moral concepts of the society became more and more reactionary, and architecture, which was dominated by them, grew more anti-popular and decadent.

The capitalist society braked the healthy development of architecture. In a society where the masses are shackled by political and economic fetters, the dominating ideas of society become more reactionary instead of becoming progressive, in spite of the development of the economic foundations of the society, and the masses are subject to reactionary ideas and culture. In the capitalist society, all the material means of architectural creation are in the hands of a few big businesses, architecture exclusively serves their pleasure and profit-making, and the architects and builders are compelled to work as slaves to money in order to survive, so

architecture for the good of the masses is inconceivable.

In the socialist society, where the masses are the masters of nature and society, the revolutionary idea of the working class guides architectural creation and reflects itself fully in architecture.

The Juche idea is the greatest revolutionary idea of the working class in our times. The Juche idea is a man-centred idea, which is based on the philosophical principle that man is the master of everything and decides everything. The creation and development of socialist architecture is guided by the Juche idea. In the socialist society, architectural creation is conducted with the attitude of approaching architecture from the point of view of the masses' interests and dealing with the development of architecture mainly on the basis of their activity. Socialist-communist architecture, which emerged and has developed on the ideological and theoretical basis of the Juche idea and reflects the requirements of the Juche age, is the most revolutionary architecture serving the working masses.

Architecture assumes class character. The class character of architecture is defined according to the class interests it reflects and which class it serves. In a class society, there cannot be and has never been super-class architecture.

In the exploitative society, architecture serves the exploiting class because the exploiting class is provided by state power with the social positions and privileges to live in luxury, dominating the society and putting down the masses. The architectural structures in the feudal age reflected the way of life of the exploiting class including feudal landowners, the ruling class of the period; and architectural structures in the capitalist society represented the anti-popular, decadent material and spiritual lives of capitalists.

The industrialization and mechanization of production in the capitalist society obliterated aesthetic human relations with the object of labour that had existed in limited scope in the Middle Ages, and wiped out even the popular elements of architecture that had remained among the peasantry. The development of popular and progressive architecture was extremely restrained, and decadent reactionary bourgeois architecture, which catered for the needs,

sentiments and tastes of the exploiting class, held sway. Although the economic foundations, science and technology further developed in the period of monopoly capitalism, architecture became more reactionary and decadent in terms of its ideological and artistic qualities.

In order to overcome the contradiction between architecture and social development and create genuinely popular architecture, it is necessary to overthrow the exploitative society. In this sense, we can say that the history of architecture is a part of social history and that the working masses are the makers of architectural history and the motive force for the development of architecture.

Even though the masses are the motive force of the development of architectural history, they cannot hold the legitimate position of masters nor play the role as such in the exploitative society. If the working masses are to occupy the position of masters of architecture and perform their role as such, they must establish the socialist system, under which they can take state power and the means of production in their hands and create architecture capable of meeting their demands and aspirations.

In the socialist society, architectural creation is the concern of the masses themselves, and architecture is created and developed rapidly drawing on their creativity and limitless strength. This shows that the process of developing socialist architecture is a process of strengthening the working masses' position in nature and society and enhancing their role to the highest.

In the exploitative society, the masses do not and cannot have their own architecture. It is true that in the exploitative society all the architectural structures are constructed by the masses' creative work, wisdom and techniques, but these are not created to meet their demands and aspirations to the full. In the exploitative society, the masses can neither own these structures nor enjoy them.

Because enormous amounts of material wealth and funds are needed for the creation of architectural structures, individual architects in the exploitative society cannot create structures truly for the people even if they wish to do so. Even if material wealth and

funds needed for architectural creation for the people are available, the exploiting class does not allow them to be spent for this purpose. A progressive and popular character of architecture created in the exploitative society can be found only in simple houses that were built with limited materials on the strength of the people's refined architectural skill to meet their living requirements and in the progressive and popular elements, which are the products and reflection of their creative labour, talents and resourcefulness. This is exactly the reason why architecture in the exploitative society reflects a progressive and popular character.

Because the exploitative society is thoroughly anti-popular, architecture that reflects this society acquires an anti-popular character.

Bourgeois architects in the capitalist society now talk about "humanistic architecture" or "humane architecture", but this is no more than a lie to deceive the masses and hide the reactionary, anti-popular character and real nature of capitalist architecture.

Victory in the socialist revolution and the establishment of the socialist system have opened a new age of genuinely popular architecture in the development of human architecture.

Socialism means a people-centred society in the true sense of the word. In the socialist society, where the masses are the masters of everything and everything serves them, architecture meets the demands and aspirations of the masses.

Socialist architecture has the basic mission to provide the masses with good working, living and recreational conditions.

Embodying loyalty to the working class and the people in architectural creation is the basic quality that defines the class character and essence of socialist architecture.

All the exploitative societies, ranging from the slave-owning to the capitalist society, produced corresponding reactionary, anti-popular architecture, whereas the socialist society, in which the masses are independent makers of history, provides the possibility to create the most revolutionary, popular architecture. This is an inevitable outcome of the development of architecture as a product of social

history.

Architectural structures give a comprehensive visual expression to the appearance of a country. One can understand the political, economic and cultural development of a country by seeing its architectural structures.

The socio-political system of a country defines the direction and class character of its architectural creation, and architectural structures express the class essence of the society.

In the exploitative society, the exploiting class constructs power institutions, pleasure grounds and palatial mansions in the hearts of cities and in the places with good scenery and erects a forest of super-highrise buildings in every street for the purpose of boasting of their power, elevating their dignity and overpowering the masses with the feeling of helplessness and servitude. The mode of city construction in the exploitative society is a product of its reactionary, anti-popular political system.

In the socialist society, unlike the exploitative society, theatres, cinemas, department stores, houses and parks are laid out in the hearts of cities and in beautiful places so that the hearts of cities are always crowded with merry people and overflow with the joy of happy people. We have constructed a holiday resort in Mt. Myohyang that has large deposits of high-quality gold ore, instead of developing a goldmine there, not because we were ignorant of the value of gold or we were better off than other nations but because we intended to provide the people with happier living conditions and cultural recreation. This measure fully accords with the essential nature of the socialist system and proves its advantage.

The economic power of a country and its development in science, technology and culture ensure success in architectural creation and are demonstrated through architecture.

The economy, science, technology and culture define the scale, quality, economic effect and artistic quality of architecture. A powerful economy is the prerequisite for undertaking an audacious, large-scale architectural project, and highly developed science and technology make it possible to industrialize, modernize and

rationalize architectural creation on a scientific basis to effect modern and economical construction. Cultural development raises people's ideological level and enriches their aesthetic feelings, so that they raise high aesthetic requirements and create new architecture.

The history of architecture in our country clearly proves the importance of the role of economic and cultural advances in the development of architecture.

No country in the world now undertakes so much construction and develops architecture so rapidly as our country does. Every year we construct many buildings, each requiring tens of thousands of tons of steel. We create architecture in our own style and realize our people's age-old wishes and ideals. Because we have consolidated the foundation of the socialist independent national economy and developed science, technology and culture from the point of view of Juche by accelerating economic and cultural construction under the banner of the Juche idea, we have been able to undertake construction on a large scale and create a great garden of Juche architecture. We are carrying out construction on an incomparably gigantic scale, and the architecture of Juche that has attained the world standard powerfully demonstrates the great capabilities of our socialist independent national economy and the full picture of the development of our Juche-oriented national culture.

Because architecture shows a comprehensive visual picture of the politics, economy and culture of a country, great importance has been attached to architectural creation, and great efforts have been put into this work without exception in every society and in every period of history.

Architectural structures created by humanity are not only material but also spiritual products. None of them has ever been created without mental efforts and without the investment of materials. The work of architectural creation begins with man's mental activities and is completed with his physical activities supported by materials.

Mental activities are a prerequisite for architectural creation, and physical activities and materials are the guarantees for this work.

Architecture is the material, spiritual and cultural wealth of society

that has been produced by man's creative work.

Architecture as such plays the role of material utility and the role of information and education. People often call architecture an art of utility.

Utility and the ideological and artistic qualities are the essential qualities of architecture.

Utility is related to man's material needs. Ideological and artistic qualities are related to man's ideological and aesthetic needs.

The ideological and artistic qualities of architecture are the characteristics that distinguish architecture from other branches of science and technology; its utility is the feature that distinguishes it from other arts.

Utility and ideological and artistic qualities as essential qualities of architecture exist in organic unity.

A failure to understand their organic relationship may result in committing a bourgeois error in architectural creation. If you regard utility as absolute because architecture has an important function of providing people with material living conditions and ensuring utility in life, and ignore the ideological and artistic qualities, you will make a functionalist mistake. Functionalism is a bourgeois ideological trend of architecture that regards buildings purely as mechanical devices for living, or purely as a means of making profits. Conversely, if you emphasize only artistic quality and disregard utility in life, you will make a mistake of art for art's sake. Art for art's sake is a bourgeois formalistic trend of architecture that emasculates utility and produces sensational and advertizing structures. Both functionalism and art for art's sake hamper the development of socialist architecture and speed up the process of capitalist architecture becoming reactionary and decadent.

Architecture can only fulfil its mission and role satisfactorily and serve social progress effectively when it ensures ideological and artistic qualities and utility in organic unity.

For its function of material utility and for its ideological and artistic function architecture acts on social development positively and actively.

For its high utility and noble and beautiful ideological and artistic qualities, socialist architecture gives people an understanding of the advantages and invincibility of the socialist system, inspires them with national pride and confidence, and educates them to be unfailingly loyal to the Party and the leader and love their country ardently, thus contributing to the capture of the ideological fortress of communism. It also contributes to the capture of the material fortress of communism by ensuring a high rate of extended reproduction and a steady improvement of the people's material and cultural lives.

Architecture as an art of utility has a number of characteristics that distinguish it from other arts.

Architecture, unlike other arts, uses material means of expression such as dots, lines, planes, space and mass and takes into consideration not only ideological and artistic qualities but also utility, durability and economic effect in an integral way. The representation of reality by architecture is characterized by the fact that it creates space for life and activities and the shapes of space to meet the demands of material and spiritual lives and performs informative and educational functions through the role of ideological, aesthetic and artistic elements and the scientific and technological success involved in the space and its shapes, instead of dealing with the representation of the detailed inner human world and human character as is the case with other arts.

Architecture has characteristics that distinguish it from other arts not only in its representation of reality but also in the evaluation of the qualities of architectural structures. The quality of architecture, unlike other formative arts, is comprehensively evaluated in the course of practical use for a period of time, rather than just visually. The architectural qualities of structures, villages, towns and cities cannot be evaluated only by seeing them with the eyes; they are evaluated comprehensively by living in the spaces for life and activities for a certain period.

In the past a considerable number of people regarded architecture as a "formative art", a "spatial art", not as a "time art" that is appreciated in the course of time. Disregarding the utility of

architecture in the assessment of its formative aspect is an expression of a formalistic viewpoint, a viewpoint of art for art's sake. In the assessment of architectural creations and the design of architectural composition we must not see only the outward formative artistic quality, but examine all the plane planning, the structural solution and the economic effect in an integral way.

Architectural creation has a number of characteristics that distinguish it from other arts in its relation to nature. Architectural creation is the work of transforming the appearance of nature and overcoming its influence on human life. It is the work of transforming nature in a broad sense.

The process of architectural creation has also characteristics that differ from those of pictorial art and sculpture. Pictures and sculptures are planned and produced by painters and sculptors themselves, so if the products are not to their liking, they are discarded and made over again. However, things are different with architectural structures. Architectural structures are planned and designed by architects and constructed by building workers with the investment of large amounts of materials. The constructed structures are used down through generations.

An architect must pay primary attention to designing every single structure qualitatively so that the structure may be of lasting use.

Architectural structures are completed through scientific and technological efforts, through the collective wisdom of building workers and specialists in the fields of structure, heating, ventilation, water supply and sewerage, electricity and building equipment. For this reason architecture, unlike other arts, has various limitations. In architectural creation problems relating to art, utility and economic effect must be resolved in an integral way on the basis of scientific and technological calculations; the conditions of building materials, construction, technological equipment and various other problems that may arise in the stage of management should all be considered; and the requirements of the times, the level of the economic development of the country and all other aspects of the level of national development should be calculated.

With a clear understanding of the essence and characteristics of Juche architecture and its position and role in the revolution and construction, the architects and building workers must push forward architectural creation in the direction indicated by the Party.

2) Socialist-Communist Architecture Contributes to the Leader's Revolutionary Cause

Socialist-communist architecture is the revolutionary architecture of the working class. It has an important mission to meet the demands and aspirations of the masses, the masters of nature and society.

In the socialist and communist society, the masses demand that architectural creation provide them with a perfect material guarantee for their independent and creative activities.

In the socialist society, architectural creation is a great undertaking to transform nature as well as worthwhile work that is carried out under a great plan of lasting effect to ensure the country's prosperity and the people's material and cultural lives.

Through the creative work of architecture bridges, harbours, power stations, barrages and factories are constructed, modern public buildings and houses are erected in villages, towns and cities, and tidal flats are reclaimed. The creative work of architecture transforms the appearance of the country, strengthens the foundations of the socialist independent national economy, raises the standard of the people's material and cultural lives, and builds up urban and rural communities to take on a communist appearance.

Since the first days of building a new society after its victory in the revolution, the party of the working class attaches great importance to architectural creation and puts great efforts into this work.

In order to carry out successfully the gigantic work of architectural creation for the building of a new society after the seizure of state power, the working class must receive the leadership of its party, which thoroughly champions and represents the interests of the masses. The leadership of the party of the working class is, in

essence, the guidance of the leader.

The leader of the working class is the leader of the revolution who represents the interests of the party and revolution, the working class and other people and leads the struggle for their realization to victory.

Just as the revolutionary cause of the working class can be successfully carried out only under the outstanding leader's guidance, so the creative work of architecture, an undertaking of far-reaching importance, can be carried out smoothly and achieve a brilliant success only under the guidance of the leader of the working class.

The leader of the working class establishes a revolutionary idea of architecture by fully reflecting the masses' architectural demands and aspirations, integrating and systematizing them.

His architectural idea is based on the absolutely correct viewpoint and outlook on the masses. As such, it serves as the guideline that architects must adhere to during the whole period of socialist and communist construction as well as their powerful theoretical and practical weapon for success in architectural creation.

The architectural idea of the working class can be a revolutionary idea of architecture capable of making an active contribution to the cause of socialism and communism only when it is based on the guiding ideology of the revolution and construction and thoroughly embodies it. The revolutionary architectural idea of the working class can, therefore, be put forward only by the leader who has evolved the guiding ideology of the revolution and construction.

On the basis of the revolutionary architectural idea, the guideline of architectural creation, the leader sets out the fundamental principles that must be maintained in the realization of the idea as well as the requirements, the general direction and methods for its realization. The magnificent architectural plan set out by the working-class leader is a magnificent blueprint and operation map, which reflects the masses' architectural aspirations and demands, and is aimed at building up the material foundations of communism, ensuring the people's material and cultural lives in conformity with the requirements of the socialist and communist society, and developing urban and rural communities into a communist paradise.

The leader, with uncommon organizing ability, mobilizes the masses in the gigantic work of architectural creation under a great plan of lasting effect and victoriously guides the difficult and complex struggle to transform the appearance of the country through his skilful operation and direction.

Of course, architects, building workers and the masses directly undertake the creative work of architecture. But individual architects, however talented and versed in science and technology they may be, find it impossible to conceive and design such a great project of lasting effect in an all-round and comprehensive way as the creative work of architecture for the transformation of the country to meet the masses' aspirations and demands, to achieve national prosperity and raise the level of the people's material and cultural lives, nor can they organize and mobilize the masses for the realization of the idea. Individual architects are technicians and creative workers who implement the leader's plan in the general direction of architectural creation indicated by him.

Regarding the leader's plan and intentions about architectural creation as absolute is the basic creative principle and the secret of success.

Architectural structures that are constructed in accordance with the leader's intentions and plan not only meet the people's aspirations and demands but also have high values.

It is a good example that we have totally bulldozed Ryunhwanson Street in Pyongyang that had retained the remnants of factionalism, and constructed Changgwang Street, a modern communist ideal street, there.

As historical experience shows, architects can create excellent structures only when they are guided in creative work by the leader's plan and idea. Architects must make a deep study of the leader's plan and idea before they take up their pencils.

When they loyally support the leader's guidance and implement his plan and intentions without any deviation, architects and building workers can thoroughly overcome sycophancy, dogmatism and all manner of bourgeois formalism in architectural creation and

brilliantly embody the people's aspirations and demands in architectural creation. This is a valuable experience and historical lesson we have learned in the creative work of architecture.

Already during the anti-Japanese revolution, the great leader Comrade Kim Il Sung planned the construction of a paradise in the motherland to be liberated, established his Juche-oriented idea of architecture and, after the country's liberation, developed it in depth in the course of giving leadership to many stages of the revolutionary struggle and the work of construction.

The Juche-oriented idea and theory of architecture is the man-centred idea of architecture evolved on the fundamental basis of the philosophical world outlook of Juche. It is architectural doctrine that can fully realize the masses' architectural demands for independent and creative lives.

The establishment of the Juche-oriented architectural idea provided the theoretical and practical weapon for the creation of socialist-communist architecture for the first time in history and effected a change towards the creation of Juche architecture centred on the masses in the human history of architecture.

In the difficult days after the war when we had to start everything again from scratch, the sycophants, dogmatists and anti-Party counterrevolutionary elements that had wormed their way into the capital construction sector adopted foreign designs mechanically, asserting their erroneous views, ignoring the country's economic situation and turning a deaf ear to the people's aspirations and demands. In consequence, houses equipped with *pechika* (Russian heating stove—Tr.), which did not accord with our people's customs and sentiments, were constructed and imitations of European-style buildings appeared in our country.

At the October 1957 Plenary Meeting of the Party Central Committee, the great leader exposed all the machinations of the anti-Party counterrevolutionary elements to criticism and explained the need to establish the Juche orientation in the construction industry.

The great leader wisely guided the architects to establish the Juche orientation in the construction industry, and design and build all the

architectural structures in keeping with the situation in our country, our people's customs and sentiments and to be convenient, cosy, beautiful and durable.

He paid close attention to all the details of structural components, ranging from the composition of production space of large factory buildings to the composition of living space, pillars, railings, walls and even the colours of buildings and ensured through meticulous guidance that these catered to our people's customs and sentiments and the aesthetic tastes of our contemporaries.

Thanks to the great leader's wise guidance of architectural creation, we were able to construct much better cities, towns and villages than before in less than ten years after the war, and demonstrated the Korean mettle, although the imperialists had said that we would be unable to reconstruct them even in a hundred years after the war. We have now constructed the people's paradise that is envied even by the countries that boast of hundreds of years of construction history. We have constructed the West Sea Barrage, one of the largest of its kind in the world, only in five years, an unprecedented miraculous creation that would have taken a developed industrial country half a century or a few centuries to do.

Under the great leader's wise guidance, a new history of truly popular architecture was recorded, and ideal communist streets, ideal communist villages and communist houses were constructed. In future, all our villages, towns and cities will be constructed on the model of these communist ideals and will be much better than the models. Then the people's architectural aspirations and demands will be completely met.

The history of architecture in our country shows that all the content of socialist-communist architecture is clarified by the leader of the working class and that the basic method of realizing the people's architectural aspirations and demands is set out and successfully implemented under his leadership. As you can see, socialist-communist architecture is planned by the leader and created under his guidance.

Socialist-communist architecture is the most revolutionary

architecture with a noble mission to safeguard the cause of the working-class leader and brighten the leader's achievements in the cause down through generations. Its noble mission reflects the masses' earnest desire to hold the leader of the working class in high esteem.

The outstanding leader of the working class provides the people with genuine life and happiness, with today's happiness and hopes for the future.

The masses experience this truth through their lives, and their trust in and respect and reverence for the leader are most ardent, absolute and deeply rooted in their hearts.

The masses have noble feelings and an earnest desire to support the leader of the working class with loyalty.

There are no nobler feelings and stronger desire than these for the people who are blessed with genuine life and happiness under the leader's embrace. That is why the masses regard it vital to the revolution and construction to safeguard their leader and his cause and brighten it down through generations and devote everything to the struggle.

The architecture of the working class can fulfil its mission only when it clearly reflects the masses' noble ideas and feelings about the leader and their best wishes for him.

The architecture of the working class deals with the monuments to the leader's greatness as its most important component and makes it the starting-point and the fundamental requirement of architectural creation to realize the masses' noble ideas, feelings and absolute desire to support the leader with loyalty.

Only when architecture clearly reflects these ideas, feelings and desire of the masses can it lay out living space for the leader's good health and longevity, properly lay out monuments to his achievements and create them at a high level.

Creating monuments to the leader's achievements at a high level is an undertaking to create material conditions to brighten the leader's greatness all around the world and hand it down to posterity.

Monumental structures are the best visual and lasting means of

conveying the leader's achievements and his greatness to posterity. Monuments remain with mankind for ever and therefore have positive effects on people's ideas regardless of social progress and change of generations. Monumental structures give the masses a deep understanding of the greatness of the leader of the working class and educate them to safeguard and consummate the leader's cause down through generations.

We have constructed the Tower of the Juche Idea, the Arch of Triumph, the Monument to the Victorious Battle of Pochonbo, the Grand Monument to the Meeting on Mt. Wangjae, the Monument on Lake Samji and many other grand monuments and structures that sing the praises of the great leader's imperishable revolutionary achievements. These grand monuments present a grand epic picture of the path of glorious struggle traversed by the great leader and the immortal achievements he made during his leadership of our revolution and thus actively contribute to educating the people to be communist revolutionaries of the Juche type.

Socialist-communist architecture serves to support the leader of the working class, not individual heroes, and brighten his achievements and greatness forever down through generations.

Regarding the architecture of the working class as one not serving the leader's revolutionary cause is a revisionist view on architecture. A person with such a view will not strive to realize the leader's plan in architectural creation, rejecting his leadership and regarding the individual architect's view and assertion as absolute. This will result in the failure to reflect correctly the masses' aspirations and demands in architecture. Then architecture will become deformed, reactionary and anti-popular. The situation of architecture in the countries where capitalism has revived and the revolution is undergoing trials eloquently proves this. In these countries, even monuments to their leaders' achievements are pulled down, and structures of bourgeois formalism that is fashionable in capitalist countries are appearing in many places.

On the basis of the experience of architectural creation in our country and the lessons of architectural history in other countries, we

must work hard to construct architectural structures and grand monuments more excellently to realize the great leader's plan and guidance thoroughly, to support him more loyally and sing the praises of his greatness and imperishable achievements.

3) Juche Architecture Is Centred on the People

Juche architecture is people-centred architecture, which embodies the immortal Juche idea. It is the most revolutionary and popular architecture that represents our times, the Juche era, when the masses have emerged as masters of nature and society and shape their destiny independently and creatively.

Architecture, a product of social history, embodies the prevailing idea of the society and reflects the ideals of the people living in that society. Since architecture deals with building materials, technological engineering must not be ignored in architectural creation. But it is more important and preferential to ensure that architectural structures reflect revolutionary ideas and ideals. In architectural creation, structure, construction, heating, ventilation, acoustics, and lighting are related to technological engineering, but ideas and ideals boil down to the ideological and theoretical basis of architecture as well as the fundamental question that defines the aim, objectives, principles, basic requirements and direction of creation and the question of the standard of practice. The architecture of the exploitative society is anti-popular not because the architectural structures are anti-popular but because architecture is rooted in the reactionary ideas and ideals of the ruling class. In the final analysis, architecture is not limited to the question of purely technological engineering but boils down to the question of ideas and ideals.

It is the mission of Juche architecture to embody the Juche idea in it.

The Juche idea is the cornerstone of Juche architecture.

The Juche idea is the starting-point, standard, and guideline of Juche architectural creation. Juche architecture is that which is permeated with the Juche idea. In other words, it is the architecture

that embodies the Juche idea in the architectural field.

The masses are always placed at the centre of Juche architecture. Architecture is the product of man, is created at his desire and exists for him. Man is always placed in the centre of architectural creation.

The human question in architectural creation is the standard that defines the class character of architecture. Architecture can be socialist architecture or capitalist architecture depending on which class, the working masses or the exploiting class, is given central consideration, even when man is regarded as the centre of architectural creation.

The outcome of architecture is governed by man and society. A correct solution to the problem of relationships between architecture and man and between architecture and society is a prerequisite for correctly establishing the class character, essence and mission of architecture and the general direction of its creation. Since society is composed of people and developed by them, the centre of society is always occupied by the people. In this sense, it can be said that the question of architecture is defined by them.

In Juche architecture, the masses are regarded as masters of architecture. In the socialist and communist society, the masses create and enjoy architecture. Because of their social position and role, the masses are bound in duty to create architecture and have the right to enjoy it. Of course, the masses create architecture in any society, but in the exploitative society architectural creation is not an honourable duty to the masses but the yoke of capital to them, not the means of providing the people with material and cultural lives, but the means of exploitation and plunder. In the exploitative society, therefore, the masses cannot enjoy architecture although they create it. In the exploitative society, the masses have no interests in architecture; architectural creation means hard toil and hired labour to them, so that they do not display creativity or enthusiasm.

In the socialist society, the masses as masters of society and as masters of architecture have direct and vital interests in architecture. In the socialist society the masses play their role as its masters and not only participate in architectural creation on a voluntary basis in

order to increase the production of material wealth for the society and lead rich, civilized and happy lives, but also fully reflect their aspirations and desires in architecture by displaying all their creativity and revolutionary enthusiasm.

Juche architecture, socialist architecture, is incomparably superior to capitalist architecture and develops at a rate unprecedented in the previous society precisely because the masses, who enjoy architecture, take an active part in architectural creation with a high sense of responsibility. Their active participation in architectural creation is a duty as creative workers and enjoyers.

Juche architecture is the model for socialist-communist architecture in that it fully realizes the masses' architectural demands and aspirations.

The masses desire the construction of the socialist and communist society where they can enjoy independent and creative lives to the full. Their aspirations and demands are the ideal of Juche architecture and define its mission, aim and the general direction of creation.

The mission of Juche architecture is to contribute to modelling the whole society on the Juche idea, which is the historic cause for completely realizing the masses' independence. At the present moment when our Party has set out its highest programme of modelling the whole society on the Juche idea, the architecture of our times can have no other mission than helping towards this noble cause. Only when Juche architecture takes it as its greatest mission to help towards the cause of modelling the whole society on the Juche idea can it meet the masses' architectural demands for their material needs and ideological aesthetics to the fullest, actively serve their independent and creative lives in every possible way and fulfil its social function and role in the work of transforming every field of social life as required by the Juche idea.

Because Juche architecture is created and enjoyed by the masses themselves, their aspirations and demands are always taken as absolute.

We relocated the residential quarters of Chongjin, which had cost us a lot of money to build, to South Chongjin, and although we were

very short of steel in the days immediately after liberation we blew up the induction furnaces, because these caused discomfort to the people and were dangerous to their lives. Architecture that discomforts people contrary to their aspirations and demands and interferes with productive activities is not people-centred architecture and not Juche architecture.

Juche architecture is characterized by its unity of content and form that meet contemporary requirements and the people's aspirations and demands.

The people's aspirations and demands characterize the content and form of architecture and are realized through the content and form. The content and form of architecture can only be genuine when they meet the people's aspirations and demands.

The content of architecture consists of integrated qualitative elements, and the form is expressed through the compactness, structure, shape and appearance of the composition of the plane-volume space that integrates the qualitative elements. The content of architecture is related to the purpose of creating structures and their mission and character, whereas the form is related to the specific method and vocabulary of realizing them through the choice of structure and shape. The process of creating an architectural form is the process of realizing the content; it is precisely the process of architectural composition and construction.

The content of Juche architecture is socialist, and its form is national.

The socialist content of architecture meets the masses' aspirations and demands. In other words, it means composing and realizing convenience, cosiness, beauty and durability, which constitute the qualities of architecture, in keeping with the masses' aspirations and demands.

Convenience is the most important element and quality of the content of Juche architecture. Utility is the first function of architecture, and convenience is the hallmark of utility. In other words, convenience defines utility, and utility characterizes the function of architecture.

An inconvenient structure lacks utility, and a structure that is devoid of utility is gimcrack. Bourgeois formalist structures that are fashionable in the capitalist society lack utility. The people require buildings with structural space convenient for their lives, activities and recreation, and with good hygienic facilities, buildings that can ensure their independent and creative lives. Juche architecture regards it as the basic aim of creation to meet these requirements of the people and fully realizes the aim.

The masses' requirement for convenience is the basic factor that makes Juche architecture people-centred.

Convenience is the product of social history and acquires social nature. In step with social development and with the enrichment of people's lives, the social requirement, the requirement of the masses, for convenience increases.

In the days of postwar reconstruction from the ruins, people had to live in dugouts, so even a single-room house was welcome to them; but their standard of living has now improved beyond compare, so they demand three-to-four-room flats provided with bathrooms, toilets, drawing rooms, gas service and central heating. In the postwar years when they were poor, they did not think of cultural recreation, but nowadays they require good conditions for cultural recreation, thinking of the way to lead more worthwhile and pleasant lives in this good world. We are now rebuilding the houses that were constructed in the postwar years or pulling them down to build new houses. Every year we undertake construction on a larger scale to build modern houses, theatres, cinemas, gymnasiums, parks and other facilities for cultural recreation, restaurants, shops and other service facilities on a large scale in order to satisfy the growing demands of the people.

The masses' demand for convenience increases with the development of society. In the course of meeting this demand, the content of convenience grows richer and architecture develops. The people's growing demand for convenience indicates higher creative goals for construction, creates premises for architectural development and accelerates its progress.

Juche architecture is people-centred in that it sets the people's architectural demands as its creative goals, satisfies their demands and develops in the course of this.

Juche architecture also meets the masses' aesthetic demands by embodying the Juche aesthetic idea.

Since architecture is the art of utility, it is unthinkable to separate convenience from beauty. Beauty is an important element of the content of Juche architecture as well as an element of its quality. Convenience characterizes the architectural function of utility, whereas beauty characterizes its ideological and artistic function.

Architectural beauty is made in the process of people's creative activities to transform nature and society. Architectural structures created by people when transforming nature and society embody their requirements for life and their ideological and emotional ideals. While living and working in the structural space they have created, people feel and appreciate the quality of beauty that has been embodied in the space.

Juche aesthetics regards the masses' aspirations and demands as the sole criterion for the evaluation of beauty.

The masses create and enjoy all the beautiful material and cultural wealth of the world. They can identify the essence of beauty. If an architect or a builder calls something good or beautiful, that is no more than his subjective view. The masses' evaluation of the utility and ideological and artistic quality of architectural structures is the fairest and most objective evaluation. What the masses call good is good, and what they call beautiful is beautiful. Because they are the best judge of beauty, the beauty they aspire to is the noblest beauty of all.

The beauty of Juche architecture, which accords with the masses' aspirations, reflects their ideas, feelings, aesthetic emotions and tastes expressed in their desire for independence. The beauty of Juche architecture is the noblest, because it shows the noble spiritual world of our contemporaries, who aspire to independence.

Whenever we look around Pyongyang, the revolutionary capital, we feel that Pyongyang is the most beautiful city in the world. We

cannot say that this feeling emanates merely from the variety of the forms of the buildings or from their artistic harmony. Formal and formative beauty is, in essence, the beauty of the external form of architecture. Regarding the beauty of form and harmony in architecture as the sum total of beauty is the bourgeois viewpoint of architectural beauty. The real beauty of architecture lies not in its external form, but in its content.

Through the magnificent and beautiful appearance of Pyongyang we feel the noble loyalty and ideological and spiritual world of our people, who are determined to hold the great leader in high respect for ever and follow him to the end of this world as well as the unbreakable fighting spirit and revolutionary mettle of our people who, under the wise guidance of the leader, have courageously overcome all difficulties and obstacles, and victoriously advanced. Whenever we see the parks, pleasure grounds, theatres and houses, which overflow with the people's delight, we feel in our hearts the warm love of the great leader who has devoted all his life to the people.

The beauty of Juche architecture is related to the noble ideas and feelings of people who regard independence as their lifeblood, and is related to the high ideals of people who aspire to independence. That is why the beauty of Juche architecture is the noblest and most glorious of all that is beautiful.

Juche architecture also values formal or formative beauty. Formative beauty is an important criterion for the evaluation of the level of architectural interpretation.

The formative beauty of architecture is the beauty of the form, which reflects the content of architecture. It is the representation of the beauty of the form reflected in human consciousness.

Beauty is understood differently depending in general on people's world outlook, class position, cultural level, the level of their knowledge, ideals of beauty, and national sentiments and emotions. Architectural forms must reflect people's noble and beautiful ideas and feelings, and cater to contemporary aesthetic tastes as well as national tastes and sentiments.

In architecture, the cognition of formative beauty is characterized

by its being perceived in organic unity with utility. Even if the shape of an architectural structure is pleasing to the eye, it can never be felt to be truly beautiful if it is inconvenient to use and looks unstable.

The cognition of beauty in Juche architecture combines the joy and pleasure that emanate from the attainment of people's aspirations and demands for an independent and creative life as a result of their honest labour and display of creative wisdom. This fact adds beauty and truthfulness in cognition to the quality of beauty that is embodied in architectural structures.

The formative beauty of architecture acts on human perception and arouses emotions and, through this process, gives people ideological, aesthetic, cultural and emotional education. It is precisely for this reason that the need to raise the level of the formative quality in architectural creation is emphasized.

The formative quality of architecture occupies an important place in its informative and educational function.

The abstractionist and abnormal formative beauty of capitalist architecture paralyses the masses' consciousness of independence, and pollutes it with corrupt and decadent bourgeois ideas.

By contrast, the truthful and vivid formative beauty of Juche architecture fully accords with the masses' aesthetic aspirations, impresses them with the advantages of the socialist system, and national pride and confidence, and contributes to inspiring them with loyalty to the Party and the leader, to the country and their fellows.

Juche architecture ensures the creation of structures of lasting durability, and as such it provides the masses with safe structural living space.

To construct lasting edifices of Juche architecture is a noble undertaking to hand down to posterity excellent architectural works created under the wise leadership of the Party and the leader.

Durability is a practical guarantee for the physical life span of architectural structures. Weak structures cannot last long. Such structures are a constant threat to people's lives and property, create social worries and undermine the advantages of the socialist system. Therefore, durability constitutes an important component and quality of the content of Juche architecture.

Since architectural structures are material creations for human life, material means for human beings and human life, their utility and ideological and artistic quality alone cannot ensure the fulfilment of their functions. That is because human activities and human life take place within structural space.

Convenience, cosiness, beauty and durability, which constitute the socialist content of Juche architecture, help towards ensuring the masses' independent and creative lives in every way.

Juche architecture is national in form. The national form in architecture is agreeable to the nation and caters to the nation's tastes.

Architectural structures are created for the people of a particular region to live in. Architecture is created and developed in keeping with the geographical and climatic characteristics of a particular country, and to cater to the sentiments and tastes of the nation. Since the formation of nations, no architecture has ever departed from national character.

Juche architecture acquires national character because the revolution and construction are carried on within the units of nations.

Socialist content and national form exist in unity. Architects must have a clear understanding that ensuring the unity of socialist content and national form is the basic principle of creating Juche architecture, which is a people-centred architecture, and must fully implement the principle.

2. Architecture and Creation

1) The Revolutionary Outlook on the Leader Must Pervade Juche Architecture

Revolutionary architecture that embodies the requirements of the era and the people's aspirations in itself can only be created when revolutionary creative principles that accord with it are maintained. Revolutionary creative principles are the key to success in

architectural creation.

Ensuring that the revolutionary outlook on the leader pervades architecture is the fundamental principle that must be firmly maintained in the creation of Juche architecture.

The revolutionary outlook on the leader is the cornerstone for the creation of Juche architecture. Juche architecture actively contributes to realizing the leader's plan and determination to provide the masses with living conditions that are commensurate with socialist and communist society, to meeting the masses' desire to hold their leader in high esteem, and to glorifying the leader's greatness and achievements. Translating the leader's plan and determination into reality in architectural creation means putting the leader's guidance into effect. This question is related to the attitude towards the leader. The question of implementing the leader's plan and determination in architectural creation, and the question of holding the leader in high esteem and of singing the praises of his greatness are related to the outlook on the leader. These questions can be correctly solved when architecture is permeated with the revolutionary outlook on the leader.

Being permeated with the revolutionary outlook on the leader is the lifeline of socialist-communist architecture, Juche architecture. Only when it is permeated with the revolutionary outlook on the leader can Juche architecture be created to meet the requirements of the era and the people's aspirations, and can fulfil its mission and role as revolutionary architecture of the working class. Architecture that is not permeated with the revolutionary outlook on the leader in our era is not architecture for the people; it is reactionary bourgeois architecture that contradicts the requirements of the times and the people's aspirations. Architecture may be for the working class or for the exploiting class depending on whether it is permeated with the revolutionary outlook on the leader or not. Imbuing architecture with the revolutionary outlook on the leader must be made the fundamental principle in the creation of working-class architecture, and this principle must be firmly upheld.

Architecture that is permeated with the revolutionary outlook on the leader fully realizes the leader's plan and determination, and

makes it possible to hold the leader in high esteem and pay high tribute to his greatness.

An important matter in creating architecture that is permeated with the revolutionary outlook on the leader is to realize the leader's architectural plan and determination completely.

The leader's architectural plan and determination are to create socialist-communist architecture that can contribute to the prosperity of the country and to the happy lives of the people. The leader's architectural plan and determination fully incorporate the requirements of our times and the people's aspirations. Realizing them means perfectly meeting the people's aspirations and the requirements of our times. They are not only the guideline to the creation of Juche architecture and the standard of creative practice but also the guarantee for success. Therefore, they must be regarded as absolute in the creation of Juche architecture, and must be implemented without the slightest deviation.

The Grand People's Study House, located in the heart of Pyongyang, the capital of revolution, is a great monumental structure, with socialist content in national form, of which our people are proud. When the designing of the study house started, the great leader said that it would be a good idea to build it in the Korean style. At that time, some officials and architects had suggested building it in a modern style in a big way to give prominence to the center of the city, since the building would occupy the very heart of the city. There were various forms of architecture proposed, but we rejected them and adopted the Korean style espoused by the leader. Because it was constructed in the Korean style, as intended by the leader, it became a masterpiece by world standards.

Regarding the leader's architectural plan and determination as absolute, and implementing them without question means ensuring the leader's unified guidance. It is the basic guarantee for ensuring a high degree of utility and ideological and artistic quality of architecture. It also means the full flowering of Juche architecture and safeguarding the purity of Juche architecture by thoroughly overcoming outmoded, decadent and reactionary architectural ideas and trends.

Architects must accept and fulfill the leader's plan and determination not as orders and duty but as a matter of pleasure and honour. Only then will their hearts throb with intense loyalty to the leader and creative enthusiasm, and carry out the leader's plan and determination accurately.

An important task in creating architecture that is permeated with the revolutionary outlook on the leader is to meet the people's desire to support the leader with loyalty.

Creating architecture to ensure the well-being of the leader means composing architectural space to ensure his good health and long life. This is the first and foremost task related to the architectural function of utility as well as the fundamental question related to its informative and educational function. Because architecture performs the function of utility, the people require architectural space that is composed for the convenience of life and productive activities. A rational composition of architectural space is indispensable for good health and long life.

Since architecture provides a material means of assisting the leader's revolutionary activity, rational composition of architectural space is a prerequisite for creating an environment conducive to the leader's well-being. Therefore, primary attention must be paid to the perfect solution of the problems relating to the composition of architectural space, ventilation, heating, lighting, illumination and acoustics in the structural space, and other architectural, engineering, physical and hygienic requirements for the leader's well-being. All the architectural solutions must be subordinated to meeting these requirements. This is the most important principle that must be observed in the composition of the structural space intended not only for the leader's regular use but also for his temporary use.

The Chongjin Stadium may or may not be visited by the leader. However, the above-mentioned principle must be thoroughly observed in the architectural solutions to the problems relating to such structures. When designing the stadium, the officials in charge of physical culture and sports insisted that the longitudinal axis of the stadium should be set in keeping with the international rules of athletics, whereas the architects objected to the proposal on the

grounds that in that case the platform would have to be placed where a gymnasium had already been constructed. So I told them to set the longitudinal axis to ensure the great leader's well-being and long life in good health although the stadium might not get international recognition. Only when they think, design and create anything with an unshakable attitude of ensuring the leader's well-being and long life in good health in the best way possible can architects find an excellent solution to the fundamental problem of supporting the leader with loyalty.

Another important task in creating architecture that is permeated with the revolutionary outlook on the leader is to ensure that architectural structures are a high tribute to the leader's greatness and brighten it down through generations. Architectural structures are creations made of materials. They can have a lasting value on the strength of the lasting quality of these materials and their structural durability. The artistic interpretation of architectural structures is the ideological and spiritual guarantee for singing high praises of the leader's greatness, and the lasting quality of materials and their structural durability are the material guarantee for brightening his greatness down through generations.

The basic factor in highly praising the leader's greatness is to represent the leader's image brightly and respectably. The leader's image must always be placed in the centre of the architectural space.

Architectural space must be composed to ensure that the leader's image dominates all the elements of the space, and that all the architectural components throw the leader's image in bold relief. This will help people to look up at the leader's image at all times and inspire them with the pride and consciousness that they are happy in the leader's embrace.

The architectural space for the leader's image must be arranged most respectably and with the greatest weight. If wall lamps and various other furnishings are provided, the space will look crude and divert people's attention from focussing on the leader's image. This contradicts the requirement for giving prominence to the centre of architectural space.

It is important in highly praising the leader's greatness to form

grand monuments so as to let his revolutionary achievements be known to posterity.

Grand monuments are architectural creations, the main theme of which is the documentary content of the working-class leader's revolutionary history.

The basic mission of grand monuments is to praise and convey to posterity the revolutionary cause and achievements of the working-class leader who pioneered the path of revolution and led it to victory. Representing the revolutionary history of the leader of the working class in philosophical depth is a sure guarantee for the incomparably great ideological and spiritual vitality of grand monuments as well as a profound ideological and aesthetic characteristic that distinguishes them from other monuments.

The character and value of an architectural structure are defined by the ideological quality of its content.

The content of grand, imperishable revolutionary monuments must be permeated with the leader's greatness and supported with high ideological and artistic qualities. Ensuring this is the most important ideological and aesthetic requirement for the creation of grand revolutionary monuments; and this is the characteristic that distinguishes them from other structures.

Not only must the ideological content of grand monumental structures be revolutionary, vivid and truthful, but also their architectural form must agree with their content. In the creation of grand, imperishable revolutionary monumental structures, it is very important to explore and create to the best of our ability architectural forms that accord with the depth, breadth and value of their ideological content.

If a monument is to take on its genuine appearance as a monument, it must fully embody in itself its unique formative and structural qualities—monumental character, magnificence and dignity. These qualities compose the basic yardstick that measures the ideological and artistic values of grand monuments as well as the basic conditions for ensuring a high level of ideological and artistic interpretation of such monuments.

Grand monuments to the leader must stress magnificence in their

form, in keeping with their rich and profound ideological content.

The magnificence of grand monuments is expressed, first of all, through unusually large size and vast numerical quantity. Magnificence is an aesthetic quality that is not only the most impressively visual of all the formative qualities of a monument but also arouses the vividest and strongest psychological and emotional interest. Large size is essential for a monument to the leader's greatness as such, reflects its ideological content clearly and gives people a deep understanding of the leader's achievements.

Magnificence is an aesthetic quality that gives people a profound feeling of the architectural formative feature of the monument in a vast architectural space. From this emanates the major requirement for the proper selection of the size of the grand monument.

The size of an architectural structure is of great significance in the creation of the form of the structure. No matter how profound and valuable the ideological content of an architectural structure may be, the structure will look shabby unless it acquires the size that accords with its ideological content. If an architectural structure is to show its magnificence and sublime quality in keeping with its ideological content, it must be of a considerably large size. The Monument on Lake Samji, the Tower of the Juche Idea and other grand monuments have been constructed in large sizes and with magnificence in accordance with their ideological content, so that they show our people's loyalty to the great leader, their unfathomable strength, the might of our independent national economy and the development of science and technology in our country. If you erect an architectural structure mechanically in a large size in discord with its content simply because a large size expresses magnificence, you will lower its quality. In the course of creation of grand, imperishable revolutionary monuments, we must pay primary attention to their ideological content, and select the forms that accord with their content.

A grand monument should be larger than the structures that surround it. It needs a larger size because its ideological content is great and rich. Only when its size is commensurate with its ideological content can it acquire the proper quality of a grand

monument.

The size of a grand monument must not only be in accord with its ideological content but must also harmonize with the surrounding space. The size presupposes artistic harmony, and artistic harmony is the standard for the selection of the size. A grand monument to the leader's greatness must first be large-sized in view of both its ideological content and its architectural formation.

Because of its profound and rich ideological content, a grand monument is always placed in the centre of the architectural space. The central location makes the grand monument more conspicuous than the surrounding structures, and helps it play the leading role in the overall architectural formation.

The magnificence of a grand monument is expressed also through the three-dimensional composition of the architectural space of the monument. Three-dimensional quality is the basic means of expressing magnificence. It provides depth to the front of the grand monument, and the great frontal depth adds to the magnificence of the monument. The depth of a grand monument is not only a matter related to the expression of an architectural formation's magnificence, but also the basic factor in expressing the leader's greatness in greater depth by giving prominence to the ideological content and the form of the monument. A grand monument to the leader's greatness must be formed through the great width and depth of the frontal axis.

Genuine three-dimensional quality can only be achieved by subordinating all the objects to and concentrating them on emphasizing the central theme and harmonizing their arrangement, to effect unity of formation.

A grand monument to the leader's greatness must be formed on the basis of respect and dignity, because its main theme is the leader's leadership achievements. Respect and dignity are the aesthetic qualities of architectural structures, which stimulate noble, sublime and lofty feelings. The dignity expressed by grand monuments arouses emotional interest among the people, stimulates deep thinking among them, has a lingering psychological effect upon them and enables them to acquire noble ideological feelings and self-

respect.

To achieve the respect-filled and dignified formation of a grand monument, close attention must be paid to laying out the surrounding area. If the surrounding area is laid out in an awe-inspiring way, people will adjust their appearance and pose in a proper manner. Maintaining balance is particularly important in the imposing arrangement of the area surrounding a grand monument. Balance ensures the orderliness of the architectural formation and evokes a tranquil atmosphere. Balance is attained by symmetry. Symmetry is the external form and means of expressing the balance of shapes and weight as well as the prerequisite for attaining an atmosphere of respect.

Symmetrical formation of the area that surrounds a grand monument is a major means of laying out the area in a way that endows the monument with respect and dignity.

Symmetrical composition was made an iron rule in the formation of the area that surrounds the Tower of the Juche Idea, the monument to the immortal Juche idea, through the construction of high-rise apartment blocks which form a symmetrical background, through the erection of symmetrical pavilions in the spaces on both sides of the tower and through the setting up of symmetrical fountains in the mid-stream of the Taedong River in front of the tower. The magnificence and imposing quality of the Tower of the Juche Idea is supplemented and stressed by the symmetrical composition of the surrounding area.

A grand monument to the leader's greatness represents his immortal idea, so it must strive for eternity.

Because grand monuments are made of ordinary materials, the lasting quality of the materials and their structural durability are the decisive guarantee of their longevity. Such grand monuments should be created by using durable materials and constructing durable structures through the introduction of techniques that can prevent weathering, and so meet the requirement for their longevity.

A grand monument to the leader's greatness usually consists of the leader's statue, a tower and group sculptures. In the formation of a grand monument, it is important to establish a proper relationship between the leader's statue, the tower and the group sculptures. The

leader's statue always constitutes the main theme in the formation of a grand monument, and the tower and group sculptures are secondary themes that safeguard the leader's statue and show his revolutionary achievements in depth and breadth. The secondary themes are indispensable components of the grand monument that support the main theme and throw it into bold relief.

Since the leader's statue is the main theme of the grand monument, the basic problem in its formation is how to emphasize the statue so that it looks magnificent in people's eyes. We can find a correct solution to this problem by deciding the appropriate heights of the statue and the tower, and their locations. If the tower is taller than the statue by too much, or if the statue is set too close to the tower, the statue will not look conspicuous, and people will get a strong impression of the overwhelming height of the tower. In that case the tower, not the leader's statue, will be regarded as the main theme. This will result in an intolerable blunder in the formation of a grand monument. Although the leader's statue and the tower must be in unity, the statue must be made to attract more attention because it is the main theme. This is the most important principle that must be observed in the architectural aspect of a grand monument.

Erecting the leader's statue properly in a city is an important part of urban construction. Erecting it in a city means that the city itself has been developed under the leader's plan and guidance, and as such it is important in singing the praises of the leader's imperishable achievements. A magnificent and beautiful city is a grand epic picture and a lasting monument to the achievement of his leadership. Erecting the leader's statue in cities is not only a lawful but also an essential requirement, as well as a principled requirement for the development of cities permeated with the revolutionary outlook on the leader.

When erecting the leader's statue in a city, it is important to achieve a skilful formative effect to show how ardently the people respect the leader and how solidly they are united around him/ The location of the statue must first be selected properly and the ground must be formed skilfully. The location of the statue and the surrounding space are important factors in magnifying and

concentrating the magnificence of the statue, and as such they are indispensable components of the formation of the statue. That is why the selection of the location in architecture is often regarded as an art in itself.

The leader's statue must be erected in the best part of the heart of the city, where people can look up at it from every spot in the city, and as large a crowd as possible can gather. In addition, a structural composition system by which the statue occupies the centre of the city's architectural space must be established. This is the basic condition for harmonizing all the city's architectural space with the focus on the leader's statue and ensuring that the statue plays the leading role in the architectural formation of the city.

Although it is desirable to locate the leader's statue where many people gather, it should not be erected by the main street. A street is essentially a means of ensuring the passage of traffic. Therefore, it is contrary to the function of a street and the principle of architectural formation to lay out a space for a large crowd to stop for some time at the side of a street or create a quiet and solemn atmosphere there. If the leader's statue is located by the main street, it may play an important role in the formation of the street, but it can play no more than a secondary, auxiliary role in the architectural formation of the city as a whole. This does not meet the purpose of erecting the leader's statue in the city and also dwarfs the leader's greatness. The statue should be located in the centre of the formation of the city, in a place where a wide space can be laid out to create a quiet and solemn atmosphere, and on the topographically central and highest eminence.

It is especially important in erecting the leader's statue to lay out properly the space that surrounds the statue. The impact of any monument is inconceivable apart from the surrounding space. The surrounding space serves as the basis for the composition of the formative structure of the statue, as the means of expressing the character of the statue and as the guarantee for the completion of the formative image of the statue. In the formation of the surrounding space, therefore, the main consideration should be given to expressing the essential characteristics of the leader's guidance. This is an important principle bearing on the composition of the space that

surrounds the statue.

The revolution museum and revolutionary history museum, which systematically exhibit the imperishable achievements made by the leader of the working class, a theatre, a cinema, a house of culture and dwelling houses should be located in the space that surrounds the statue and a park should be laid out there to make the space the centre of ideological, cultural and emotional education. This is the way to give people a deep understanding of the leader's greatness and his leadership achievements, and ensure that they always keenly feel that they are leading worthwhile lives in the embrace of the leader. It is not desirable to locate shops, restaurants and other service establishments in the space around the statue simply because such places usually bustle with people. Amusement parks also should not be located too close to the statue. Such parks would weaken the solemnity and awe-inspiring effect of the statue. Such parks would weaken the solemnity and awe-inspiring effect of the statue. Amusement parks located at a considerable distance from the statue will not interfere with the purpose of the statue, and will give people time and space to calm their excitement.

The formation of the centre of Pyongyang, the revolutionary capital, provides a good example of the erection of the leader's statue with dignity at an ideal location. For the purpose of developing Pyongyang into a people's city permeated with the revolutionary outlook on the leader, we erected the great leader's statue on Mansu Hill, the highest hill in the heart of the city. In the surrounding area we built grand monuments and the Korean Revolution Museum that show the glorious path of the Korean revolution pioneered and led by the leader. Structurally, the grand monuments on both sides of the great leader's statue safeguard it. Ideologically and artistically, they, in close unity with the leader's statue, unfold a grand epic picture of his imperishable revolutionary achievements.

In order to keep the great leader's statue on Mansu Hill in as good a state as possible, and in good view from any part of the central area of the capital city, we totally removed Somun Street, the old street that had existed between Mansu Hill and Namsan Hill, and laid out a grand fountain park and a lawn there to create an open space around

the statue, and constructed the modern Mansudae Art Theatre in harmony with the surrounding view. In the Munsu area, across the Taedong River from Mansu Hill, a broad avenue has been constructed on the straight line of the central axis of the monument on Mansu Hill, and the East Pyongyang Grand Theatre, Central Youth Hall and high-rise apartment blocks have been built on both sides of the avenue. As a result, the space that surrounds Mansu Hill is always bustling with crowds of people, and the heart of the city affords a grand view of our leader who leads the people, discussing state affairs with them, always among them.

The great leader's statue erected on Mansu Hill, commanding a bird's-eye view of Pyongyang, and the magnificent and beautiful streets and monumental structures of the capital that look as though they are applauding the statue, highlights the appearance of Pyongyang as the capital city where the leader resides, fully represents the unbreakable unity of our people who are united rock-solid behind the leader and their unanimous desire to hold him in high esteem for ever. It would be difficult to find a city anywhere so excellently built as our Pyongyang.

The setting of an example of developing a city permeated with the revolutionary outlook on the leader marked a new turning-point, at which a brilliant landmark was set up in the development of working-class architecture, a historic event that opened up a new era of human architecture.

Properly laying out the old revolutionary battlefields and the historical revolutionary sites is a honourable and worthwhile undertaking lauding the imperishable achievements of the working-class leader and making them shine down through generations.

Old revolutionary battlefields and historical revolutionary sites are places of historical significance associated with the leader's revolutionary ideas and achievements. Greatly admiring the leader's achievements in the struggle for human emancipation and making them shine down through generations is a noble mission based on the revolutionary obligation of the working class to their leader as well as an expression of their intense loyalty to the leader, their desire to hold him in high esteem.

The revolutionary battlefields and the historical revolutionary sites are the eternal treasure of the country and nation. They are of the greatest significance for equipping the people with the glorious revolutionary traditions established by the leader and for encouraging them to accomplish the revolutionary cause of the working class pioneered by the leader.

Even in the complex situation today, when the imperialists and reactionaries are stepping up their vicious manoeuvres against socialism more than ever, our people are accelerating the building of socialism without the slightest vacillation under the revolutionary banner of Juche, under the banner of socialism. We can say that this is because we have preserved the revolutionary battlefields and historical revolutionary sites associated with the imperishable achievements of the great leader as excellent bases for education in the revolutionary traditions, tirelessly conducted ideological education through them and solidly equipped the people politically and ideologically. The revolution continues, and one generation is replaced by another ceaselessly. Therefore, properly laying out the revolutionary battlefields and historical revolutionary sites is one of the most important tasks of the working-class party.

Erecting the leader's statue properly is a basic principle in the layout of the revolutionary battlefields and historical revolutionary sites. The leader's statue is the main theme of the revolutionary battlefields and historical revolutionary sites as well as the basic means of their characterization. The leader's statue must be located in the best places on the revolutionary battlefields and historical revolutionary sites, which bear the imperishable traces of the leader.

In the selection of the location for the leader's statue, magnificence and artistic harmony should not be the main considerations. If the statue is located mainly with an eye to the artistic aspect, the statue may be erroneously erected outside the revolutionary battlefields and historical revolutionary sites. This will give the people a distorted understanding of these historical sites and make it impossible to perform the mission of ideological education correctly. This tendency must be strictly guarded against in laying out the revolutionary battlefields and historical revolutionary sites. When

laying out the historical revolutionary site on Mt. Wangjae, some architects proposed that the grand monument be erected on a neighbouring peak because the summit of Mt. Wangjae was too narrow to lay out a plaza to be used for educational purposes. If the great leader's statue had been erected on the neighbouring peak, the visitors might have taken the peak for that of Mt. Wangjae, the curator might have found it difficult to explain the situation, and the grand monument might have been the last spot visited on tours of the historical site. That is why the leader's bronze statue was erected on the side of Mt. Wangjae.

Erecting the monument close to the historical site is the basic principle of locating the monument.

A monument inscribed with the pertinent historical details should be erected in front of each grand monument. These are lasting historical monuments that bear witness to the leader's imperishable achievements associated with the revolutionary battlefields and historical revolutionary sites. They give the visitors a clear understanding of the leader's achievements associated with the historical revolutionary sites even without explanations by curators, and clearly show the purpose of erecting the grand monuments. They play not only the roles of guides to the revolutionary battlefields and historical revolutionary sites, but also the roles of educators.

In laying out a revolutionary battlefield or historical revolutionary sites, the principle of preserving the original state and the original location must be strictly observed.

Respecting their original state makes it possible to represent the leader's great leadership realistically, and as such it accords not only with the purpose of laying them out but also with historical principles. Revolutionary battlefields and historical revolutionary sites should be laid out in a simple, clean and cosy manner by preserving the concrete environment where the great historical event took place.

In the care for revolutionary battlefields and historical revolutionary sites the tendency to urbanization and the development of parks must be strictly guarded against. This tendency contradicts the principle of preserving their original state. It makes it impossible

not only to show their original state but also acquire an ample knowledge of the sagacity of the leader's guidance and his noble virtues.

The principle of preserving their original state is an important guarantee for developing them into sites of education in revolutionary traditions and making the leader's greatness and his imperishable achievements shine more brightly and be remembered for a longer period of time.

Fully realizing the plan of the successor to the leader for architectural creation is of special significance in imbuing architecture with the revolutionary outlook on the leader.

Architectural creation is a gigantic undertaking to transform nature. It is not finished in a year or two, but is carried on for a long time even in communist society. The guidance and plan of the working-class leader for architectural creation is carried forward and fully realized by his true successor.

The successor sets a life-long task of safeguarding the working-class leader's long-range plan for building a communist paradise and his imperishable achievements, and making them shine more brightly down through generations. In carrying out this noble task, the work of architectural creation plays a very great role. For this reason, the successor pays great attention to architectural creation and guides it under his direct control.

Realizing the successor's leadership and plan for architectural creation is the basic guarantee for safeguarding and carrying out the leader's plan and for fully developing working-class architecture in keeping with the leader's intention.

Architects must have a correct understanding of the role of the leader's successor in architectural creation, and work hard to carry out the successor's plan.

For an architect to equip himself solidly with the revolutionary outlook on the leader is an important guarantee for the creation of architecture permeated with the revolutionary outlook on the leader.

Architects directly undertake the work of architectural creation.

Success in architectural creation depends on the architect's technical qualifications and creative skill. But the decisive factor in

this work is his world outlook. No matter how high the level of his technical qualifications and creative skill may be, the architect cannot create architecture in keeping with the people's aspirations and demands unless he has acquired the revolutionary outlook on the world. Only those architects who have acquired the revolutionary outlook on the world can successfully create architectural structures of the Party, of the working class and of the people.

An architectural structure reflects the architect's world outlook, as his world outlook acts on the whole process of his creative work, ranging from the understanding of reality and designing to its implementation. For architects to arm themselves firmly with the revolutionary world outlook is the decisive guarantee for the development of architecture. They must firmly adopt the revolutionary outlook on the leader and actively contribute to realizing his plan correctly and thereby making architecture develop.

2) We Must Create Architecture in Our Own Style

Architecture, a product of social history, assumes a national character as well as a social and a class character. There is no super-national architecture, just as there is no super-class architecture. Since architecture assumes a national character, each country and each nation creates architecture in keeping with the specific situation of that country and the characteristics of that nation.

We must create architecture in our own style.

Creating architecture in our own style means establishing the Juche orientation in architectural creation. This means, in other words, creating architecture to suit the specific situation in our country, its natural, geographic and climatic conditions, and our people's sentiments, customs and tastes.

Architecture in our own style means precisely the architecture of Juche. Creating architecture in the interests of the revolution in one's country and to meet the aspirations and demands of one's people is an important principle that should be firmly maintained in the creation of Juche architecture.

Architecture reflects the requirements of the revolution and construction, and these requirements are the basis of architectural creation. Revolution and construction are carried out within the unit of a nation-state, and the task of revolution, the level of social development and the social requirements vary with the country. Even in the same country, different tasks arise at different stages of the revolution.

Different revolutionary tasks and different levels of social progress raise different requirements in the field of architectural creation. In countries with underdeveloped industry, the major requirement is to put efforts into industrial construction to lay the foundations of independent national industries; in countries with low living standards, the major requirement is to pay attention to the construction of light industries, and housing, cultural and welfare construction. On the basis of the requirements for revolution and construction, each country defines the general direction, the goals and objects for different stages of architectural creation, and sets out the principles and methods of creation. Architecture actively serves the development of revolution and construction in a given country, and provides preconditions for them.

Architecture reflects the natural and geographical conditions of a given country. Originally, architecture was created to give people protection from the elements. Therefore, atmospheric conditions are a major factor that characterizes architectural forms, scales and structures. The natural and geographical environmental conditions define the utility, and the formative and artistic qualities of architecture, which are its essential qualities. When architecture reflects the natural and geographical conditions correctly, it provides a better guarantee for its utility, and formative and artistic qualities.

Natural and geographical conditions, that is, climatic and geological conditions, vary from country to country, and from region to region. It is sultry and moist in some countries, and cold and dry in others. Some countries are mountainous, and others are flat. There can be no set type of architecture that suits every variety of natural and geographical conditions. In a country where there is much rain and snow and in a country where the weather is cold and the wind

blows hard, the utility of architecture can be ensured by careful formation of roofing and skilful composition of wall structures in keeping with the climatic conditions. In a mountainous region, the formative and artistic qualities of architecture can be enhanced by construction in harmony with the features of the terrain. Whether or not architectural structures have been created to suit the natural and geographical conditions of one's own country is a major criterion for evaluating whether or not the type of architecture is of one's own style.

Since ancient times, our country has been celebrated worldwide as a land of beautiful mountains and rivers. We must construct beautiful buildings and excellent towns and cities to develop our most beautiful country into an earthly paradise.

Architecture reflects the people's customs, sentiments, ideological and aesthetic requirements, and tastes. A nation is formed in the course of the lives of its people as a social community. The nation acquires its own customs and way of life. The customs and way of life assume distinct national and class characters, and are affected by the people's ideology. The customs and way of life vary with the nation and the social class. The way of life clearly expresses the characteristics of the times and social system.

Because of its utility, architecture reflects the customs and way of life of the nation and class of a particular country. The architecture of the working class reflects a new mode of life based on the socialist system, in which all the working people work together and live in harmony as masters of the country. The architecture of the bourgeoisie reflects the bourgeois way of life of the exploitative society based on the law of the jungle and ultra-egoism which does not care a straw whether others starve or not so long as oneself is well-off.

The under-floor heating of dwelling houses originated and has developed from the customs of our people who are used to sitting on the floor in everyday life, whereas heating by means of a fireplace originated and has developed from the customs of Western people who are not used to sitting on the floor.

The work of architectural creation must be firmly based on one's

own country and carried out by relying on the efforts, wisdom and technical skills of one's own people, and fully ensure the comfort of the masses.

Juche architecture reflects the customs, sentiments and way of life of our nation and our people. Juche architecture is the type of architecture that was created to meet the requirements of the revolution and construction in keeping with the sentiments and aesthetic tastes of our nation, and the specific situation and the natural and geographical conditions of our country.

In order to create architecture of our own style, we must, before all else, embody the socialist content in the national form of architectural creation. Being national in form and socialist in content is the major characteristic of Juche architecture.

The socialist content of architecture is precisely the architectural requirement of the working masses. Because the architecture of the working class is for the masses, the architectural requirement of the working class is the requirement of the masses. The components of the socialist content can only be genuine when they accord with the characteristics of one's country and nation. The architectural requirement of the working masses is based on the national characteristics. Because the socialist content assumes a national character, the form as a means of realizing the content bears a national character. Both the form and the content of working-class architecture assume a national character. Ensuring the national form and the socialist content of architecture fully accords with the working-class principle of architectural creation and requirement for creating architecture in its own style, and is an important way of finding a successful solution to the problem. A perfect expression of socialist content in national form in architecture can ensure architectural creation that is liked by one's nation and the masses, and makes it possible to develop architecture in one's own style.

An important aspect of embodying the socialist content in architecture is that the architect should first equip himself with the revolutionary world outlook and firmly maintain the people's standpoint in architectural creation. That is because all the components of socialist content are selected and incorporated in

architecture by the architect. Only when the architect is fully equipped with the Juche architectural idea and theory, and has a high level of scientific and technical knowledge and artistic talent can he successfully embody socialist content in architecture. No matter how revolutionary and varied the requirements of life in objective reality may be, it will be impossible for the architect to embody socialist content in architecture unless his ideological standpoint is unshakable and the level of his political views and qualifications is high.

Another important aspect of embodying socialist content in architecture is to establish a correct relationship between the elements of the architectural content. None of the elements of the content should be totally ignored or considered absolute. The rationality of the architectural function of ensuring a high quality of life, structural rationality, and the ideological and artistic qualities of architectural structures should all be sustained in keeping with their aim.

In embodying socialist content in architecture, the elements of architectural content should not be composed on an equal basis. They should be dealt with according to the aim of the structures to be constructed. For example, in the creation of structures such as monuments their ideological content should be given priority.

Forming architectural space in keeping with one's people's customs and the needs of their lives as well as for their maximum convenience is the basic requirement for embodying socialist content in architecture. The basic purpose of architectural construction is to create space for human life and activity, and provide the rational conditions for the performance of the dwelling function so as to enhance material utility and ensure excellent living conditions.

It is very important in the formation of architectural space to compose space for the convenience of human life and activity, arrange space rationally, establish a correct relationship between its components, and ensure a hygienic and healthy environment.

The rational solution to the problem of the dwelling function of architectural space creates material conditions for the people to make more effective contributions to the revolution and construction, and ensures convenience in their lives.

In order to find a rational solution to the problem of the dwelling

function, it is imperative to study the people's lives closely and take all the problems of their lives into consideration. In other words, the space for the performance of the dwelling function should be composed by defining the size of the architectural space needed, setting the size of furniture and other facilities to the procedure of their actions and movements, taking measures to prevent pollution for the sake of the people's hygiene and health, and considering specific social conditions, building conditions and various other limiting conditions.

An important factor in finding a correct solution to the problem of the dwelling function is for architects to have ample knowledge of science and a high level of skill. If they are to make correct calculations of the scope of people's actions and movements, they need the knowledge of people's physical constitutions. If they are to reflect people's psychological characteristics, they need a knowledge of psychology. To decide on the size of a room, they must have a knowledge of size planning; to find a solution to the problem of a rational architectural space for hygiene and health, they need a knowledge of environmental engineering, ecology, meteorology, illumination, acoustics, thermoengineering, ventilation and various other branches of science as well as the expertise to apply this knowledge. An architect must be versed in many branches of science and technology, and the trends of their development, and possess the knowledge and ability to apply various kinds of technical means in a unified manner.

When the dwelling function of a structure is simple and independent, the composition of its space is simple and the composition of its shape is clear, but when the function is complex and its elements are interrelated, the composition of the space and shape is also complex.

An architect must have ample knowledge of the characteristics of the life of his nation and pay close attention to organizing architectural space so that it is convenient and efficient.

An important task in composing architectural space for people's convenience is to create the best hygienic environment for promoting people's health and make their lives more comfortable.

To this end, a pleasant atmosphere must pervade the architectural space. Reasonable temperature, humidity, and ventilation must be provided for the architectural space so that the occupants always live and work in pleasant conditions. This is most important.

It is also important in creating a hygienic and healthy environment to provide against excessively hot and cold weather by using appropriate building materials, but it is more important to create the optimum living conditions artificially by using modern architectural equipment, instead of only creating the living space or modifying the environment to protect people from adverse weather conditions. In view of the widespread use of modern architectural equipment, it is necessary to explore new methods of defining the size of the architectural space in keeping with the rational, artificial weather conditions and improving its quality.

A rational solution to the problem of meeting the requirements for the dwelling function has no small effect on the formation of the occupants' way of life. The noble, cultured and revolutionary way of socialist life requires appropriate architectural space, and a reasonable solution to the problem of architectural space influences the establishment of the socialist way of life.

Another important aspect of solving the problem of dwelling architectural space is to compose the space to encourage people to develop the habit of living frugally, neatly, culturally and in a modern way.

For the creation of architectural structures that truly serve the people, it is necessary to ensure a reasonable dwelling function and adorn it artistically. A good architectural form satisfies people's aesthetic demands as well as their dwelling function requirements. Architectural structures are closely related to people's everyday lives, and affect their spiritual lives too. Therefore, the architect must not be preoccupied exclusively with the solution to the problem of the dwelling function, but pay necessary attention to meeting people's aesthetic needs.

The function of architectural structures in ensuring dwelling convenience is not static. In socialist society, the progress in the people's life style makes new and higher demands on the

architectural dwelling function. In the creation of Juche architecture, we must promptly grasp the demands of the progress in people's life styles, and resolve the problem of the architectural dwelling function so as to meet these demands. Since it is impossible to change the supporting structures and shapes of the buildings that have already been constructed, we must renew the indoor structures in keeping with the requirements of the dwelling function, and steadily replace indoor furnishings and technical equipment on the basis of the development of science and technology to modernize the indoor living conditions.

Human thoughts, feelings, aspirations and demands are always concrete and real, so architecture too must be concrete and real. If seemingly trifling things like a towel hanger or a soap holder are omitted when providing a house with a bathroom, or if hot-water under-floor heating is arranged in a house without taking into consideration the feelings of old people who like warm floors and the feelings of young people who like cool floors, it may cause the residents serious discomfort. It would be impossible, however, to meet every minor demand. It is impossible to satisfy all the individual demands of the many people who live and work in the same architectural space. Take a door, for example. Tall people want the door handle fixed high, and short people want it low. If all those demands were to be satisfied, ten handles for each door would not meet the purpose. Architecture must reflect the essential and common demands of the people.

Architecture must also meet the aesthetic feelings and tastes of one's people, one's nation.

Architecture is valuable when it meets the aesthetic aspirations and demands of our contemporaries.

In order to create beauty capable of satisfying these aspirations and demands, architecture must represent the noble spiritual world of the people of our times who support the working-class leader with loyalty, the revolutionary mettle of our people who, under the leadership of the Party, stoutly advance toward the ultimate victory of socialism and communism, their unshakable confidence in victory and unbreakable revolutionary spirit expressed in their unyielding

advance under the banner of revolution whatever wind may blow.

The beauty of socialist architecture is a beauty that requires, above all else, intense loyalty to the Party, the leader and the revolution. The beauty of socialist architecture is the most valuable and glorious of all beauty. The people regard architecture that fully reflects loyalty to the Party, the leader and the revolution as the most beautiful and best in the world.

To create beauty that meets the masses' aesthetic aspirations and demands, architects must explore and create new, original and idiomatic forms of architecture, and innovate the formative, artistic quality of architecture. The creation of new, original and idiomatic architectural forms is a reflection of the aesthetic aspirations of the masses, who oppose the outmoded and backward and always like the new and advanced. It is a reflection of the modern aesthetic feelings of the people of the new age and the requirement of their lives, which are growing richer all the time.

In order to create new and idiomatic architecture capable of satisfying the aesthetic feelings of one's nation, architects must have a correct understanding of the various shapes and colours in the natural world and the beautiful qualities of a variety of formative phenomena in nature, and creatively apply them to architecture. The shapes in the natural world and a variety of formative natural phenomena serve as a rich source of materials needed for the creation of architectural shapes which are useful for and meet the demands of the people's lives as well as their aesthetic aspirations. When the beautiful qualities of these shapes and formative phenomena are related to human aesthetic ideals and perceived as such, they are recognized as meeting their aesthetic demands. Architects must make proper use of the shapes and formative phenomena in nature to elaborate their ideas and plans.

Artificial shapes, too, must be actively applied to the creation of new architectural shapes. Artificial shapes, as objective existence, have a certain degree of aesthetic and emotional influence on people. They are products of the people's creative work, and as such they reflect the people's subjective intentions and aesthetic requirements. In the composition of architectural shapes, natural and artificial

shapes must not be mechanically imitated in disregard of a building's dwelling function and structural rationality. The mechanical imitation of natural shapes invites irrationality of the dwelling function, deforms architectural shapes and degrades architecture into "naturalistic architecture" and "organic-body architecture". Architects must create new, original and idiomatic architecture that meets the people's aesthetic aspirations and modern aesthetic sense by adhering to the creative principles and methods of the formation of Juche architecture.

Architectural structures must be durable as well as convenient. Durability is the practical condition for guaranteeing the life-span of architectural structures; it provides the material guarantee for secure human life and activity. The durability of structures is ensured by their rationality. The framework of a structure forms the shape of its architectural space, and the architectural space exists within the framework. Without a framework, there can be neither architectural space nor architectural shape. The shape of architectural space is composed and constantly maintained by the framework. The framework forms the skeleton of the structure, and a rational structure guarantees the life-span of its skeleton.

The framework of a village or a city plays the role of its skeleton, not only characterizing its overall appearance and quality but also guaranteeing its life-span. The framework of a village or a city comprises the division into areas, the layout of its central part, the network of streets, and the location of buildings, parks, pleasure grounds and gardens.

The framework of a structure is closely related to the rationality of its function of facilitating everyday activities, and these two factors develop by acting upon each other. The frameworks of architectural structures vary, depending on the available building materials, and develop through the application of new building materials which are steadily developed. In the early days, natural materials like wood, stone, earth and lime were used for the frameworks of structures. With the development of iron, cement, concrete, sheet glass and other things, however, the frameworks of architectural structures and shapes acquired a greater variety. Nowadays, new frameworks such

as three-dimensional truss structure, thin-sheet structure and line structure have been developed to provide the freedom of forming large spaces for living convenience without the use of pillars. This means the scientific and technological possibilities of creating a variety of architectural shapes, free from the stereotyped shapes of the past.

Structural shapes should be composed to meet not only the requirements of structural dynamics but also people's aesthetic demands. If one ignores the aesthetic demands, one will fall into the tendency of structuralism. The reactionary nature of structuralism is that it emasculates the ideological and artistic character of architecture by claiming that skilful structural composition naturally makes a structure beautiful.

An important matter in the external composition of structures is to clearly sustain the composition and structural systems; failure to sustain them will result in the failure to ensure modernity, and will lose the truthfulness and logic of structural expression. The result will be a waste of large amounts of labour and materials. Architects must guard strictly against the tendency to form external shapes contrary to the structural and compositional systems, on the excuse of creating a variety of architectural shapes.

Increasing the economic effect in the composition of architectural structures is an important matter. In view of the fact that structural expense occupies a large share of the total cost of construction, close attention must be paid to prevent the creation of excessive structural reserves on the grounds of ensuring structural safety and other wasteful practices.

Architects must work hard to develop frameworks that are capable of ensuring durable, safe, economical and rapid construction. They must also evolve methods of assembling modern structures, and invent more durable, light and pliable materials and fire-proof and weather-proof structural materials.

The key to creating the architecture of our own style is to be versed in our own things.

A good knowledge of our own things inspires architects with national dignity and revolutionary confidence, and enables them to

display all their revolutionary enthusiasm and creativity in the work of architectural creation, resolve all problems arising in this work in keeping with the specific situation in our country, and create architecture to meet our people's demands. The basic task in becoming conversant with our own things is to study the policy of our Party. Its policy is the standard and yardstick of architectural creation. It covers everything—the general line of building socialism and communism, the basic line of socialist construction, industrial policy, capital construction policy and agricultural policy. Our Party's policy reflects the keynote of the requirements for the revolution and construction, our people's aspirations and the specific situation of our country. Because architecture has the basic mission of contributing to the revolution and construction, we can only correctly define the direction of architectural creation and establish the creative principles and method correctly when we rely on the Party's policy. Architects must strive to master the Party's policy. A good knowledge of the Party's policy is the source of strength to lead architectural creation to success. A good knowledge of the Party's policy will make it possible to find the scientific way of solving problems in architectural creation however difficult they are, to meet the demands of the revolution and construction, and deal with them on one's own initiative in keeping with the Party's aims. If architects are well versed in the Party's policy, they can carry out the work of architectural creation without any deviation; but if they are ignorant of it, they cannot distinguish between right and wrong, and cannot tackle every detail with confidence. An architect who is ignorant of the Party's policy is a blind architect. Such an architect may commit the mistake of sycophancy, dogmatism and the tendency to return to the past.

A good knowledge of the Party's policy is necessary for the creation of architecture in keeping with the requirements of the revolution and construction, and also for championing the Party's policy itself.

In the difficult days after the war, when not a single whole brick was available, the anti-Party, counterrevolutionary elements who were entrenched in responsible posts in the construction industry

dogmatically adopted foreign design standards and regulations, which were unsuited to our situation, by ignoring the specific situation of our country, our people's demands and our national characteristics. They did tremendous harm to the work of architectural creation. If the architects had had a clear knowledge of the Party's policy, they could have prevented the machinations of the anti-Party, counterrevolutionary elements at that time and the waste of large amounts of materials, funds and labour.

Being fully conversant with the Party's policy in architecture and striving to reflect its requirements should be the basic stance of an architect. An architect working with this attitude can create any structure no matter how difficult, in keeping with the Party's requirements. Architects must make a deep study of the Party's policy within their sphere and establish the habit of carrying out the work of architectural creation on this basis.

All architects must equip themselves solidly with the immortal Juche idea and study all our Party's lines and policies, its embodiment, and the theory of Juche architecture deeply and in a comprehensive way. They must deeply imbibe these principles and make them their sole guidelines for architectural creation.

A good knowledge of the history, geography, economy and culture of his country, and of the customs of his people is indispensable for an architect in creating architecture in his nation's own style. The history, geography, economy and culture of one's country is the source of one's national pride and dignity, which are the soil on which to make architecture in one's own style bloom. An architect who is convinced that his country and his things are the best will not look up to foreign things or try to copy them, but make tireless efforts to create architecture amenable to his people.

Architecture must be created on the basis of one's own things. Architectural structures that are not erected on one's own soil cannot be called one's own things; and those erected on one's own soil by one's own efforts cannot be called things of other people. Architecture must essentially be created on one's own land by the efforts of one's own people and on the strength of one's own economy. The land of one's own country is the soil in which

architecture can strike root; the strength of one's own people and one's own economy is the spiritual and material means of erecting architectural structures. A good knowledge of the geography and the level of economic development of one's country enables the architect to draw up land, urban and rural construction plans scientifically and realistically, distribute production areas rationally, and correctly define the direction and objects of architectural creation.

An architect must also have a good knowledge of the history and culture of his country. Since ancient times our people have been courageous, resourceful and intelligent. Our people have unyieldingly fought aggressors and defended their country for 5,000 years and demonstrated intense love of their country, courage and unbreakable spirit to the whole world. Our people have also created a brilliant national culture, and developed science and technology since ancient times. Our ancestors erected *Chomsongdae*, the world-famous astronomical observatory, already in the first half of the 7th century, developed meteorological and astronomical techniques and invented and developed the first metal type in the world. Architecture, metallurgy and the technique of ceramics became world-famous in the period of the Three Kingdoms. In our country now, under the wise leadership of our Party, literature, art, physical culture and sports, architecture and all the other fields of culture have rapidly developed and entered a period of full flowering. Our arts have become renowned as "arts of the highest level in the world", and our country is famous as a "land of architecture" and a "land of creation".

Our architects must create the architecture of our own style that makes an active contribution to modelling the whole of society on the Juche idea by displaying the Korean-nation-first spirit and the revolutionary spirit of self-reliance, record our age in human history as the great heyday of Juche architecture and contribute to enriching the world's treasure house of architecture.

3) Party Loyalty, Working-Class Loyalty and Loyalty to the People Must Be Embodied in Architectural Creation

Socialist communist architecture is for the Party, for the working class and for the people in that it serves the Party and the revolution, the working class and the people. Loyalty to the Party, the working class and the people is the hallmark of socialist-communist architecture. It is the touchstone that distinguishes socialist architecture from capitalist architecture. This is the basic principle that must be consistently maintained in architectural creation. Embodying loyalty to the Party, the working class and the people means reflecting their requirements and creating architecture that serves them. Apart from loyalty to them, it is impossible to talk about Juche architecture. Only when the principle of loyalty to them is adhered to in architectural creation is it possible to create revolutionary and people-orientated architecture that can truly contribute to ensuring the masses' independent and creative lives. Embodying loyalty to the Party, the working class and the people in architectural creation is the intrinsic requirement of socialist-communist architecture.

Party loyalty, working-class loyalty and loyalty to the people are in organic unity in Juche architecture. Loyalty to the Party intensively and fully embodies the architectural demands of the working class and the people, and loyalty to the working class and loyalty to the people can be fully displayed when loyalty to the Party is thoroughly embodied in architecture. Loyalty to the Party, the working class and the people is motivated by the single aim of creating architecture that truly serves the masses in their independent and creative lives.

The principle of loyalty to the Party, the working class and the people is the basic guarantee for creating revolutionary architecture in keeping with the intrinsic nature of socialist and communist society. It fully ensures the leadership of the Party and the leader of the working class in the field of architectural creation and the successful realization of the leader's plans and aims, so that architecture truly contributes to the goal of providing the masses with independent and creative lives.

The major requirement of socialist and communist society in the field of architecture is to fully reflect the masses' demands for independent and creative lives in architecture. These demands can be

satisfied by adhering to the principle of loyalty to the Party, the working class and the people in architectural creation. It is only when this principle is consistently maintained in architectural creation that all the edifices that are constructed throughout the period of building socialism and communism can satisfy the people, cater to the sentiments of the nation and be in accord with the natural and climatic conditions of the country.

Juche architecture embodies Party loyalty to the fullest. Party loyalty is the lifeblood of Juche architecture. The revolutionary essence, class character, social function and mission of Juche architecture are inconceivable apart from Party loyalty. The Party loyalty of Juche architecture finds expression in fully ensuring the leadership of the Party and the leader of the working class in architectural creation, in regarding the leader's plans and aims as absolute and implementing them without any question in architectural creation. It also finds expression in creating architecture on the highest level to enhance the leader's greatness and achievements down through generations. The architectural plan of the working-class leader is a great blueprint for developing the urban and rural communities into a magnificent, beautiful, and cosy socialist and communist paradise, and providing the people with rich and civilized living conditions. The leader's guidance of architectural creation means leadership to carry out the great blueprint with success. His plan incorporates the architectural aspirations and demands of the Party, the working class and the people. The working-class leader formulates the idea and theory of socialist and communist architectural creation, clearly indicates the direction and method of implementing them at each stage of the revolution and construction, and wisely leads the architects to the creation of Juche-orientated, revolutionary architecture. Loyal support for his leadership is the prerequisite for the creation of architecture that truly serves the Party, the working class and the people, namely, architecture for the Party, for the working class and for the people.

Loyalty to the leader is the basic guarantee for effecting his leadership and for translating his plans into reality. Success in architectural creation is achieved through the struggle of the