Original Article

A Study on Classification of Wood Cultural Resources in South Korea[1] 🔵

Yeonjung HAN[2] · Sang-Min LEE 🔵[2,†] · Jinyoung CHOI[3] · Chun-Young PARK[3]

ABSTRACT

The recent social atmosphere has been a preference for wood utilization and woodworks. The general public does not have many opportunities to enjoy wood culture, so there is a lack of awareness and foundation of wood culture. In this study, classification and case analysis of wood culture were conducted as basic research for establishing a promotion strategy for the general public to enjoy wood culture. The specificity of wood culture and cultural resources was analyzed to establish the concept of wood cultural resources. Through the analysis, wood cultural resources were defined as products created as a result of human activities that implied the cultural value of wood and wood use in terms of conservation, discovery, and utilization. The types of wood cultural resources were classified into seven categories using the classification examples performed on cultural resources: cultural heritage, cultural facilities, cultural festival, wood architecture, culture contents, culture education, and wood products. In addition, cases were searched and proposed for each type of wood cultural resources.

Keywords: wood, wood culture, wood cultural resources, classification of wood cultural resources, examples of wood cultural resources

1. INTRODUCTION

South Korea has traditionally been a culture that uses wood as a material for housing and living, but wood resources started depleting as it experienced the Japanese colonial era and the Korean War, and due to rapid urbanization and economic growth, materials such as concrete and plastic have replaced wood (Hur, 2005). Concrete used as a construction material for various structures consumes a lot of resources and energy to manufacture, also emitting a large amount of carbon dioxide in the manufacturing process of ce-

ment, which is the main raw material of concrete (Park and Park 2008). In addition, plastic, one of the petrochemicals used in almost every space in modern society, is also causing many environmental problems due to its non-biodegradability (Alam *et al*., 2018). In addition, as the quality of life is improved in recent years, as people enter a welfare society, interest in the environment and health increases, and the value of wood with eco-friendly characteristics is increasing.

The importance of using wood is also an important issue from a national perspective in terms of responding to climate change, and the Korea Forest Service

enacted the 『Act on the Sustainable Use of Timber』 for the revitalization of wood use (Korea Forest Service, 2013). The Korea Forest Service measures and publishes the Wood Culture Index annually, an index that measures and quantifies the policy for wood use and wood culture promotion, social infrastructure, and the public's level of wood use through legislation. Although the Wood Culture Index shows an annual increase from 2016 to 2019, but social infrastructure and policies do not support it compared to the general public's high interest in wood (Korea Association of Wood Culture, 2016; 2017; 2018; 2019). Although a relatively favorable social atmosphere has been created for wood use and woodworking activities, it is believed that there is a lack of awareness and foundation for wood culture because there are not many opportunities to enjoy actual wood culture. Therefore, it is necessary to find various wood cultural resources through systematic classification of wood culture and case studies and prepare foundational data for establishing a promotion strategy so that the public can enjoy wood culture.

According to Article 2, Paragraph 5 of the 『Act on the Sustainable Use of Timber』, the wood culture is defined as, 'It refers to the common values, knowledge, norms, and lifestyles of members of society who prefer and use wood products that realize various functions of wood.' Although the law defined the concept of wood culture as limited to wood products, it was considered that it is inappropriate to limit the concept of wood culture to wood products to carry out the classification of wood cultural resources, which is the purpose of this study. In the study of wood culture from the sociological aspect, wood culture was defined as, 'Common values, norms, knowledge, and lifestyles of members of society who take using of wood for granted in consideration of its material-oriented and ideological and spiritual ambivalence.' (Hur, 2005).

Cultural resources are generally tangible and intangible materials that form the basis for culture, and

similar concepts have been used interchangeably according to the research purpose, target, and period. Valuation of cultural resources can vary and change depending on factors such as era and time, region and place, information and technology, geography and climate (Lee, 2015). In South Korea, the academically defined cultural resources refer to various resources that have been created, maintained, and passed down through cultural activities of mankind, and they are not limited to cultural heritages passed down in history but are regarded as having values as the basis of a new cultural industry (Cheong and Liu, 2017). Internationally, cultural resources are raw materials based on cities and their value, and with the opening of the world of cultural resources as assets that can replace coal, steel, and gold, it has become clear that every region has its own uniqueness. Thus, it has been defined to include 『creating something out of nothing』 with historical, industrial and artistic heritage (Landry, 2012). This perspective of cultural resources means that cultural resources are the basic means of people's lives, not some particular sort of objects or mental activities. In order for cultural resources to be valued as cultural resources, people who recognize the value should exist and they should be able to feel its value and satisfy the need for conservation, discovery, and utilization based on place, region, and space.

The definition of wood cultural resources is unclear lexically and academically. However, wood cultural resources based on the concept of wood culture and cultural resources can be defined as tangible and intangible products created because of human cultural activities that contain the cultural values of wood and using of wood in terms of conservation, discovery, and utilization. In this study, in order to classify the types of wood cultural resources, classification systems for cultural resources in previous studies were analyzed, and based on this, the study sought to provide the classification criteria for types of wood cultural resources.

2. MATERIALS and METHODS

2.1. Definition of cultural resources and typology

In order to classify the types of wood cultural resources that are not clearly defined lexically or academically, previous studies on the typology for cultural resources were analyzed. Cultural resources include 'cultural heritage' designated by the state or local governments as well as 'cultural heritage' that has not yet been designated and needs protection, management, succession, and development. The scope of cultural resources can be largely divided into cultural assets, cultural heritage, and cultural resources (Fig. 1). Cultural assets can be defined as representative ethnic
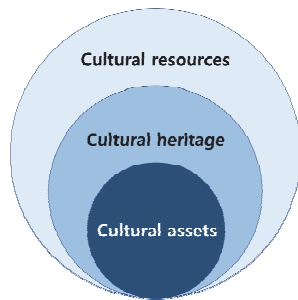
Fig. 1. The scope of cultural resources (CSRI 2006).

Table 1. Categories of cultural resources: Tangible cultural resources and intangible cultural resources

Category	Detailed contents
Tangible cultural resources	Historical cultural resources (Folk material, monument etc.)
	Cultural facilities (Museum, library, auditorium etc.)
	Artificial landscape resources (Structure, culture square etc.)
Intangible cultural resources	Resources relating to specific celebrity
	Intangible culture assets (The theater, music, industrial art etc.)
	Culture program (Festival, performance, education program etc.)

assets and designated by the state and local governments, as they are judged to primarily have the scarcity and conservation value. Cultural heritage is a tangible and intangible ethnic asset passed down from the past, and although it is not designated by the state or local governments, it can be defined as a potential cultural asset that needs to be protected, managed, or inherited and developed. Cultural resources can be defined as tangible and intangible resources that contain cultural values in terms of conservation, discovery and utilization (Cultural Strategy Research Institute; CSRI 2006). Cultural resources can be widely distributed in their categories and can be classified into various types according to classification criteria. In general, cultural resources can be broadly classified as tangible and intangible cultural resources depending on how they exist (Nam, 2007). Tangible cultural resources are a phenomenon that can be accessed through sight, and intangible cultural resources are a phenomenon that cannot be accessed through sight (Table 1).

2.2. Detailed classification items of cultural resources

The United Nations Development Program (UNDP) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), as shown in Table 2, introduced the concept of creation assumed as an extension of culture, defined cultural resources in a broad concept. It was divided into five categories: creative workforce, creative businesses, cultural institutions, historical buildings and sites, and intangible cultural heritage, and each detailed content is presented.

From the perspective of generating added value in the local economy, cultural resources can be classified into six areas of creative cultural industries, community cultural organizations, facilities and spaces, cultural heritage, and festivals and events (Baeker, 2009; Fig. 2): This method of classification includes cultural re-

Table 2. Categories of cultural resources by UNDP and UNESCO (UNDP·UNESCO 2013)

5 groups	Detailed contents
Creative workforce	Number of professional artists, by art form
	Number of creative workers, by occupation and industry
	Artists/creative workers as proportion of total workforce
	Sociodemographic characteristics of the creative workforce: · gender distribution · age distribution · educational qualifications etc.
Creative businesses	Small and medium-sized enterprises (SMEs) in the creative sector, by industry or product group: · number · size · turnover · number of employees · creative SMEs as a proportion of total businesses
	Large domestic businesses producing cultural goods and services, e.g. film studios or publishing houses: · number · size · turnover relating to cultural output
	National/local subsidiaries of transnational cultural corporations: · number · size · turnover relating to cultural output
Cultural institutions	Museums, galleries, libraries, archives, cultural centers etc.: · number · number of visitors, by category · size, turnover, budget · programs for education, outreach etc.
	Theaters, cinemas, performing arts venues: · number · number of attendees, by category · size, turnover, budget · education and outreach programs etc.
	State arts companies: dance and/or theater companies, orchestras etc.: · number · public funding · total and as a proportion of revenue ·attendances · education and outreach programs etc.
Heritage buildings and sites	Number of buildings/sites accessible/not accessible to public: · on World Heritage List · on national list · on local heritage register etc.
	Significant heritage clusters, such as historic town centers
	Number and type of visitors to publicly accessible buildings/sites: · from within the region · from outside the region
	Condition of heritage buildings/sites: proportions in good condition, needing restoration etc.
Intangible cultural heritage	Traditional creative skills
	Rituals, fairs, festivals: · number · frequency · visits
	Traditional knowledge of indigenous inhabitants: · stories, images, music etc. · land management · biological resources and their use

Fig. 2. Cultural mapping tools (Baeker, 2009).

sources in a relatively modern sense. In South Korea, the policy was proposed that classifying the unique cultural resources of each region by characteristics and understanding the types and characteristics of cultural resources possessed by the region should precede the development of local culture. So, regional cultural resources were classified into people, festivals, folklore, tradition, historic sites, architecture, art, and amusement parks etc. (Ryoo, 2012).

Cultural resources in certain regions are generally systemized into historical and cultural resources, artistic and cultural resources, living and cultural resources, popular cultural resources (social resources), and natural resources (Lee, 2015). There was a case where image cultural resources and marine cultural resources were

Table 3. Categorization and details of cultural resources in Busan (Oh, 2009)

Major classification	Middle classification	Detailed contents
Historical cultural resources	Cultural assets	Designated and registered cultural properties, undesignated cultural heritage, modern cultural heritage
	Traditional temple	-
	Museum	-
	Traditional culture	Facilities for handing down of culture, societies for traditional and ethnic arts, folk tale, Dangsan Shrine
Art cultural resources	Performing art resources	Concert hall, performance planning agency, performing arts company, educational facilities and artistic activities relating to performing art
	Visual art resources	Art museum, gallery, auction house, sculpture park, alternative space, art residency, visual art communities, educational facilities relating to visual art
	Literary art resources	Literature museum, literary magazine, publisher, printing office, bookstore, literary arts companies, educational facilities relating to literary art
Living cultural resources	Library	Public library, children's library, small library
	Local cultural infrastructure	Culture center, civic center, youth cultural center, park, physical training facilities, local cultural organization
Popular cultural resources	Culture area	Street of culture, cultural complex
	Popular cultural space	Space of alternative culture, Space of popular culture, youth satisfaction
	Culture festival	Local fair, cultural tourism festival, culture art festival, traditional folk art festival etc.
Image cultural resources	Movie resources	The movies, group of movies, educational facilities relating to movies, film making production, filming location
	Broadcasting and game resources	Broadcasting companies, media center and film archive, game companies
Marine cultural resource	Natural marine resources	Beach, river and stream, island
	Viewing resources	Lighthouse, mountain ridge, observatory etc.
	Local culture match with ocean	Fishing village, harbor, coastal walk, oceanic facilities etc.

added in consideration of the specificity of the Busan area to this universal cultural resources classification system (Oh, 2009; Table 3).

2.3. Deriving the classification criteria of wood cultural resources

The concept of wood cultural resources was redefined by combining the characteristics of wood culture and cultural resources. Wood cultural resources have cultural values of wood and wood use in terms of conservation, discovery, and utilization, and are defined as tangible and intangible products created as a result

of human activities. By applying this definition and the Cultural Mapping Tools of Baeker (2009), wood cultural resources were classified into seven types according to the following criteria.:

- Cultural heritage / Natural heritage: Resources inherited from the past shall be classified as 『Cultural Heritage』
- Facilities and spaces: Facilities where wood culture can be enjoyed will be broadly classified as 『Cultural facilities』
- Festival and event: Renaming festivals and events as 『Cultural Events』 which has a clearer meaning

- Creative cultural industries: Renaming creative cultural industries as 『Cultural Contents 』which can be understood more clearly in South Korea
- Community cultural organizations: Decided not to consider the scope of wood cultural resources in order not to limit them into a specific region.
- 『Wood Architecture』and 『Wood Products』which include the resources inherited from the past, will be added as it is considered that they are able to reflect future cultural values in the future.
- Addition of 『Culture education』, including wood-working education, which is frequently exposed in relation to wood culture.

2.4. Case studies on wood cultural resources

For presenting examples of each type of wood cultural resource divided into 7 categories, the research targets were determined. The first category, cultural heritage, includes national-designated cultural properties (national treasure, treasure, historical site, national intangible cultural properties, and national folk cultural properties), city / province designated cultural property, and nationally registered cultural properties. The National Cultural Heritage Portal of the Cultural Heritage Administration was used to investigate cases related to wood among the objects of cultural heritage (Cultural Heritage Administration, 2000). The second category, cultural facilities, was investigated focusing on wood culture experience centers and woodworking room operated in South Korea as of 2020, and additionally, major wood cultural museums in abroad were investigated. The third category, culture events, investigated wood-related events and campaigns that are run by 17 local governments and related agencies in South Korea. The fourth category, wooden construction, was investigated by using statistical data from the Ministry of Land, Infrastructure and Transport to inves-

tigate the same number of wooden constructions start by year (Ministry of Land, Infrastructure and Transport, 2016), focusing on the winning works of the Korea Wooden Construction Association (Korea Wooden Construction Association, 2015). The fifth category, cultural contents, among the statistical surveys of the domestic content industry, cases of content production related to wood were investigated for movies, games, broadcasting, and animation. As for the sixth category, culture education, as of 2020, cases of national and private qualifications related to wood and wood-working were investigated (Korea Research Institute for Vocational Education & Training, 2011) using the private qualification information service and additional survey was conducted on subject education and programs for elementary and middle school students. The last category, wood products requires a new definition that considered the cultural values in terms of wood cultural resources, rather than a simplified definition given in the 『Act on the Sustainable Use of Timber』. Accordingly, the cases that can be included in wood products were examined for traditional cultural heritages and industrial products.

3. RESULTS and DISCUSSION

3.1. Analysis of detailed items according based on classification of wood cultural resources

In terms of conservation, discovery, and utilization, the concept of 'wood cultural resources' defined as tangible and intangible products created as a result of cultural activities by mankind and entails the cultural values of wood and wood use, and Baeker's Cultural Mapping Tools (2009) were applied to the specific items according to the type of wood cultural resources classified into the seven categories as presented in Table 4.

In the process of deriving the criteria for the classi-

Table 4. Classification of wood cultural resources

Classification	Detailed contents
Cultural heritage	Traditional architecture, human cultural assets, a class of engraving on wood, folk play program relating to wood
Cultural facilities	Wood culture experience center, workshop for woodworks, school for carpentry
Culture festival	Hands-on experience events for wood culture, exhibitions and contests relating to wood
Architecture of wood	Timber frame buildings such as wooden facilities, timber houses, wooden bridge
Culture contents	Movies, games, broadcastings, animations relating to wood
Culture education	Education and hobby about woodworks and woodcraft, qualification relating to wood
Wood products	Wooden furniture, wood crafts, wooden living props etc.

fication of wood cultural resources defined above, the scope of wood cultural resources is not confined to resources limited to specific regions, and it was considered that enjoying the value of wood cultural resources should not be limited to specific people or groups. A local cultural organization presented as a type of cultural resource classification system in Baeker (2009) is a group of people who engage in activities related to a specific cultural resource and is a form of community organization. Although there has been research on the advantages of local community organizations that can continuously discover and promote information about local cultural resources (Baker, 2017), as mentioned above, it was excluded from the classification of wood cultural resources in order not to limit the values of wood cultural resources to a particular person or group. Even if the local cultural organization is not classified as a separate wood cultural resource, it was considered that cultural values and contents could be contained from the seven categories of wood cultural resources.

It may seem the most objective to classify wood cultural resources into tangible cultural resources and intangible cultural resources like cultural resources, but it was judged that it does not reflect the principle of culture in which tangible material culture is created by intangible culture. In addition, it was considered that cultural resources are 'heritages' as they are the remains of the ancestors and at the same time, they can be 'resources' from the perspective of modern people and future generations living in the present. In this respect, it is significant that wood architecture and wood products among the seven types of wood cultural resources can reflect current trends and cultural values without pursuing culture as a direct purpose.

3.2. Examples of wood cultural resources by type

3.2.1. Cultural heritage

The cases of various types of wood cultural resources were investigated to materialize the types of wood cultural resources presented in Table 4. Cultural heritage, the first of the major categories, can be classified into major/middle/minor categories according to the type by Cultural Heritage Administration. In the Cultural Heritage Administration's classification of cultural assets, the major category is divided into the historic structure, relic, recording inheritance, intangible cultural asset, and natural heritage. If the subject of investigation is limited to those related to wood, there are four major categories: historic structure, relic, recording inheritance, and intangible cultural asset. The quantity of total cultural heritages and wood-related cultural heritages among historic structures is presented in Table 5. The proportion of wood-

Table 5. Current status of historic structure and the quantity of wood-related historic structure (Cultural Heritage Administration, 2000)

Major category	Middle category	Minor category	National treasure	Treasure	Historic sites	National folklore cultural heritage	Cultural heritage designated by cities and provinces	Cultural heritage material
Historic structure	Dwelling	Dwelling architecture	-	17* (15)**	7 (5)	175 (175)	370 (351)	366 (345)
		Landscape architecture	-	20 (20)	5 (0)	8 (8)	97 (95)	170 (167)
		Modern dwelling	-	-	-	-	5 (5)	2 (2)
	Politics · National defense	Palace · Provincial office	8 (8)	34 (26)	28 (22)		89 (87)	25 (23)
		Fortress	1 (1)	5 (5)	110 (91)	-	265 (214)	63 (56)
	Educational culture	Education institution	-	35 (35)	14 (14)	1 (1)	228 (228)	284 (284)
		Modern educational culture	-	-	15 (0)	1*** (0)	15 (4)	5 (1)
	Religion · faith	Buddhism	62 (17)	371 (104)	45 (45)	-	534 (293)	349 (177)
		Catholicism	-	-	7 (0)	2*** (0)	23 (3)	8 (1)
		Protestantism	-	-	2 (1)	-	9 (0)	4 (3)
		Folk Religion	-	-	1 (0)	13 (3)	63 (3)	14 (5)

* Quantity of the entire historic structure; ** Quantity of the wood-related historic structure; *** National registered cultural heritage

related cultural heritages to all cultural heritages in the historical building was 87%, 87%, 56%, and 30%, respectively, in the middle categories of dwelling life, politics and national defense, educational culture, and religion and faith. Through the proportion of wood-related cultural heritage, it could be confirmed that we had a culture that has traditionally used wood in residential life. The reason the proportion of wood use in the educational culture is low is that wood was not used in 31 cultural heritages among the cultural heritages classified as the minor category of modern educational culture within the middle category of educational culture. Also, in the case of religion and faith, a large number of stone pagodas and grottoes were included in the historic structure, it was analyzed to

have a low proportion of wood use, and the proportion of wood use in modern architectures of other religions except Buddhism was low.

Table 6 presents the study sample of relics and recording inheritance among the major categories of cultural heritage. Relics are divided into middle categories of dwelling crafts and Buddhist sculptures. Dwelling crafts are divided into eight categories: woodcraft, lacquered craft, papercraft, earthenware craft, metal craft, jade craft, clothes craft, and modern craft. The number of woodcraft cultural heritages is 15, which accounts for about 3% of all dwelling crafts. The second middle category of Buddhist sculptures is divided into five minor categories: wooden, stone, metal, dry-lacquered, and clay, and the number of

Table 6. Current status of relic and recording inheritance (Cultural Heritage Administration, 2000)

Major category	Middle category	Minor category	National treasure	Treasure	National folklore cultural heritage	Cultural heritage designated by cities and provinces	Cultural heritage material
Relic	Dwelling craft	Woodcraft	1	1	6	7	-
		Lacquered craft	-	1	-	-	-
		Papercraft	-	-	-	3	-
		Earthenware craft	52	139	-	44	7
		Metal craft	30	55	1	13	4
		Jade craft	-	2	1	2	-
		Clothes craft	-	3	72	14	1
		Modern craft	-	-	-	1	-
	Buddhism	Wooden	3	71	-	255	37
		Stone	15	151	-	352	197
		Metal	25	51	-	36	12
		Dry-lacquered	-	9	-	4	-
		Clay	1	13	-	15	9
Recording inheritance	Engraving	Printing woodblocks	2	28	1	108	25
		Epigraph	1	66	-	237	148
		Modern engraving	-	-	-	-	1

Table 7. Current status of intangible cultural asset (Cultural Heritage Administration, 2000)

Major category	Middle category	Minor category	National intangible cultural assets	Cultural heritage designated by cities and provinces
Intangible cultural asset	Traditional technique	Arts and crafts	40	54
		Architecture	3	5
		Art	10	1

wooden is 366, which accounts for about 29% of the total number of Buddhist sculptures. Recording inheritance is classified into the middle category of engraving, which is then classified into minor categories of printing woodblocks, epigraph, and modern engraving. Among them, the number of printing woodblocks is 164, accounting for 27% of all engravings.

In intangible cultural assets, one of the major categories of cultural heritage, the middle categories related to wood is a traditional technique. Traditional technique is divided into minor categories of arts and crafts, ar-

chitecture, and art. The study sample of the intangible cultural assets is presented in Table 7. Intangible cultural assets can be divided into national intangible cultural assets and provincial or municipal cultural assets. Of the total 53 national intangible cultural assets, 9% were related to wood, and among provincial or municipal cultural assets, 12% were related to wood.

Among the study sample of cultural heritage presented in Table 5-7, the major examples related to woods were presented in Table 8 according to the major category of historic structure, relic, recording in-

heritance, and intangible cultural asset.

Examples of historic structure include Sungnyemun Gate in Seoul, Gyeonghoeru Pavilion in Gyeongbok-gung Palace, Jinnamgwan Hall in Yeosu, Geungnakjeon Hall at Bongjeongsa Temple in Andong, Palsangjeon Hall at Beopjusa Temple in Boeun, Injeongjeon Hall in Changdeokgung Palace, Dongchundang Hall in

Hoedeok, Daejeon, Seongyojang Hall in Gangneung, Gwandeokjeong Hall in Jeju, Dosanseowon Confucian Academy in Andong, and others. Since various facilities traditionally used for housing and politics were built with wood, designated cultural assets such as national treasures and treasures accounted for the majority, and in the case of the historic structures, the

Table 8. Major examples of cultural heritage related to wood

Classification	Name	Site	Remarks column
Historic structure	Sungnyemun Gate	Seoul	Historic structure/Politics · National defense/Fortress
	Gyeonghoeru Pavilion	Gyeongbokgung Palace, Seoul	Historic structure/Politics · National defense/Palace · Provincial office
	Jinnamgwan Hall	Yeosu	Historic structure/Politics · National defense/Palace · Provincial office
	Geungnakjeon Hall	Bongjeongsa Temple, Andong	Historic structure/Religion · faith/Buddhism
	Palsangjeon Hall	Beopjusa Temple, Boeun	Historic structure/Religion · faith/Buddhism
	Injeongjeon Hall	Changdeokgung Palace, Seoul	Historic structure/Politics · National defense/Palace · Provincial office
	Dongchundang Hall	Deajeon	Historic structure/Dwelling/Dwelling architecture
	Seongyojang Hall	Gangneung	Historic structure/Dwelling/Dwelling architecture
	Gwandeokjeong Hall	Jeju	Historic structure/Dwelling/Landscape architecture
	Dosanseowon Confucian Academy	Andong	Historic structure/Educational culture/Education institution
Relic	Furniture with Inlaid Mother-of-pearl Design presumed to have been used by Empress Sunjeonghyo	Busan	Relic/ Dwelling craft/Woodcraft
	Hahoe Masks and Byeongsan Masks	Andong	Relic/ Dwelling craft/Woodcraft
	Yi Seo's Geomungo	Ansan	Relic/ Dwelling craft/Woodcraft
Recording inheritance	Printing Woodblocks of the Tripitaka Koreana	Haeinsa Temple, Hapcheon	Recording inheritance/Engraving/ Printing woodblocks
	Printing Woodblocks of Miscellaneous Buddhist Scriptures	Buseoksa Temple, Yeongju	Recording inheritance/Engraving/ Printing woodblocks
	Printing Woodblocks of Episodes from the Life of Sakyamuni Buddha	Gapsa Temple, Gongju	Recording inheritance/Engraving/ Printing woodblocks
Intangible cultural asset	Wood Furniture Making	-	National Intangible Cultural Asset No. 55
	Traditional Wooden Architecture	-	National Intangible Cultural Asset No. 74
	Wood Sculpture	-	National Intangible Cultural Asset No. 108
	Musical Instrument Making	-	National Intangible Cultural Asset No. 42

number of survey subjects related to wood was higher than that of other types. Examples that are classified as relics are household crafts are furniture, musical instruments, and folk crafts. There are cases such as furniture with inlaid Mother-of-pearl design presumed to have been used by Empress Sunjeonghyo Hahoe masks and Byeongsan Masks in Andong, Byeongsan mask, and Yi Seo's Geomungo etc. Examples that are classified as recording inheritance are mostly printing wood blocks which include the printing woodblocks of the Tripitaka Koreana at Haeinsa Temple in Hapcheon, the printing woodblocks of miscellaneous Buddhist scriptures at Buseoksa Temple in Yeongju, and the printing woodblocks of episodes from the Life of Sakyamuni Buddha. Wood furniture making, traditional wooden architecture, wood sculpture, and musical instrument making are examples of intangible cultural assets related to wood.

3.2.2. Cultural facilities and culture festival

Cultural facilities, the second category of wood cultural resources, refer to infrastructure and resources that can experience wood culture directly or indirectly, and the examples of the cultural facilities are wood culture experience centers, woodworking shop, woodworking school, and museums etc. This study focused on domestic wood culture experience centers and woodworking rooms and presented examples of major foreign wood culture museums. According to Article 2-8-2 of the 『Act on the Sustainable Use of Timber』, a 'wood culture experience center' is a facility and space created for wood culture experience and wood education, providing proper knowledge and information about wood and trees as well as various opportunities to experience woods and woodworking. The project to create wood culture experience centers in Korea began in 2005 to revitalize the Korean people's wood culture and 37 centers have been operating as of October 2020. The current status of the wood culture experience centers in Korea as of 2020 is presented in Table 9.

A woodworking room is defined as a place where various crafts are made by processing wood, and where educational activities, such as woodworking certificate

Table 9. Current status of wood culture experience center in Korea as of 2020

Cities and provinces	The number of centers	Site (opening year)
Daejeon	1	Jung-gu, Daejeon ('18)
Incheon	1	Namdong-gu, Incheon ('17)
Gyeonggi-do	2	Yongin-si ('15), Namyangju-si ('18)
Gangwon-do	5	Inje-gun ('14), Hwacheon-gun ('14), Yangyang-gun ('15), Cheorwon-gun ('17), Samcheok-si ('18)
Chungcheongbuk-do	3	Cheongju-si ('08), Chungju-si ('12), Eumseong-gun ('18)
Chungcheongnam-do	3	Cheongyang-gun ('10), Geumsan-gun ('15), Gongju-si ('16)
Jeollabuk-do	3	Jangsu-gun ('15), Muju-gun ('16), Imsil-gun ('17)
Jeollanam-do	6	Jangheung-gun ('09), Hwasun-gun ('16), Goheung-gun ('15), Yeongam-gun ('15), Gurye-gun ('18), Gwangyang-gun ('18)
Gyeongsangbuk-do	6	Bonghwa-gun ('11), Yeongyang-gun ('17), Yecheon-gun ('19), Sangju-si ('19), Yeongcheon-si ('19), Uiseong-gun ('20)
Gyeongsangnam-do	6	Changwon-si ('09), Gimhae-si ('15), Jinju-si ('18), Geochang-gun ('17), Hadong-gun ('18), Hamyang-gun ('19)
Jeju-do	1	Seogwipo-si ('17)

education, take place along with wood processing such as custom furniture manufacturing, interior construction, and craftwork activities. It is estimated that there are about 1,200 woodworking rooms in Korea as of 2020, and including the number of individual woodworking rooms for hobbies, the number of woodworking rooms is expected to exceed that number. The status of local woodworking rooms as of 2020 was presented in Table 10. As many people take woodworking experience and education in various forms, many woodworking schools are opening, and the trend of woodworking rooms is shifting from making furniture and props to education and experience. Foreign cultural facilities include the Wood Culture Museum in Shanghai, China, the Museum of Wood in Hyogo, Japan, Miyazaki Sadowara General Culture Center in

Japan, the Tokyo Toy Museum in Japan, and others.

Culture festival, the third category of wood cultural resources, includes woodworking experiences and wood-related exhibitions where people can directly or indirectly experience various wood cultures. As shown in Table 11, a survey was directly carried out for 17 local governments and relevant organizations on wood-related events and campaigns in 2019. The main cases include the wood culture festival, which is a part of "I Love Wood" campaign carried out since 2012 by Korea Forest Service to advertise the excellence of wood and promote positive awareness of wood use and the increase in the use of wood in daily life. In addition, major domestic wood culture festivals are the Wood Industry Fair (the representative exhibition of wood industry in Korea), the Sangsang Woodworking

Table 10. Current status of woodworking room in Korea as of 2020

Cities	The number of woodworking room	Provinces	The number of woodworking room
Seoul	337	Gyeonggi-do	403
Busan	105	Gangwon-do	78
Daegu	116	Chungcheongbuk-do	66
Incheon	110	Chungchungnam-do	70
Gwangju	38	Jeollabuk-do	74
Daejeon	74	Jeollanam-do	51
Ulsan	40	Gyeongsangbuk-do	108
Sejong	13	Gyeongsangnam-do	114
		Jeju-do	44

Table 11. The number of wood-related events in Korea as of 2019

Cities	The number of wood-related events	Provinces	The number of wood-related events
Seoul	8	Gyeonggi-do	20
Busan	1	Gangwon-do	15
Daegu	-	Chungcheongbuk-do	13
Incheon	4	Chungchungnam-do	14
Gwangju	1	Jeollabuk-do	21
Daejeon	4	Jeollanam-do	27
Ulsan	1	Gyeongsangbuk-do	14
Sejong	1	Gyeongsangnam-do	4
		Jeju-do	1

Experience (an imaginary woodworking experience event) and Hanmok Design Contest (Contest for discovering various wood products in daily life).

3.2.3. Wood architecture

Wood architecture, the fourth category, is a structure in which the framework is mainly made of wood and it can be distinguished according to the construction method and materials used. The number of architecture of wood buildings according to statistical data from the Ministry of Land, Infrastructure and Transport are as in Table 12. The number of architectures of wood constructed in Korea showed the maximum value of 14,945 buildings in 2016 and it has decreased again afterward and recently, around 10,000 buildings have been constructed. As a result of investigating architecture of wood in Korea online by focusing on the award-winning works from the Korea Wood Design Awards, the major architectures of wood were found to include the National Forest Research Institute's Hangreen Wood Tower, Gangchon Training Center at the University of Seoul, Yongam Elementary School Forest Woodworking room, the visitor center at Chollipo Arboretum, Seocheon Dongjabuk Cultural and History Inheritance Facility and Village Hall, Blueworks Publishing House, Andong Wolyeonggyo Bridge.,Etc. There are more various types of wooden structures in abroad including the visitor center at VanDusen Botanical Garden in Vancouver, Canada, LeMay Automobile Museum in Washington, U.S., Whistler Public Library in British Columbia, Canada, Pyramid Kogel Wooden Observation Tower, Carinthia, Austria, and Coeda House in Shizuoka, Japan, and others.

3.2.4. Cultural contents and culture education

Cultural contents, the fifth category of wood cultural resources, are cultural products that generate economic value by objectifying cultural elements with creativity and imagination as a source and refers to multimedia products created and distributed using various media such as movies, games, animations, and broadcasting. According to a statistical survey of the content industry in Korea, 193 Korean films and 571 foreign films were screened per year in South Korea from 2011 to 2019 (Korean Film Council, 2021) and 900 games were produced per year. The broadcasting market has recently produced a wide variety of contents since more than 80% of Koreans watch cable TV and satellite TV, thus various general programming programs are in progress along with the existing terrestrial broadcasting. In the case of cultural contents related to wood, the frequency of its exposure has increased recently, but it is relatively small compared to cultural contents in other fields. Recent wood-related cultural contents can be classified into categories such as movies, broadcasts, animations, and games. Major domestic wood-related cultural contents are the movie about carpenters and two broadcast contents about episodes of woodworking activities. In foreign countries, there are an episode about wooden architecture, movie that express one's life of growing up as a forestry man, and animations related to forest management and environmental conservation. Among recently popular games, there is a case in which wood blocks are used for various contents such as construction.

Culture education, the sixth category, may include wood and woodworking education through schools as well as recreational activities such as Do It Yourself

Table 12. The number of constructions for wooden buildings by year

Year	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
The number of constructions for wooden buildings	10,037	10,369	10,339	11,493	13,595	14,945	13,938	11,828	10,111	10,102

(DIY), and the process of obtaining national and private certifications. Currently, due to the insufficient system to support wood and woodworking classes in the school curriculum, the private qualification market is rapidly growing as demands for woodworking increase. However, problems such as the lack of educational literacy for wood related certificate holders are constantly being raised. As of 2020, there are 100 types of private qualifications related to wood and woodworking (Private Qualified Information Service). There are five types of national technical qualifications: furniture manufacturing technician (industrial engineer), architectural woodworking technician (industrial engineer), building wood construction expert, formwork technician, and wood crafting technician. Also, there are three types of national professional qualifications: a wooden structure construction engineer (large size wood/ Framing carpenter), a wooden structure management engineer (smaller size wood/ Finish Carpenter), and a cultural property repair technician (Mokjogakjang, master craftsman in wood sculpture).

3.2.5. Wood products

Wood products, the last category, can be defined as household goods or ornaments that has practicality and aesthetics such as beautifully made furniture and accessories using wood obtained from nature as the main material. Accordingly, wood products referred to the products made as a result of cultural activities by human, rather than the 15 wood products prescribed in Article 2(2) of the 『Act on the Sustainable Use of Timber』 and 『Specifications and quality standards of wood products』 of the National Institute of Forest Science. Practicality refers to properties that are practically useful, such as household crafts, among cultural heritages. Aesthetics is a property that can be judged by identifying beauty, and it refers to relics with artistic properties among cultural heritages. Many products and artworks made using wood are all included in the

examples of wood products. Efforts are needed give various cultural values to wood products. Since wood products are produced using wood as the main raw material, species and chronological age analysis of trees can be a way of imparting cultural value to wood products. To this end, various methods of analyzing the age of trees have been proposed (Oh *et al*., 2019a; Oh *et al*., 2019b). In regard to wood relics recently discovered from historical sites, various scientific approaches have been made to analyze the climate environment and manufacturing methods in the era when the relics were produced through various species identification, chronological age analysis, morphological analysis, and analysis of wood properties (Lee *et al*., 2018; Lee and Han, 2018; Lee *et al*., 2021; Nam and Kim, 2021). It is judged that the analysis of the climate environment, species of trees, and manufacturing methods at the time when wooden relics were produced can be an opportunity to reflect cultural values in wood and wood products that are currently used. The study on traditional manufacturing methods applied to wood (Lee *et al*., 2021) and the study on manufacturing of large materials traditionally used for wooden facilities (Han *et al*., 2019a, Han *et al*., 2019b, Lee, 2020) can be a way to scientifically explain to the public for the basic properties of wood and the performance changes due to processing. Moreover, it is believed that a scientific approach to the differences in wood characteristics according to growing regions (Hwang *et al*., 2015; Han *et al*., 2016; Kim and Kim, 2018; Kim *et al*., 2020) is meaningful since it can provide the public with a variety of topics about wood by enabling various interpretations of cultural values of a particular species of trees.

4. CONCLUSION

In this study, the concept of wood cultural resources was redefined using the characteristics of wood culture

and cultural resources. Wood cultural resources were defined as products created as a result of cultural activities by humans that contain the cultural values of wood and wood use in terms of conservation, discovery, and utilization. By analyzing the cases that classified the types of cultural resources, the types of wood cultural resources were classified into seven categories: cultural heritage, cultural facilities, cultural festival, wood architecture, cultural contents, culture education, and wood products. In addition, examples were discovered and provided for each of the seven categories of wood cultural resources. The results of the concept and classification of wood cultural resources derived from this study will be used as data to determine the importance and priority of each type of wood cultural resource in the process of establishing a strategy for spreading wood culture in the future.

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APPENDIX
(Korean Version)

목재문화자원의 유형 분류에 관한 연구

초록 : 최근 목재이용과 목공활동 등을 선호하는 사회적 분위기가 조성되고 있지만, 상대적으로 일반인이 목재문화를 향유할 수 있는 기회가 많지 않기 때문에 목재문화에 대한 인식과 기반이 부족한 상황이다. 본 연구에서는 일반인이 목재문화를 누릴 수 있는 확산전략 수립의 기초자료로써 목재문화에 대한 유형분류 및 사례분석을 수행하였다. 목재문화자원에 대한 개념을 정립하기 위하여 목재문화와 문화자원이 갖는 특수성을 분석하였다. 이를 통하여 목재문화자원은 보존·발굴·활용의 측면에서 목재 및 목재사용의 문화적 가치를 내포하고 있는 인류의 문화적 활동의 결과로 만들어진 산물로 정의하였다. 문화자원에 대하여 수행된 유형분류 사례를 분석하여 목재문화자원의 유형을 문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품의 7가지 범주로 분류하였다. 또한 각 목재문화자원별 유형에 대한 사례를 발굴하여 제안하였다.

1. 서론

우리나라는 전통적으로 주거·생활에 목재라는 재료를 사용하는 문화였지만, 일제강점기와 한국전쟁을 겪으면서 목재자원이 고갈되었고 급격한 도시화 및 경제성장에 따라 콘크리트와 플라스틱 등의 재료가 목재를 대체하고 있다(Hur, 2005). 각종 구조물의 건설재료로 이용되는 콘크리트는 제조에 많은 자원과 에너지가 소비되며 주원료인 시멘트의 제조과정에서 이산화탄소를 다량으로 배출하는 문제점이 있다(Park and Park 2008). 또한 현대의 모든 공간에서 활용되고 있는 석유화학제품 중 하나인 플라스틱은 높은 내구성으로 많은 환경문제를 야기하고 있다(Alam *et al*., 2018). 이러한 상황에서 최근 삶의 질 향상에 따라 복지사회로 진입할수록 환경과 건강에 대한 관심이 높아지며 친환경성의 특성을 갖는 목재의 가치가 커지고 있다.

목재이용의 중요성은 기후변화 대응 등 국가적 관점에서도 중요한 이슈이며, 산림청은 목재이용활성화를 위하여『목재의 지속가능한 이용에 관한 법률』을 제정하였다(Korea Forest Service, 2013). 산림청은 법제화를 통하여 목재이용 및 목재문화진흥을 위한 정책, 사회적 인프라, 국민의 목재이용정도 등을 측정하여 수치화하는 지표인 목재문화지수를 매년 측정하여 공표하고 있다. 목재문화지수는 2016년부터 2019년까지 매년 증가하는 수치를 나타내고 있지만, 일반인의 목재에 대한 높은 관심도에 비하여 사회적 인프라와 정책은 이를 뒷받침하지 못하고 있는 상황이다(Korea Association of Wood Culture, 2016, 2017, 2018, 2019). 상대적으로 목재이용과 목공활동 등에 대하여 선호하는 사회적 분위기가 조성되고 있지만, 실질적인 목재문화를 향유할 수 있는 기회가 많지 않기 때문에 목재문화에 대한 인식과 기반이 부족하다고 판단된다. 그러므로 목재문화에 대한 체계적인 유형분류와 사례분석 등을 통하여 다양한 목재문화자원을 발굴하고 일반인이 목재문화를 누릴 수 있는 확산전략 수립의 기초자료 마련이 필요한 상황이다.

『목재의 지속가능한 이용에 관한 법률』제2조5항에 따르면 목재문화는 '목재의 다양한 기능을 구현하는 목재제품을 선호하고 이용하는 사회구성원의 공통된 가치관·지식·규범과 생활양식을 말한다'고 제시되어 있다. 법률에서 목재문화의 개념을 목재제품에 한정하여 정의하였지만, 본 연구의 목적인 목재문화자원의 유형분류를 수행하기 위하여 목재문화의 개념을 목재제품에 한정하는 것은 부적합하다고 판단하였다. 사회학적 측면의 목재문화 연구에서 목재문화는 '목재의 물질 중심 및 이념·정신 중심으로의 양면성을 고려하여 목재사용을 당연하게 생각하고 목재사용이 일상화된 사회구성원의 공통된 가치관·규범·지식과 생활양식'으로 정의되었다(Hur, 2005).

문화자원은 일반적으로 문화의 근거가 되는 유·무형의 재료로 연구목적, 대상, 시기에 따라 유사한 개념이 혼용되어 사용되었다. 문화자원에 대한 가치 판단은 시대와 시간, 지역과 장소, 정보와 기술, 지리 및 풍토 등의 요인들에 따라 서로 상이할 수 있으며 변화될 수 있다(Lee, 2015). 국내에서 학술적으로 정의된 문화자원은 인류의 문화적 활동을 통하여 생성·유지·전승되어 온 각종 자원들을 말하며 역사 속에서 전승되어 온 문화유산에 그치지 않고 새로운 문화산업의 기반으로서 가치를 갖고 있다고 평가되는 것이다(Cheong and Ryu, 2017). 국제적으로 문화자원은 도시와 그 가치 기반의 원자재이고 석탄·철강·금을 대신할 수 있는 자산으로 문화자원의 세계가 열리면서 모든 지역이 자신만의 독특한 것을 갖고 있다는 것이 분명해졌으며, 역사적·산업적·예술적 유산과 더불어『무에서 무언가를 창조』하는 것을 포함한다고 정의되었다(Landry, 2012). 이러한 문화자원에 대한 견해는 문화자원이 어느 특정한 종류의 사물이나 정신활동에 치우지는 것이 아니라 우리 삶의 기본적인 수단 그

자체임을 의미한다. 문화자원이 문화자원으로서 가치를 발휘하기 위해서는 그 가치를 인지하는 사람들이 존재하여 그 자원에 대하여 가치를 느낄 수 있어야 하며 장소, 지역, 공간을 바탕을 보존, 발굴, 활용의 필요성을 충족시킬 수 있어야 한다.

목재문화자원에 대한 정의는 사전적·학술적으로 명확하지 않다. 그러나 목재문화와 문화자원의 개념에 따른 목재문화자원은 보존·발굴·활용의 측면에서 목재 및 목재사용의 문화적 가치를 내포하고 있는 인류의 문화적 활동의 결과로 만들어진 유·무형의 산물로 정의할 수 있다. 본 연구에서는 목재문화자원의 유형을 분류하기 위하여 선행 연구들의 문화자원 유형분류 체계를 분석하고 이를 통하여 목재문화자원의 유형 분류 기준을 마련하고자 하였다.

2. 조사대상 및 분석방법

2.1. 문화자원의 정의 및 유형 분류 체계

사전적·학술적으로 명확하게 정의되지 않은 목재문화자원의 유형을 분류하기 위하여 문화자원의 유형분류 체계에 대한 선행연구 사례를 분석하였다. 문화자원은 국가 또는 지방자치단체가 지정한 '문화재'는 물론 아직 지정되지 않은 잠재적 문화재로서 보호·관리 및 계승·발전이 필요한 '문화유산'을 포괄하며, 문화자원의 범위는 크게 문화재(Culture assets), 문화유산(Cultural heritage), 문화자원(Cultural resources)으로 구분할 수 있다(Fig. 1). 문화재는 대상물이 갖는 희소성과 보존가치가 우선적으로 있다고 판단되어 국가 및 지방자치단체에 의해 지정되는 대표적 민족자산으로 정의할 수 있다. 문화유산은 과거로부터 전해 내려온 유·무형의 민족자산으로 국가 및 지방자치단체에 의해 지정되지 않았지만 보호·관리되거나 계승·발전시켜야 할 잠재적 문화재로 정의할 수 있다. 문화자원은 보존·발굴·활용의 측면에서 문화적 가치를 내포하고 있는 유·무형의 자원으로 정의할 수 있다(Cultural Strategy Research Institute; CSRI 2006). 문화자원은 그 범주가 상당히 넓게 분포될 수 있으며 분류기준에 따라서 유형을 다양하게 구분할 수 있다. 일반적으로 문화자원은 존재하는 방식에 따라 유형문화자원과 무형문화자원으로 크게 분류할 수 있다(Nam, 2007). 유형문화자원은 하나의 현상으로서 시각을 통해 접근이 가능한 것이고, 무형문화자원은 하나의 현상으로 시각을 통해 접근이 불가한 것이다(Table 1).

2.2. 문화자원의 세부 분류 항목

유엔개발계획(United Nations Development Program; UNDP)과 유네스코(United Nations Educational, Scientific and Cultural Organization; UNESCO)는 Table 2와 같이 문화의 확장개념으로 창조개념을 상정하고, 광의적 개념으로 문화자원을 정의하면서 창조인력, 창조산업, 문화시설, 역사적 건축물·유적, 무형 문화유산의 5가지로 구분하고 각 세부내용을 제시하였다.

지역경제의 부가가치 창출의 관점에서 문화자원은 창조문화산업(Creative cultural industries), 지역 문화조직(Community cultural organizations), 시설과 공간(Facilities and space), 문화유산(Cultural heritage), 축제와 이벤트(Festival and event)의 6가지 영역으로 구분할 수 있다(Baeker, 2009; Fig. 2). 이러한 분류 방식은 비교적 현대적 의미의 문화자원을 포함한다. 국내에서는 각 지역의 고유한 문화자원을 특성별로 분류하고, 지역이 보유한 문화자원의 종류와 특성에 대하여 이해하는 것이 지역문화의 발전을 위하여 선행되어야 한다는 정책이 제안되면서, 지역의 문화자원을 인물·축제·민속·전통·유적지·전통·건축·예술·유원 등으로 분류하였다(Ryoo, 2012).

특정 지역의 문화자원은 보편적으로 역사문화자원, 예술문화자원, 생활문화자원, 대중문화자원(사회적 자원), 자연적 자원으로 체계화하고 있다(Lee, 2015). 이러한 보편적 문화자원의 분류체계에 부산 지역의 특수성으로 고려하여 영상문화자원과 해양문화자원을 추가한 사례가 있었다(Oh, 2009; Table 3).

2.3. 목재문화자원의 분류 기준 도출

목재문화자원의 개념에 대하여 목재문화와 문화자원의 특성이 갖는 특성을 결합하여 재정립하였다. 목재문화자원은 보존·발굴·활용의 측면에서 목재 및 목재사용의 문화적 가치를 내포하고 있으며 인류의 문화적 활동의 결과로 만들어진 유·무형의 산물로 정의하였다. 이러한 정의와 Baeker(2009)의 문화자원 분류체계를 적용하여 목재문화자원을 다음과 같은 기준에 따라 7가지로 분류하였다.

· Cultural heritage / Natural heritage: 과거로부터 물려받은 자원은 『문화유산』으로 대별하기로 함
· Facilities and space: 목재문화를 누릴 수 있는 시설을 『문화시설』로 대별하기로 함
· Festival and event: 축제와 이벤트를 보다 명확한 의미인 『문화행사』로 재명명하기로 함
· Creative cultural industries: 창조문화산업은 국내에서 보다 명확한 의미로 이해될 수 있는 『문화콘텐츠』로 재명명하기로 함
· Community cultural organizations: 목재문화자원의 범위를 특정 지역에 국한하지 않기 위하여 고려하지 않기로 함

· 과거로부터 물려받은 자원을 포함하는 『목조건축』과 『목재제품』은 향후 문화적 가치를 반영할 수 있다고 판단되어 추가하기로 함
· 현재 목재문화와 관련하여 높은 빈도로 노출되고 있는 목공 등 목재교육을 포함하는 『문화교육』을 추가하기로 함

2.4. 목재문화자원의 사례 조사

7개의 범주로 구분된 목재문화자원의 유형별 사례를 제시하기 위하여 조사대상을 결정하였다. 첫번째 범주인 문화유산의 조사대상은 국가지정문화재(국보, 보물, 사적, 국가무형문화재, 국가민속문화재), 시·도지정문화재, 문화재자료, 국가등록문화재이다. 문화재청의 국가문화유산포털을 활용하여 문화유산의 조사대상 중 목재와 관련된 사례를 조사하였다(Cultural Heritage Administration, 2000). 두번째 범주인 문화시설은 2020년 기준으로 국내에서 운영 중인 목재문화체험장과 목공방을 중심으로 조사하고, 추가로 외국의 주요 목재문화박물관을 조사하였다. 세번째 범주인 문화행사는 국내 17개 지방자치단체와 관련 기관에서 진행하고 있는 목재 관련 행사 및 캠페인에 대한 조사하였다. 네번째 범주인 목조건축은 국토교통부의 통계자료를 활용하여 연도별 목조건축 착공 동수를 조사하고(Ministry of Land, Infrastructure and Transport, 2016), 대한민국목조건축대전 수상작을 중심으로 조사하였다(Korea Wooden Construction Association, 2015). 다섯번째 범주인 문화콘텐츠는 국내 콘텐츠산업 통계조사 중 영화, 게임, 방송, 애니메이션에 대하여 목재와 관련된 콘텐츠 제작사례를 조사하였다. 여섯번째 범주인 문화교육은 2020년 기준으로 목재와 목공에 관련된 국가자격증과 민간자격증의 사례를 민간자격정보서비스를 이용하여 조사하고(Korea Research Institute for Vocational Education & Training, 2011), 추가적으로 초·중등생 대상의 교과교육과 프로그램에 대한 조사를 수행하였다. 마지막 범주인 목재제품은 『목재의 지속가능한 이용에 관한 법률』에 제시된 단순한 정의가 아닌 목재문화자원 측면에서 문화적 가치를 고려한 새로운 정의가 필요한 상황이다. 이에 따라 전통적인 문화유산과 공산품을 대상으로 목재제품에 포함될 수 있는 사례를 조사하였다.

3. 결과 및 고찰

3.1. 목재문화자원의 유형분류에 따른 세부항목 분석

보존·발굴·활용의 측면에서 목재 및 목재사용의 문화적 가치를 내포하고 있으며 인류의 문화적 활동의 결과로 만들어진 유·무형의 산물로 정의된 '목재문화자원'에 대한 개념과 Baeker(2009)의 문화자원 분류체계를 적용하여 7가지로 분류된 목재문화자원의 유형에 따른 세부항목을 Table 4에 제시하였다.

앞에서 정의된 목재문화자원의 유형분류에 대한 기준의 도출과정에서 목재문화자원의 범위를 특정 지역에 국한되는 자원으로 한정하지 않으며, 목재문화자원의 가치를 누리는 것이 특정인이나 집단에 국한되지 않아야 한다는 점을 고려하였다. Baeker(2009)의 문화자원 분류체계에서 하나의 유형으로 제시된 지역문화조직은 특정한 문화자원과 관련된 활동을 하는 사람들의 모임으로 커뮤니티 조직의 형식이다. 지역의 커뮤니티 조직이 지역 문화자원에 대한 정보를 지속적으로 발굴할 수 있고, 홍보할 수 있는 장점에 대하여 연구가 진행되었지만(Baeker, 2017), 위에서 언급한 것과 같이 목재문화자원의 가치를 특정인이나 집단에 한정하지 않기 위하여 목재문화자원의 유형분류에서 제외하였다. 지역문화조직을 별도의 목재문화자원으로 분류하지 않더라도 7가지의 목재문화자원 유형에서 문화적 가치와 내용을 담을 수 있다고 판단하였다.

목재문화자원을 문화자원과 마찬가지로 유형문화자원과 무형문화자원으로 분류하는 것이 가장 객관적으로 보일 수 있지만 무형문화에 의해 유형적 물질문화가 생성되는 문화의 원리를 반영하지 못한다고 판단하였다. 또한 문화자원은 선조의 흔적이라는 점에서 '유산'인 동시에 현재를 살아가는 현대인과 미래세대의 관점에서는 '자원'이 될 수 있다는 점을 고려하였다. 이러한 측면에서 7가지 목재문화자원 유형 중 목조건축과 목재제품은 문화를 직접적인 목적으로 추구하지 않더라도 현재의 트랜드와 문화적 가치를 반영할 수 있다는 점에서 의의가 있다.

3.2. 목재문화자원의 유형별 사례

3.2.1. 문화유산

Table 4에 제시한 목재문화자원의 유형을 구체화하기 위하여 다양한 목재문화자원의 유형별 사례를 조사하였다. 주요 범주 중 첫번째인 문화유산은 문화재청의 유형에 따라 대분류/중분류/소분류로 구분할 수 있다. 문화재청의 문화재 유형 구분에서 대분류는 유적건조물, 유물, 기록유산, 무형문화재, 자연유산 등으로 나누어진다. 목재와 관련된 것으로 조사대상을 한정하면 대분류는 유적건조물, 유물, 기록유산, 무형문화재의 4종류이다. 대분류 중 유적건조물에 대한 전체 문화유산과 목재관련 문화유산의 수량을 Table 5에 제시하였다. 유적건조물에서 전체 문화유산에 대한 목재관련 문화유산의 비율은 주거생활, 정치·국방, 교육문화, 종교·신앙의 중분류에서 각각 87%, 87%, 56%, 30%이었다. 목재관련 문화유산의 비율을 통해 우리는 전통적으로

주거생활에 목재라는 재료를 사용하는 문화였다는 점을 확인할 수 있다. 교육문화에서 목재의 활용비율이 낮은 이유는 교육문화의 중분류 내에 근대교육문화의 소분류로 구분되는 문화유산 중 31가지 문화유산에 목재가 이용되지 않았기 때문이다. 또한 종교·신앙의 경우는 많은 수의 석탑과 석굴이 유적건조물에 포함되어 목재의 활용비율이 낮게 분석되었으며, 불교를 제외한 다른 종교의 근대 건축물에 목재의 활용비율이 낮았다.

   Table 6에 문화유산의 대분류 중 유물과 기록유산에 대한 조사대상을 제시하였다. 유물은 생활공예와 불교조각의 중분류로 구분된다. 생활공예는 목공예, 칠공예, 지공예, 토도지공예, 금속공예, 옥속공예, 복식공예, 근대공예의 8가지로 구분되며, 목공예 문화유산 수량은 15로 전체 생활공예에 대하여 약 3%의 비율을 차지하고 있다. 2번째 소분류인 불교조각은 목조, 석조, 금속조, 건칠조, 소조의 5가지 소분류로 구분되는데, 목조의 수량은 366으로 전체 불교조각에 대하여 약 29%의 비율을 차지하고 있다. 기록유산은 중분류인 서각류 내 목판각류, 금석각류, 근대서각류의 소분류로 구분된다. 그 중 목판각류의 수량은 164로 전체 서각류에 대하여 27%의 비율을 차지하고 있다.

   문화유산의 대분류 중 무형문화재에서 목재와 관련된 중분류는 전통기술이다. 전통기술은 공예, 건축, 미술의 소분류로 구분된다. Table 7에 무형문화재에 대한 조사대상을 제시하였다. 무형문화재는 국가무형문화재와 시도지정문화재로 구분할 수 있는데, 전체 53건의 국가무형문화재 중 목재와 관련된 비율은 9%이고, 시도지정문화재 중 목재와 관련된 비율은 12%이었다.

   Table 5-7에 제시된 문화유산의 조사대상 중 대분류 기준인 유적건조물, 유물, 기록유산, 무형문화재에 맞추어 목재와 관련된 주요 사례를 선정하여 Table 8에 제시하였다.

   유적건조물의 사례는 서울 숭례문, 경복궁 경회루, 여수 진남관, 안동 봉정사 극락전, 보은 법주사 팔상전, 창덕궁 인정전, 대전 회덕 동춘당, 강릉 선교장, 제주 관덕정, 안동 도산서원 등이 있다. 전통적으로 주거와 정치 등에 이용되는 다양한 시설물을 목재로 건축하였기 때문에 국보와 보물 등의 지정문화재가 다수를 차지하고 있으며, 유적건조물의 사례는 다른 유형에 비하여 목재와 관련된 조사대상의 수량이 많았다. 유물로 구분되는 사례는 가구·악기·민속품 등 생활공예품으로 전 순전효황후 주칠 나전가구, 안동 하회탈 및 병산탈, 옥동금 등의 사례가 있다. 기록유산으로 구분되는 사례는 주로 목판각류로써 합천 해인사 대장경판, 영주 부석사 고려목판, 월인석보 목판 등의 사례가 있다. 무형문화재는 소목장, 대목장, 목조각장, 악기장 등이 목재와 관련된 사례이다.

3.2.2. 문화시설 및 문화행사

   목재문화자원의 두번째 범주인 문화시설은 목재문화를 직접 또는 간접적으로 체험할 수 있는 기반시설과 자원을 의미하며 목재문화체험장, 목공방, 목공학교, 박물관 등을 사례로 제시할 수 있다. 국내에서 운영 중인 목재문화체험장과 목공방을 중심으로 조사하고, 외국의 주요 목재문화박물관의 사례를 제시하였다.『목재의 지속가능한 이용에 관한 법률』제2조의 8의2에 따르면 '목재문화체험장'이란 목재문화 체험과 목재교육을 위하여 조성된 시설과 공간으로 나무와 목재에 대한 올바른 지식과 정보, 다양한 목재 및 목공체험 기회를 제공하는 곳이다. 국내의 목재문화체험장 조성사업은 국민의 목재문화 활성화를 위하여 2005년부터 시작되었으며 2020년 10월 기준 37개소가 운영되고 있다. Table 9에 2020년 기준 국내 목재문화체험장의 운영 현황을 제시하였다.

   목공방은 목재를 가공하여 여러 가지 공예품 등을 만드는 곳으로 정의되며 주문가구 제작, 인테리어 시공, 작품 활동 등의 목재가공과 함께 목공 자격증 교육 등의 교육활동이 이루어지는 공간이다. 국내의 목공방 현황은 2020년 기준 약 1,200여개로 추산되고 있으며 취미활동을 포함한 개인공방의 수량이 추산되지 않는 점을 고려하면 목공방의 수는 그 이상으로 예상된다. Table 10에 2020년 기준 전국의 지역별 목공방 현황을 제시하였다. 많은 사람들이 다양한 형태로 목공체험과 교육을 수강하면서 다수의 목공학교가 생기고 있으며, 목공방의 흐름도 가구·소품 제작 중심에서 교육 및 체험 위주로 전환되고 있다. 외국의 문화시설로 중국 상하이 목재문화박물관, 일본 효고현 나무의 전당, 일본 미야자키 문화센터, 일본 도쿄 토이 뮤지엄 등이 있다.

   목재문화자원의 세번째 범주인 문화행사는 일반인이 다양한 목재문화를 직·간접적으로 체험할 수있는 목공체험, 목재 관련 전시회 등이 있다. Table 11에 제시된 것과 같이 17개 지자체 및 관련 기관을 대상으로 2019년에 진행된 목재관련 행사와 캠페인에 대하여 직접 조사한 결과, 주요 사례로는 목재의 우수성을 알리고 목재이용에 대한 긍정적 인식과 생활 속 목재이용 확산을 위하여 산림청에서 2012년부터 진행하고 있는 '아이러브우드(I Love Wood)' 캠페인의 일환인 목재문화페스티벌이 있다. 또한 목재산업의 대표 전시회인 목재산업박람회, 목공체험행사인 상상목공체험, 생활 속의 다양한 목재제품 발굴을 위한 한목디자인공모전 등이 국내의 주요 목재문화행사이다.

3.2.3. 목조건축

   네번째 범주인 목조건축은 건물의 골조가 주로 목재로 되어있는 건축물로 시공방법과 이용재료에 따라서 구분할 수 있다.

국토교통부의 통계자료에 따른 국내 목조건축의 착공 동수는 Table 12과 같다. 국내에 착공된 목조건축의 수는 2016년에 14,945동으로 최대값을 나타낸 후 다시 감소하여 최근에는 10,000여동이 착공되고 있는 상황이다. 국내의 목조건축에 대하여 대한민국목조건축대전의 수상작을 중심으로 온라인 조사를 수행한 결과, 주요 목조건축물로는 국립산림과학원 흐그린 목조관, 서울시립대학교 강촌수련원, 용암초등학교 숲 속 공방, 천리포수목원 방문자 센터, 서천 동자북 문화역사계승시설 및 마을회관, 블루웍스 출판사, 안동 월영교 등이 있다. 외국에는 보다 다양한 형태의 목조시설물이 존재하는데, 캐나다 벤쿠버 반두센식물원 방문자 센터, 미국 워싱턴주 르메이 자동차 박물관, 캐나다 브리티시 컬럼비아주 휘슬러 공공도서관, 오스트리아 카린티아주 피라미드코겔 목조 전망탑, 일본 시즈오카현 코에다 하우스 등이 있다.

3.2.4. 문화콘텐츠 및 문화교육

목재문화자원의 다섯번째 범주인 문화콘텐츠는 창의력과 상상력을 원천으로 문화적 요소를 물체화하여 경제적 가치를 창출하는 문화상품으로 영화, 게임, 애니메이션, 방송 등 다양한 미디어를 활용하여 창작되어 유통되는 멀티미디어형 상품을 의미한다. 국내 콘텐츠산업의 통계조사에 따르면, 2011년부터 2019년까지 국내에서 상영된 한국영화는 연간 193편, 외국영화는 연간 571편이었고(Korean Film Council, 2021), 제작된 게임은 연간 900건이었다. 방송시장은 최근 국민의 80% 이상이 케이블 TV와 위성 TV를 시청하면서 기존의 지상파방송과 함께 다양한 종합편성방송이 진행되면서 매우 다양한 콘텐츠를 생산하고 있다. 목재와 관련된 문화콘텐츠의 경우 최근에 노출되는 빈도가 증가하는 추세이지만 타 분야의 문화콘텐츠에 비하여 상대적으로 적은 편이다. 최근에 노출된 목재 관련 문화콘텐츠는 영화, 방송, 애니메이션, 게임 등의 범주로 구분할 수 있다. 국내의 주요 목재관련 문화콘텐츠는 목수란 직업을 다룬 영화 1편과 목공활동의 에피소드를 다룬 방송콘텐츠 2편 등이 대표적이다. 외국에서는 목조건축에 대한 에피소드와 임업인으로 성장하는 과정을 표현하는 영화와 산림관리 및 환경보전과 관련된 애니메이션 등이 있다. 최근 유행하는 게임 중 목재블럭을 건축 등의 다양한 콘텐츠에 활용한 사례도 있다.

여섯번째 범주인 문화교육은 학교 등을 통한 목재 및 목공관련 교육을 포함하여 손수제작(Do It Yourself; DIY)과 같은 취미활동, 국가 및 민간자격증 취득과정 등을 포함할 수 있다. 현재 학교에서의 교육과정 내 목재 및 목공수업을 지원할 수 있는 제도가 부족한 상황에서 목공 수요가 증가함에 따라 민간자격시장이 급성장하고 있으나 자격소지자의 목재에 대한 교육학적 소양의 부족 등의 문제가 꾸준히 제기되고 있는 상황이다. 2020년 기준으로 목재 및 목공과 관련된 민간자격증은 100종에 이르고 있다(민간자격정보서비스). 국가기술자격은 가구제작기능사(산업기사), 건축목공기능사(산업기사), 건축목재시공기능장, 거푸집기능사, 목공예기능사 등 5종이 있으며, 국가전문자격은 목구조시공기술자, 목구조관리기술자, 문화재수리기능자(대목수, 소목수, 목조각장) 등 3종이 있다.

3.2.5. 목재제품

마지막 범주인 목재제품은 자연에서 얻어지는 나무를 주재료로 사용하여 아름답게 만든 가구·소품 등 실용성과 심미성을 가지는 생활용품이나 장식물로 정의할 수 있다. 이에 따라 목재제품은『목재의 지속가능한 이용에 관한 법률』제2조2와 국립산림과학원고시『목재제품의 규격과 품질기준』에서 정하고 있는 15개의 목재제품을 의미하는 것이 아니라 인류의 문화적 활동의 결과로 만들어진 유형의 산물로 정의하였다. 실용성은 문화유산 중 생활공예와 같이 실제적인 쓸모가 있는 성질을 의미하며, 심미성은 아름다움을 식별하여 가늠할 수 있는 성질로 문화유산 중 예술성을 갖는 유물 등을 의미한다. 목재를 활용하여 가공한 많은 생산품·예술품 등이 모두 목재제품의 사례에 포함된다고 할 수 있다. 목재제품에 다양한 문화적 가치를 부여하기 위한 노력이 필요한 상황이다. 목재제품은 나무를 주원료로 생산되기 때문에 나무의 수종 및 연륜연대분석은 목재제품에 문화적 가치를 부여하는 방안이 될 수 있다. 이를 위하여 나무의 연륜을 분석하는 다양한 방법이 제시되고 있다(Oh et al., 2019a, Oh et al., 2019b). 최근 유적지에서 출토되는 목제유물에 대하여 수종식별, 연륜연대분석, 형태분석, 목재특성분석 등을 통하여 유물의 제작시대에 대한 기후환경과 가공방법 등을 해석하고자 다양한 과학적 접근이 수행되었다(Lee et al., 2018; Lee and Han, 2018; Lee et al., 2021; Nam and Kim, 2021). 목제유물이 제작된 시대의 기후환경, 제작 수종, 당시의 가공방법에 대한 분석은 현재 활용되는 목재와 목재제품에 문화적 가치를 반영할 수 있는 계기가 될 수 있다고 판단된다. 목재에 적용되었던 전통 가공방법에 대한 연구(Lee et al., 2021)와 목조시설물에 전통적으로 이용되었던 대형부재의 가공에 대한 연구(Han et al., 2019a, Han et al., 2019b, Lee, 2020)는 목재의 기본특성과 가공에 따른 성능변화를 일반인에게 과학적으로 설명할 수 있는 방법이 될 수 있다. 또한 생장지역에 따른 목재특성 차이에 대한 과학적 접근(Hwang et al., 2015; Han et al., 2016; Kim and Kim, 2018; Kim et al., 2020)은 특정 수종의 문화적 가치에 대한 다양한 해석을 가능하게 함으로써 일반인에게 목재에 대한 다양한 화제를 제공할 수 있다는 측면에서 의미가 있다고 판단된다.

4. 결론

본 연구에서는 목재문화자원에 대한 개념을 목재문화와 문화자원이 갖는 특성을 활용하여 재정립하였다. 목재문화자원은 보존·발굴·활용의 측면에서 목재 및 목재사용의 문화적 가치를 내포하고 있는, 인류의 문화적 활동의 결과로 만들어진 산물로 정의하였다. 문화자원의 유형분류 사례를 분석하여 목재문화자원의 유형을 문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품의 7가지 범주로 분류하였다. 또한 분류된 7가지 범주의 목재문화자원의 유형에 대하여 각각의 사례를 발굴하고 제안하였다. 본 연구를 통해 도출된 목재문화자원의 개념과 유형분류의 결과는 추후 목재문화 확산 전략을 수립하는 과정에서 목재문화자원의 유형별 중요도와 우선순위를 결정하는 자료로 활용할 계획이다.