



OWHC-AP is the Asia-Pacific Regional Secretariat
of the Organization of World Heritage Cities (OWHC),
an organization of cities that are home to
UNESCO's World Heritage Sites.



OWHC-AP

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Publication Date December, 2019

Publisher OWHC-AP

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A Travel, not a Sight, the Best not an Alternative

Alternative Travel to Cambodia

Written by Editor
Ryu Sung-Ho

“Please save us.
We're not your attractions!”

Is this the outcry of animals at the zoo? Let's listen a little more to their story. “Please support us by not coming to our village. We're suffering from tourists.” Surprisingly enough, this phrase can be heard in the midst of a city. We might respond, “Why? Isn't it better for the local economy if there are more tourists?” or “They are just acting high and mighty...” But let's take a step back. You wouldn't feel good about foreign tourists being loud and obnoxious at a famous attraction in your own country. It would even be worse if that attraction is a place you love and hold dear. Overtourism is the phenomenon where people who have a connection with or live in a certain region lose their space of life due to the reckless intrusion of tourists – the negative influence of excessive tourism.

Cambodia has been gaining the attention of tourists around the world due to its diverse venues where people can feel the glorious history and beauty of the old Khmer era. Angkor Wat, which symbolizes the Khmer Empire of the 12th century, is recognized as one of the Seven Wonders of the World, and the Bayon stands as the only Mahayana temple dedicated to the Buddha. However, it might not be long before Angkor Wat, praised as one of the most impressive ancient buildings in the world, is closed due to overtourism. The reckless intrusion of tourists is causing complaints by the local people as they damage the buildings that symbolize the country's history and recklessly use resources amid serious drought. As this phenomenon continues, Fodor's Travel, a travel guide magazine with 80 years of tradition, has picked Cambodia's Angkor Wat as one of the 13 destinations that people should not visit in 2020.

Then, “should we not visit” Cambodia? The firm answer is “yes, you should”. Wouldn't it be sad if we could only see Angkor Wat, which witnessed the most culturally glorious time in Asia, from history books? Since learning the country's culture and way of life and experiencing them firsthand is the true charm of travel, all who are interested are encouraged to visit. However, we would like to recommend some unique ways to enjoy Cambodia for those readers who want to feel joy of visiting this exciting country. Okay! Let's get packed and leave!





Travel to Reflect on Yourself in a Pristine Natural Environment

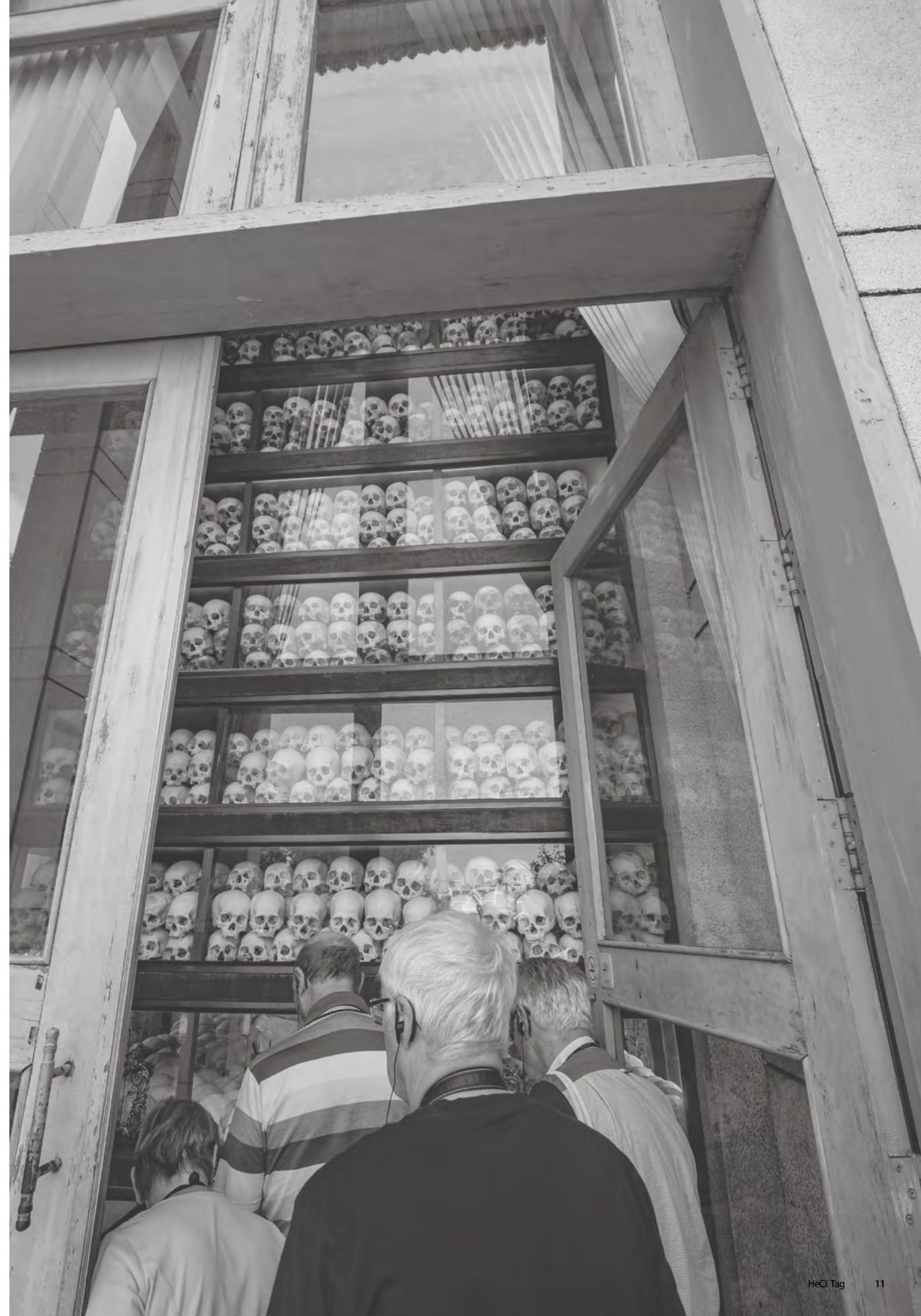
The Eco Tour of Cambodia is perfect for people worn out by their busy and complicated city lives who have no choice but to seek healing for their eyes as they take in the green leaves of roadside trees. Due to transportation infrastructure issues, Cambodia had few places that foreign visitors could access beyond a handful of tourist destinations. Thanks to this though, the wonderful natural environment and local peoples' ways of life were maintained. Cambodia has made policy efforts to improve its transportation infrastructure to disperse the tourists concentrated in a few destinations. The first travel idea is a homestay tour where visitors can enjoy everyday life together with and help local people. Imagine the freeing feeling of walking through the green mountains and hills widely spread across Modulkiri. Moreover, since local homestay accommodations can be enjoyed without damaging the environment, you can get out of civilization for a while and

experience nature to the fullest. If you crave an authentic Cambodian experience, you can also eat together with the local people and cultivate their life space together as well as look around local attractions with the guidance of locals. Not only the aforementioned Modulkiri, but many regions including Kratie in the eastern part of the country have diverse homestay programs welcoming tourists. The Chi Phat region is also recommended for those who want time to heal and put everything behind them, especially through the trekking programs that access diverse natural scenery including mountains, waterfalls, rivers, and swamps. There is no better way to feel at home in nature than trekking or joining programs to observe and experience the wild ecosystem of the region. As there are many other programs by the Cambodian government to promote the country's pristine natural environment to more tourists, it is also fun to look for eco-tour courses that are perfect for your trip. Why not relieve your stress surrounded by nature rather than fighting through crowds of people on your vacation that was supposed to get away from all that and make you feel better?



Travel to Feel the Sad History with Your Heart

The second recommendation is the Dark Tour that we prepared for those who seek heartfelt experiences even while traveling. A Dark Tour refers to a trip where people personally visit tragic historic sites and feel the meaning and lessons of the history. One example would be tours to find the resolve and learn lessons to not let tragic history happen again, such as through visiting sites of the Holocaust perpetrated by the Nazis during the World War II. Given their subjects, Dark Tours are mostly intended for triggering meaningful thoughts while alone or together with colleagues or family. As much as it ushered in a golden age in Asia, Cambodia was still susceptible to the waves of history and is home to several Dark Tour venues. Wat Mai Temple is a representative site where one can feel the tragic history of Cambodia. Pol Pot launched the Democratic Kampuchea through a communist revolution and committed genocide to hold power and reform Cambodia into a socialist state. The genocide was carried out at the so-called Killing Fields. At that time, around one-third of Cambodia's population of 8 million were killed, with the sites of their mass graves scattered throughout the country. Wat Mai Temple houses the remains of those massacred at the Killing Fields and many people continue to pay tribute to those lost lives today. We recommend the Dark Tour to those who are interested in visiting sites with a tragic history and sites that offer the opportunity to questions oneself about the lessons learned. Such sites are also appropriate for those who want to ask questions about freedom and democracy while comparing such history with Korea's own past.



Free to Choose But There Is One Must

To reduce the abovementioned harmful effects of overtourism, Cambodia is developing and promoting diverse tourism resources. Of course, there is no easy way to fundamentally resolve the concentration of tourists in popular destinations. Are there any good alternatives to closing or limiting access to such regions? Currently, many countries including Cambodia are introducing diverse restraints to prevent damage to their attractions by tourists. It is difficult to say if there is anyone who can judge those governments for making these choices. We only hope that tourists can understand the situation and treat the attractions with care. Under such circumstances, the new Eco Tour and Dark Tour give us ample opportunities to view travel from different perspectives. The Eco Tour offers you opportunities to communicate with local people, experience the natural environment, and take time to heal, while the Dark Tour allows you to understand the scars of history and learn important lessons. Both are attractive in their own ways and there is much to gain from such tours that include "respect" for the destinations. 🌍



"OK! If your luggage is all packed, let's set off on the Cambodia tour of your choice. Just make sure you don't forget your ticket called 'respect'."



100 Years of the Bauhaus: Legacy Left by the Bauhaus, Questions Left Unanswered

Bauhaus and its Sites in Weimar and Dessau
Inscribed in 1996 on UNESCO's World Heritage List
(Extended inscription in 2017)

Written by Architectural Critic Song Jong-yeol

It has been 100 years since the State Bauhaus was established in Weimar Germany. Though it ran as an educational institution for only the 14 years between 1919 and 1933 and locally in Germany, what is usually said about the school, that it was an “experiment that changed the century,” is no exaggeration. The simple and functional forms, buildings made from steel and glass, and furniture built with steel tubes, the universal font – these are only a few of what can collectively be called the Bauhaus style. It went beyond simply design and created “modern life.” We still talk about the Bauhaus today because its effects and traces can still be felt vividly in our daily lives. This year marks the centennial anniversary of the art school, and celebrations have been held all year round, both nationally and around the world. But, for some reason, this is not the case for the Museum of Modern Art in New York (MoMA), and no plans have been announced to do so despite the year drawing to an end. This betrays general expectations because it was MoMA itself that played the decisive role in spreading the Bauhaus philosophy and art education in the US in the mid-1930s.

This raises the unavoidable question: Does this mean that American society no longer acknowledges the presentness of the Bauhaus? Similarly, there is also an atmosphere in Korean society that regards the Bauhaus as a style of “a time gone by.” This situation is actually connected with excessive generalization and partial understanding of the Bauhaus style and the critical view of modernism since the 1970s. It is due to the recognition that such modern visual languages as the International Style, functionalism, and mechanic aesthetics, which became subjects to deny and overcome, spun off from the Bauhaus.¹⁾ However, there is almost no discussion whether this assessment is legitimate. For instance, whether legacies, collectively called by “the Bauhaus,” can be generalized as the “Bauhaus style”²⁾ should be first questioned.

Today’s understanding of the Bauhaus generally overlooks that there were numerous layers to its origin. For instance, its teachers vehemently confronted each other over the different educational goals and systems they advocated, which was the drive that ceaselessly transformed and moved forward the school. Groups of individualistic artists and teachers focused on production and technology constantly pitted themselves against each other, and even among practical teachers, different interpretations and values collided. As such, a more accurate definition of the Bauhaus is a “group with the least homogeneity among groups of artists with a specific style or the same artistic goal.”³⁾



Georg Muche, Haus am Horn, 1923

1. The 1932 exhibition at MoMA, “Modern Architecture: International Exhibition,” separated Bauhaus architecture from social, technical, and historical contexts and defined it as a modernist visual language based on the formative characteristics of the International Style.

2. While the public was warming up to the Weimar culture, the Bauhaus style, which had come to represent newness, greatly advanced. People began to see Bauhaus products as “novel,” “modern,” and “outstandingly designed.” White walls, grid windows, wide terraces, flat ceilings, houses of glass and plated metal, tube-shaped steel sofas, lamps with bronze bottoms, glass lights, cubic-pattern wallpapers, walls with and without pictures, bold and sans serif fonts, everything that is lowercase, everything that is uppercase, and two words that explain all these things: Bauhaus style. It became larger than what the Bauhaus produced and was accepted as a symbol by itself.

3. Éva Forgács, *The Bauhaus Idea and Bauhaus Politics* (New York: Central European University Press, 1995), 112.

In fact, the reduction of the Bauhaus as a whole (including its legacy) into the “Bauhaus style” in the narrow sense is directly related to the way the US accepted it in terms of art education. With the Nazi regime coming to power in 1932, the shutdown of the Bauhaus Berlin and emigration of European intellectuals, the Bauhaus found a new home in the US. American-style art education in the Bauhaus vein, later called design education, started with The New Bauhaus (1937-1938), led by László Moholy-Nagy. This school was succeeded by the School of Design (1939-1944) and the Institute of Design (1944-1946), laying the foundation for American design education.⁴⁾ Noteworthy here is that Bauhaus art education was reduced and limited to the term “design” on American soil (as seen in the names of the two successor institutions). Walter Gropius, founder of the Bauhaus, also went on to serve as the dean of the Harvard Graduate School of Design and suggested more practical compromises to Americanize the teaching and learning methods of the Bauhaus. The way the American universities accommodated Bauhaus art education in 1938 focused on visual training (uninhibited by specific art departments, occupations, techniques, and regions).⁵⁾ Namely, it was accommodated as a model for individual self-development and academic research, not as a preliminary course, a group program that responded to social demands (as in Germany). Through the 1938 exhibition, “Bauhaus 1919-1928” at MoMA, Gropius affirmed that seeing “the Bauhaus style or doctrine as something that is fixed and permanent is an improper conclusion of superficial observation.”⁶⁾



Lyonel Feininger, Cathedral (1922), woodcut, from the Program of the State Bauhaus in Weimar.



Karl Peter Röhl, Bauhaus Weimar signet, 1919



Oskar Schlemmer, Bauhaus Weimar signet, 1921

4. Noteworthy in relation to reevaluation of the legacy of Bauhaus education within the US is Howard Singerman’s *Art Subjects: Making Artists in the American University* (University of California Press, 1999). The book discusses American art education and mentions Bauhaus art education as the beginning of visual art education that goes beyond the differences of design and fine arts education.

5. Howard Singerman, *Art Subjects: Making Artists in the American University* (University of California Press, 1999), 75.

6. Alfred Barr, Jr., Preface to *Bauhaus 1919-1928*, ed. Herbert Bayer, Walter Gropius, and Ise Gropius (New York: The Museum of Modern Art, 1983).



Ramifications of the Bauhaus

A look at the historical background to establishment of the Bauhaus in 1919 also shows that it cannot simply be understood as a specific ideology or style. The Weimar Republic was established after the November Revolution brought down the German Empire in 1918. Numerous artists joined the new republic. The November Group (German: Novembergruppe) were established in Berlin in 1918, involving Wassily Kandinsky, Lyonel Feininger, and Mies van der Rohe. Also established in 1918 was the Workers Council for Art (Arbeitsrat für Kunst), led by architects, and its tenets⁷⁾ were nearly identical to the Bauhaus Manifesto from the Weimar period. The State Bauhaus in Weimar (Staatliches Bauhaus zu Weimar), established on April 12, 1919, combined the Grand-Ducal Saxon Art School, Weimar (Großherzoglich-Sächsische Kunstschule Weimar), established in 1860, and the Weimar School of Arts and Crafts, established in 1896 and led by Hermann Muthesius and Henry van de Velde. The Bauhaus Weimar, born during the upheaval of the German revolution, was the gathering place of European avant-garde artists. German



Expressionists were joined by other radical artists represented by Berlin Dadaists, the De Stijl group, and Russian Constructivists who experimented in new art and visual languages in coming to the Bauhaus.

A four-page pamphlet that declared establishment of the Bauhaus in April 1919 included side by side the Bauhaus Manifesto, written by Gropius, and Cathedral of the Future, a woodcut print by Feininger.⁸⁾ The three twinkling stars in the sky, which represent architects, painters, and sculptors, and the medieval cathedral,⁹⁾ featured in the wood cut, gave visual expression to the manifesto. The manifesto itself begins by saying, “The ultimate goal of all art is the building! (Das Endziel aller bildnerischen Tätigkeit ist der Bau!).” This was inspired by Bauhütten, a medieval method of grouping art and craft workshops into a guild centering on architecture. Halfway through, the manifesto states that the arts of the day tended to stand alone and the only way to break from that was if every artist and artisan working together intentionally and working side by side. This sentence points literally to the isolation of art, and at the same time, reveals the intention of restoring to architecture the ability to consolidate different arts (for the sake of city construction) and its status as a composite art, both of which it enjoyed until the latter Baroque period. This also hints at the lowered status of crafts due to the isolation of different fields. The educational goal to combine arts with workshop crafts (techniques) was evident in the titles the school gave to its teachers in 1921. Gropius introduced a hierarchy to the Bauhaus of “apprentice (lehrling),” “journeyman (geselle),” and “master (meister)” (there were heated discussions leading up to this on how to address teachers). At the Bauhaus, conventional “professors” became masters and students known as apprentices could become journeymen and even junior masters. When the Bauhaus moved to Dessau, the school was promoted to Hochschule für Gestaltung (literally, “college for design”) and teachers came to be called professors.¹⁰⁾

7.

The Arbeitsrat für Kunst with the Taut brothers, L. Hiberseimer, O. Bartning, and E. Mendelsohn submitted in December 1918 the Architektur Program of six clauses, designed to bring down all the walls that existed among different arts.

8.

Hans M. Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (originally published in 1969), Korean trans. Mijinsa Editorial Dept. (Mijinsa, 2001), 44.

9.

Wilhelm Worringer in his *Form Problems of the Gothic* (1912) described the symbolic meaning of Catholic churches and the architecture critics, Adolf Behne and Karl Scheffler, expressed them more as composite artworks and symbols of social integration. Bruno Taut of the Arbeitsrat für Kunst defined towers of Gothic churches as symbols of urban architecture in his *The City Crown* (1915-17).

10.

Hajo Düchting, *Wie Erkenne Ich? Die Kunst des Bauhaus* (Stuttgart: Belsler) & Boris Friedewald, *Bauhaus* (München: Prestel, 2009), 15.

The early Bauhaus Weimar had the mood of an “Expressionist interlude.” Such academic tradition can be felt in its signets. The first one, designed by Karl Peter Röhl, clearly reflects the Bauhaus goal of searching for “expressionistic, new ‘human beings.’”¹¹⁾ The second, designed by Oskar Schlemmer in 1921, is a geometric and abstractive expression of a human profile. This kind of experimentation and willingness to take on challenges translated into different preliminary “foundation” courses (Vorkurs) for each period.

It was Johannes Itten who led Bauhaus education and designed the Vorkurs during the Weimar period (1919-1925). He came up with a unique education method that put emphasis on spiritual expressions coming from unison of the body and mind and independent training. As a painter with a strong Expressionistic tendency, Itten defined art education as an ethical act close to well-rounded education.¹²⁾ In other words, to Itten, the Vorkurs was a platform for integrated education for “perfect human beings.” His education focused on spiritual and metaphysical elements and this may reveal a “failure to recognize [the preliminary course] as a preliminary stage to preparing students to become activists like architects or designers in the future.”¹³⁾ This line was far from the productivity or revolutionary progressiveness Gropius pursued. However, the reason Gropius and Itten parted ways is not found simply in the differences in educational beliefs. Gropius was under pressure from both inside the school and out about the existence of Bauhaus due to financial dilemmas, and criticism¹⁴⁾



Walter Gropius, Bauhaus Weimar program, 1923

11. Kathleen James-Chakraborty, *Bauhaus Culture: From Weimar to the Cold War* (The University of Minnesota Press, 2006), 115.

12. Johannes Itten, *Design and Form: The Basic Course at the Bauhaus and Later* (Mein Vorkurs am Bauhaus: Gestaltungs- und Formenlehre) (originally published in 1963), translated by An Jeong-hyeon as *Design and Form* (Mijinsa, 1981), 14.

13. Rainer K. Wick, *Teaching at the Bauhaus* (Hatje Cantz Publishers, 2001), 120.

14. Vilmos Huszar, inspired by Teo van Doesburg, a Dutch painter, contributed an article to *De Stijl* in the autumn of 1922 which denounced the Bauhaus for its lack of productivity. Frank Whitford, *Bauhaus* (World of Art), (Thames and Hudson, 1984), translated by Lee Dae-il as *Bauhaus* (Sigongsa, 2000), 116-121.



continued on its lack of productivity. Gropius himself criticized the art schools of the time for producing “social parasites (staat drohne).”¹⁵⁾ This was based on the critical attitude that financial self-reliance should be achieved through productivity (tragfähigkeit).¹⁶⁾

From July 25 to September 30, 1923, four years after its opening, the Bauhaus held its first large-scale exhibition entitled, “Art and Technology: A New Unity (Kunst und Technik - Eine neue Einheit).” What Gropius suggested was a reform into a machine-centered mass production mode as a kind of response to the situation inside and outside the school. This is why it can be said that, through this exhibition, “the Bauhaus broke with expressionism and changed to a style that was reasonable, encompassed all machines and industries, and was pro-producer” (Hans M. Wingler).

Itten resigned in 1923 and Moholy-Nagy, his successor, revamped the curriculum with a focus on industrial design. He realized the ideal of Bauhaus art education - implementation of material issues in the real world with new rules, as suggested by Gropius. The foundation course he led featured multilateral training, tactile training with materials, and comprehensive experience with the entire production process. Arguably, this served as decisive momentum where art education expanded from the realm of individualistic creative arts to social art production. This is also related to the decline of Expressionism and the emergence of New Objectivity (Neue Sachlichkeit) and Neo Sentimentalism (Neo-Sentimentalismus) and the emphasis of visual arts on functionality and abstractionism in the 1920s. With more Nazi oppression and surveillance, the Bauhaus Weimar was closed in March 1925.

15. Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, 61.

16. The attacks on the Bauhaus then came from many sides. The ultra-right (taking issue with the Bauhaus’ leftist tendency) assailed the Bauhaus as an international leftist-Bolshevik organization populated by foreigners and Jews (Éva Forgács, *The Bauhaus Idea and Bauhaus Politics*, 39-40). Local citizens, who harbored affection for the old Weimar School of Arts and Crafts, were unhappy with the anarchic and Bohemian attitude shown by students of the Bauhaus. They formed the Free Union for the Protection of the Town’s Interests and demanded the school be closed down, arguing its presence did not help the town (Ibid., 39).

Cultural heritage of the Bauhaus

With such businesses as the Junkers aircraft factory concentrated in Dessau, a city in Germany's mid-eastern state of Anhalt, it was an optimal location for Gropius, who wanted to focus on production and technology. During its Dessau period, the Bauhaus produced remarkable outcomes in a short period of time with complete support by Dessau's mayor Fritz Hesse. The famous Bauhaus school buildings in Dessau were completed in 1925 and the Masters' houses (Meisterhäuser, 1925-1926) opened in 1926. The Dessau-Törten Housing Estate (Bauhaussiedlung Dessau-Törten, 1926-1928) and the Dessau Employment Office (Arbeitsamt, 1928-1929) were completed under the supervision of Gropius. The Bauhaus' innovative identity was at the height in 1926 during all of its 14-year history.

The Bauhaus Building in Dessau was completed in 1925 with the city's support and is a monument of modernist architecture. With its ideal working environment, it represents the Bauhaus' design philosophy. Its three main buildings were connected to achieve morphological homogeneity, with a two-story bridge horizontally connecting them used for administrative purposes. The front and back of the buildings were not distinguished to abolish the order of ranks while the four-story workshop wing was made up of glass curtain walls. It was closed down in 1932, and damaged during bombing in 1945. Conservation efforts began in 1974 and completed in 1975 and 1976. The Scientific-Cultural Centre at the Bauhaus in Dessau was established in 1976 and opened as an education center on the Bauhaus in 1984. Currently it is home to the Bauhaus Dessau Foundation, while the houses are used by the Anhalt University of Applied Sciences. In 1996, the building made it to the UNESCO World Heritage list along with other Bauhaus architecture and sites.



W. Gropius, Bauhaus Dessau, 1926

The Dessau-Törten Housing Estate, built between 1926 and 1928, was a model complex designed to provide affordable housing to 300 low-income households. Built over three phases, it featured three types of housing and is now registered as a historic monument.

The Haus am Horn, designed by Georg Muche, was built for the Bauhaus Weimar Werkschau (work show) exhibition in 1923. This experimental house is an incarnation of Bauhaus design principles that pursue economic and efficient structures and functional design. It is a simple cubic design with a flat roof, typical of the Bauhaus style. The main clerestory-lit living area is at the center, with the other rooms around it. The house was designed as the ideal home for a single family and its individual rooms designed for specific purposes displayed ceramics, furniture, tapestries and other items designed and produced at the Bauhaus workshop. The furniture and dishes were functional in form, geometric, and arranged to promote their sale, clearly demonstrating the true nature of the exhibition. Part of the UNESCO World Heritage list, this house was the first done in the Bauhaus architectural style and significantly impacted 20th-century modernism.

The listing of the Bauhaus as a UNESCO World Heritage in 1996 was done amidst a trend to shed new light on the Bauhaus legacy in the 1990s. In 1994, the German federal government established the Bauhaus Dessau Foundation (Stiftung Bauhaus Dessau), which collects and researches works and materials on the Bauhaus, offers educational programs, and holds exhibitions. But we are no longer at a loss to describe the true legacy of the Bauhaus. Reyner Banham, in his *Die Revolution der Architektur* (1964), praised Itten's foundation course as the key to its identity and the nature of the Bauhaus way.¹⁷⁾

17.

Reyner Banham, *Die Revolution der Architektur: Theorie und Gestaltung im Ersten Maschinenzeitalter* (Theory and Design in the First Machine Age), 1964.



The Bauhaus Weimar program of 1923,¹⁸ a testament to the Bauhaus' educational principles, illustrates the journey from the "foundation course," which deals with forms and materials, to "building." This schema explains the organic relationships between materials (wood, metal, clay, textiles, etc.) and tools, and construction and presentation. It is interpreted as a dichotomous structure of the foundation course and workshops by material and has been used as a fundamental formula for different art schools. In the middle are objective studies of abstract principles, which consist of five areas of study: nature; materials and tools; construction and presentation; space, color and composition; and materials. As Gropius claimed, this is a process of study and analysis to escape the isolation of being separate areas and move toward fundamental principles of creative work. This program of Gropius' included technical and theoretical study of construction and presentation and was a methodology for the creation of art through experimentation, not through functional production or abstract expression. Namely, Gropius designed the foundation course to serve as the starting point for general education to synthetically apprehend the results of both subjective experience and objective thinking. This ideal was materialized into a new curriculum during the Bauhaus Dessau period (1925-1932) beyond the confrontation and confusion of the Weimar period.

In the Bauhaus Dessau's lesson plan for the foundation course (1925-26),¹⁹ Gropius added "science" as the third element in addition to the dichotomous structure of practical training and study of form during the Weimar period to connect self-realization with the unity of determination for social participation and group solidarity. Science in this context did not refer to a basis of technical theory on the premise of practicability for people's lives, but an ordered and theoretical knowledge system gained through observation of structures, properties, laws, and other aspects of things. Accordingly, the newly-introduced subjects like mathematics, physics, chemistry and dynamics were not just technical solutions to improve the outcomes and economic feasibility of artistic production, but an analytic frame of objective studies. Lessons at the Bauhaus Dessau then had become interactive creative studies between teachers and students, not a handing down of fixed knowledge and norms. In his report of the achievements by the Bauhaus Dessau, Gropius said, "The uniformity seen in the results of the Bauhaus is due to the spiritual direction that the Bauhaus has shared working together despite different individualities, and this ultimately overcomes creations defined by aesthetics and styles in the old 'craft' sense."²⁰

18.

Walter Gropius, *The Idea and Organization of the State Bauhaus in Weimar*; quoted in Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, 79.

19.

Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, 150-151.

20.

Walter Gropius, *Bauhausbauten Dessau* [originally published in 1930], translated by the Editorial Dept. as *Dessau's Bauhaus Architecture*, *Bauhaus Series vol. 12* [Seoul: Science and Technology Publishing, 1998], 10.

Conclusion

In his book about the educational philosophy in the US, Moholy-Nagy completely denied "design as superficial 'styling' that contributes to salesmen's success"²¹ and explained "designing things" as involving technical, social, and economic demands and biological needs. He defined design as "not a profession but an attitude."²² His argument adds shock to the conventional and unquestioning understanding of the Bauhaus simply as a style or design methodology. The treatment of Bauhaus art education as a kind of "legend" is erroneous and a result of omitting the Bauhaus' social and practical context, limiting it to a design preparation process or experimental practice. This is why MoMA's Alfred Barr, Jr. and Philip Johnson, who introduced the Bauhaus to the US, cannot escape the criticism that they actually erased the Bauhaus' key achievements. In this light, it is natural that our question should start again at this point/where Bar and Johnson left off and we should look into the contexts and achievements of the art school and its ideas that were lost along the way. ●

21.

Lázló Moholy-Nagy, *Vision in Motion* [Chicago: Paul Theobald, 1947], 34; quoted in Son Yeong-gyeong, "Bauhaus Art Education's Social Implications: Focus on its Transformation from Germany to the US," *The Journal of the Korea Society of Art & Design* 21, no.1 (Spring, 2018): 94.

21.

Moholy-Nagy, *Ibid.*, 42.

Our Attitude Toward Cultural Heritage Destroyed by Disasters

Okinawa's Shuri Castle and Paris' Notre-Dame Cathedral



Art historian and humanities scholar
Ahn Hyun-bae

When Shuri Castle, a UNESCO World Heritage site that represents Okinawa, Japan, nearly burned down in a fire on October 31 this year, not only the prefecture but also the entire country was left in a state of complete shock. The castle was the palace of the Ryukyu Dynasty, which reigned in Okinawa for some 400 years, before it was annexed by mainland Japan in 1879. Shuri was also the name of the dynasty.

Shuri Castle was reconstructed in 1992. The original castle was turned into ruins in the fierce battle with the U.S. during World War II. Still, the castle was emblematic of Okinawa history and an important symbol, so the fire left the Okinawan people in a state of profound sadness. The images in the news automatically forced us to remind ourselves of the painful time we went through when Namdaemun and Naksansa Temple caught on fire. This must not happen again, but we also need to remain prepared for the unthinkable. Certainly, understanding and preserving cultural heritage involve careful consideration and effort.

Cultural heritage of the Bauhaus

Europe is no stranger to such disasters even though European countries are leaders when it comes to preserving cultural assets and tourist sites. On April 15, the world was horrified by a fire at the Notre-Dame Cathedral. The flames were contained only after it brought down the roof that was under renovation and the 97-meter-tall spire — the pinnacle of the cathedral — and smashed a number of windows. The fire reached the complicated scaffolds added to the roof for the renovation, allowing the blaze to spread even more rapidly. To make things worse, the cathedral's complex structures made it difficult for fire fighters to access the building and hindered their firefighting efforts, and Parisians and the TV news audience worldwide had no choice but to watch the symbol of France collapse methodically in fear of causing greater damage to the cathedral.

After the fire, French President Emmanuel Macron announced his plan to “rebuild Notre-Dame in five years.” Social media was flooded with messages from around the world by those eager to express their laments over the blaze faster than anyone else. It even made headlines when the owner of the Louis Vuitton brand and other large corporations scrambled to make donations. However, we need to look at a different part of the story: Why does such loss and damage to these cultural heritage assets leave us with a profound sense of loss, and why do we think it is our job to restore them?





Cultural heritage of the Bauhaus

Paris is host to a number of France's historic and cultural symbols: the Eiffel Tower, the Louvre museum, and the Arc de Triomphe, to name a few. Most of all, the Notre-Dame Cathedral, situated on the Île de la Cité where the history of Paris began, was a backdrop of many works of art, a historic site and a must-see tourist attraction for visitors. (Paris Point Zero, located on the public square just outside Notre-Dame, is used to measure the distance from Paris to other points along French expressways. For this reason, a tradition of stepping on the mark took root, as people started to believe that the marker was so unique that they would come back to France if they stepped on it.)

The Notre-Dame Cathedral is neither the oldest one in Paris, nor the largest. The cathedral — its construction began from 1163, but it was in 1345 when it was completed — has been lauded as the most elemental and the most sophisticated masterpiece among Gothic structures, with many Gothic structures in France as well as in Germany, Belgium and the Netherlands modelled after Notre-Dame. Its aesthetic and distinct presence became an inspiration for construction of other cathedrals in other regions, proving that the masterpiece is the product of hard work and devotion by premier architects. Notre-Dame also hosted a litany of important functions and ceremonies, in particular, the coronation ceremony of Napoleon I, which was famously depicted in the large-scale painting *The Coronation of Napoleon* by Jacques-Louis David. The cathedral is also the centerpiece of Victor Hugo's *Notre-Dame de Paris*. Over the course of several generations, Notre-Dame has become a point in time and history to all French people. At every important moment of history, the cathedral stood front and center, so it became part of everyone's memory and a being imprinted in the hearts of Parisians and every visitor.

This is what cultural heritage is all about.

A masterpiece is meaningful not because of its imposing scale but because of the story it tells. The reason behind the difficult restoration process that lasted until 1992 involving Shuri Castle of the already-fallen Ryukyu Dynasty, countless challenges facing the restoration of Namdaemun, and thorough historical research on Naksansa Temple from its colors to its size is not about practicality but all about significant stories that we hope to retell.

Okinawa authorities just announced that they will draw up Shuri Castle reconstruction plans. The restoration process for Notre-Dame remains sluggish, despite a stream of early, generous donations from around the world.

The cause of fire has not been determined yet, and the burnt scaffolding around the cathedral roof has not been removed. Investigators are yet to determine which parts of its ceilings and structures were damaged and need to be removed and which parts should be maintained.

The country is divided between the President's controversial plan to modernize the cathedral, introduced in his five-year deadline for reconstruction, and a faithful restoration of the cathedral identical to what it looked when it was repaired in the 19th century, but the debate has come to a halt until the initial work is done, while many believe that rebuilding it in five years will prove impossible.

In fact, there was hope that the cathedral's spire could be restored to its former state even if it took quite some time. This was possible because Eugène Viollet-le-Duc, a French architect involved in the restoration of Notre-Dame in the 19th century, recorded in detail his restoration plan for the spire as well as how it had been built and expanded before. After reviewing the restoration plan, however, experts said that it might not be meaningful to follow his nineteenth-century plan as it is too complex and time-consuming. The team in charge of modern reconstruction would prefer to reach a decision based on reality, after the cleanup and removal is completed. Considering that it usually takes a long time to get things done in Europe, it might take more than five years to properly restore the cathedral.





Cultural heritage of the Bauhaus

With all things considered, what is important now is to relate to and organize ideas about the restoration of cultural heritage. Restoring cultural heritage assets after such disasters always requires a huge amount of money and great effort. Even from the perspective of the economic reality, it is natural to have different opinions on whether seamless restoration is necessary. However, we cannot reduce our cultural heritage to a thing of the past, when we recall how devastated and full of tears we were when we witnessed the collapse of cultural properties as a result of disasters. Cultural heritage represents a time we all understood and cherished, and it is a part of life. If we felt connected to cultural heritage that has a presence that goes beyond a mere architectural building or a piece of art of a previous era, and if our vivid memories were linked to it, the question over the maintenance and restoration of cultural heritage can serve as a measuring stick of our identity.

This is because restoration is a matter of safeguarding the narratives that contain the stories of those of us living on this land. In the case of the Notre-Dame, it is possible to restore it to its nearly identical former state thanks to detailed documentation efforts. However, for us to be able to do so, more efforts are needed. We have still a long way to go before we will be able to respond properly through careful research and classification to any disaster that befalls invaluable cultural heritage. In fact, it is clear that the most effective protection is a reduction in disaster risk. 🌍

Specialized Voices

In Line With Their Interests

Content Creators #11

Written by Editor
Suh Soon-jung

The Asia-Pacific Office of the Secretary-General of the Organization of World Heritage Cities (OWHC-AP) celebrated the launch of the selected 11th Content Creators (CCs) for the second half of 2019 in Gyeongju, Korea. It was even more significant to conclude the launching ceremony in Dokrakdang and Oksan Seowon, sharing the CCs' aspirations and resolutions.

Discovering New Values in Inherited Sites

Dokrakdan and Oksan Seowon are places where people can discover the indelible traces of Lee Eon-jeok, also known by his pen name Hoejae. Oksan Seowon, situated in Gyeongju, is one of the nine seowon, or Neo-Confucian academies of the Joseon Dynasty, that were inscribed on the list of the World Heritage sites in July 2019, making the gathering a perfectly timely commemoration of the significance of the seowon. Gyeongju already hosts a number of World Heritage sites, including Bulguksa Temple and Seokguram Grotto, Gyeongju Historic Areas, and Yangdong Village, but it was exciting and refreshing to visit the newly registered 14th World Heritage site in Korea.

Their first destination was the reception wing of Dokrakdang, known as sarangchae, of the house that Hoejae built in 1532, one year after he retired and moved back to his hometown to live a secluded life for the next seven years. Dokrakdang is unique in that it has low stylobates, floors and roofs, and gives the impression of humbly lowering and hiding itself, drawing parallels with the tall, gorgeous sarangchae of noble families highlighting the master's status. The commentary by Hoejae's descendant Lee Hae-cheol, against the backdrop of the sound of flowing water of a nearby valley, made the tour of Dokrakdang even more special.





As we headed to our next destination Oksan Seowon under the already overcast sky, it finally started to rain. The sudden raindrops became thicker and drove us to sit in the lecture hall Guindang, allowing us to look around the other study areas of Mingujae and Amsudae on the left and right sides, respectively, and face the two-story Mubyeonru building on the opposite side, all at a glance. While seowon fulfilled both education and ritual purposes, Guindang was used for education, as was Mingujae and Amsudae, sitting on the eastern and western sides of the seowon. This time, comments by a kind and friendly culture and tourism guide harmonized with the charming tunes of raindrops.

It stopped raining. Unhappy at the thought of leaving the seowon, the CCs decided to go the nearby stream to dabble their feet in the water. The rock formation was an awesome sight, and crossing a narrow bridge was fun. The CCs cherished the moment when they were up on the bridge, looking forward to the next six months ahead of them. The content creators gathered in Gyeongju — a city renowned since ancient times for being home to many talented people and beautiful mountains and waters — to trace back the extent of the memory of Joseon scholars, embarking on a journey toward new values in inherited places where scholars lived their day-to-day lives and pursued their idealistic quests.

Six Points of Views that Are Both the Same and Different

The members of the 11th CC cohort are diverse in age and major: The years of birth range from 1994 to 2000, and their majors include visual design, Korean literature, archaeology and art history, political science and international relations. Despite differences in age and academic background, their shared passion for World Heritage brought them together. Some members engaged in the activities of the World Federation of United Nations Associations (WFUNA) and the Youth Reporter Corps of the Korean National Commission of UNESCO, while others served as former OWHC-AP CCs. Their interest in World Heritage led them to search for the United Nations and UNESCO entities and other international organizations and non-governmental organizations and directed their attention to heritage-related content among many postings on university community bulletin boards. The CCs who learned about world heritage via diverse channels found it most impressive that the OWHC-AP centers on people, rather than heritage. Their plans provide a glimpse into their lofty aspirations that aim to further promote World Heritage cities and the organization with language befitting current trends.

JO SOO BIN

In 2018, I came to Gyeongju to watch the World Heritage Photo Exhibition, held in a container overlooking Cheomseongdae, and I found it deeply impressive. It was fresh because it was an open-air exhibition that blended well with nature. This is why I am planning on making card-news content on the topic of the winners of the photo contest for my first project.

PARK JI EUN

My plan is to provide introductions to World Heritage cities in Asia Pacific under the title of "City Report." I would like to promote the values of the OWHC-AP's work in language favored by the younger generations. My goal is to create exciting content, or "Instagrammable" content, that catches their attention, going beyond mundane introductions.

JYEON SOO JUNG

I have decided to go with the theme "The Preservation and Restoration of Cultural Heritage." The dilemma of preservation and conservation is no doubt a challenging topic to which the OWHC-AP should give much consideration. My first piece will be about Seokguram Grotto and will cover other heritage assets as well, focusing on whether modern construction methods are better and what direction we need to take, among others, for each heritage asset in the format of card news.

HAN JU HYEON

I am interested in introducing the designation process of World Heritage sites and other behind-the-scenes anecdotes. I want to shed light on Vigan, Hoi An and other places that are highlighted as new third-generation cultural melting pots, with a focus on external changes such as architectural styles, as well as lifestyles and other elements that blend into residents' lives.

KANG DA YOON

I plan to draw up a "Travel Map" on the themes of history, myths and experiences. Take Baekje for example: A story-telling map can be designed based on the relocation history of its capital. The map will also look into the philosophy reflected in its myths and suggest ways to enjoy cultural heritage.

KIL EUN JUNG

I will focus on cultural heritage that is located in different regions but share the same goals, such as Buddhist statues in India, China and Korea, further discussing cultural exchanges worldwide. I am even more excited about my topic since it coincides with the characteristics of the 11th CC cohort's activities.



First Official Activity



“2019 OWHC-AP World Heritage Cities Photo Exhibition”

The first official activity for CCs also took place in Gyeongju, the venue of the Heritage Korea 2019 that brought together businesses and organizations related to cultural heritage. The mission for CC 11 was to cover the 2019 OWHC-AP World Heritage Cities Photo Exhibition hosted by the OWHC-AP within the Heritage Korea 2019. Under the theme of “Moment of Life in World Heritage Cities,” the exhibit served as an opportunity to pool ideas about the goal of the OWHC-AP: harmonious existence among people, cities, and World Heritage. The CCs interviewed visitors who had looked closely at photos from participating companies, Gyeongju Girls’ High School, and college students, and listened to their opinions about the exhibition.

Q Where did you learn about the exhibition?

A¹ I am a participant in the Heritage Korea 2019 from the corporate sector. I was looking around, and the pretty photos and their beautiful colors and concepts caught my attention. That’s why I came in.

A² My career counselor at school recommended I go to the Heritage Korea 2019. While I was looking around the event, I found this photo exhibition booth interesting, so I looked around the exhibition.

A³ Unfortunately, I missed last year’s heritage event, so I wanted to come this year. Among the range of booths, this photo exhibit stood out.



Q What did you like the most and least about the show?

A¹ I was most impressed by the beautiful landscape photos. However, the booth feels somewhat empty, and it didn’t take long to look around, so I wish it had more photos. The photos are small, but the frames are large with a lot of blank space, making it difficult to concentrate.

A² Detailed explanations about the relevant World Heritage sites under the photos would be nice.

A³ I knew about the heritage event, but not about the photo exhibition. More can be done to promote the exhibit.



Q

Did the exhibit change your views on World Heritage and World Heritage cities? If so, how?

A¹ The photos were displayed by country, making me aware of the beauty of cultural heritage properties in cities and countries that are new to me. I also liked the photos of the World Heritage cities in Korea, giving me a more accessible opportunity to enjoy them.

A² Many Southeast Asian images featured people praying to God, giving me a better understanding of religious customs that vary from country to country.

A³ I don't think the photo exhibit brought about any considerable changes in my perceptions.

Q

What does the harmonious existence between World Heritage, cities and people mean to you? Can you give us your definition in a single word?

A¹ In a word, people and nature.

A² I think it's the scenery from places around the world.

A³ The co-existence of the past and present, in my opinion.

Q

Last but not least, can you share your impressions on the photo exhibition briefly?

A¹ The winners of the photo contest perfectly captured the aesthetics of World Heritage sites. In particular, The Breath of a Thousand Years allowed me to discover the diverse charms of the World Heritage sites in Gyeongju, a frequent destination to me. The exhibit gave me a fresh opportunity to rediscover the value of cultural heritage.

A² My hope is that each country can preserve the beauty of its World Heritage sites, maintaining the beauty exhibited in the photos. 🌐



Meet the City of Iksan, a Future Dreamt by the Baekje People

Iksan is a city that still retains the scenery of the Baekje civilization of 1,400 years ago in its natural state.

It holds many stories from times past, and its weary memories are juxtaposed against modernity. It is host to a UNESCO World Heritage site.



Written by Film critic
Baek Jeong-woo

This is the City of Iksan. The catchphrase “The City with a UNESCO World Heritage Site” is featured in large lettering on the city’s tourist pamphlet. The Archaeological Site in Wanggung-ri and the Mireuksa Temple Site in the Baekje Historic Areas were proudly inscribed onto the list of the UNESCO World Heritage Sites on July 8th, 2015. Baekje Historic Areas highlight the Baekje civilization located in the southwestern part of the Korean peninsula dating back from the Ungjin to Sabi periods. The city has long been dubbed a transit hub and the City of Jewelry, but many are now excited to call it the “City with a World Heritage Site.”

The Gateway to Honam and Its Painful History

Located in northwestern Jeollabuk-do, Iksan is the northernmost city of the Honam area (the former Jeolla-do area). It shares its city borders with Wanju on its eastern side, with Nonsan and Buyeo on its northern side, Gunsan on its western side, and Gimje and Jeonju on its southern side. The city of about 300,000 people is the third most populated city in Honam after Gwangju and Jeonju, and the second most populated city in Jeollabuk-do. As a gateway to Honam, Iksan boasts a harmonized culture that includes elements from the Honam and Chungcheong areas. When the then Iri-si and Iksan-gun were incorporated in 1995, it was renamed Iksan-si. Iksan Station is the only railway station that every train on the Honam, Janghang, and Jeolla lines stops at, but this strategic center of transportation suffered from a painful history in the 1970s. On November 11th, 1977, at 9:15 p.m., about 40 tons of dynamite exploded at the premises of Iri Station. While most people were watching the South Korean team’s qualifying match for the World Cup against Iran, comedian Lee Ju-il happened to be hosting a show for singer Ha Chun-hwa at Changin Theater in Samin-dong. The explosion brought down the theater roof, and Lee had to run to the hospital, carrying the unconscious signer on his back. This life-saving story is still talked about by many people.



Presence of Stonemasons

Iksan is a city of stones and one of Korea's top three producers of granite along with Pocheon and Geochang. Iksan is home to 17 granite quarries on the outskirts of the city, among which Hwangdeung Quarry is the largest and most renowned granite producer in the nation. Iksan granite is recognized as top-quality granite, bringing dexterous stonemasons to the city. In the 1960s and 1970s, more than 10,000 masons lived in Iksan, and the masons involved in constructing major buildings after the nation's independence were all from Iksan. Pocheon granite was used for construction, while Iksan granite was better suited for stone handicrafts. It is no surprise that high-quality stones lead to a stone craft culture. A classic example is the stone pagoda in the Mireuksa Temple Site, the largest temple site in Asia. The Mireuksa Stone Pagoda, National Treasure #11, is the oldest stone pagoda remaining in Korea and assumed to be the archetype of stone pagodas. Its sheer size is of value as a national treasure, and its beauty as a structure built by skillful Baekje masons is mesmerizing.

Mireuksa Temple Site Serves as Baekje's Flowerbed and Wanggung-ri Archaeological Site Remains in Hushed Silence

Poet Shin Dong-yup praised the Mireuksa Temple as "the flowerbed of Baekje." The Mireuksa Temple Site is the largest temple site in Korea located at the foot of Mt. Yonghwasan (also known as Mt. Mireuksan) in Geumma-myeon, Iksan-si, a place believed to be the capital of Mahan. The mountain is also widely known for the foundation myth of King Mu of Baekje and Princess Seonhwa of Silla. In Samgukyusa, or the Memorabilia of the Three Kingdoms, when King Mu and his queen Seonhwa were on their way to visit Sajasa Temple, the Mireuk (Future Buddha Maitreya) Triad appeared from a pond at the foot of Mt. Yonghwasan. At the request of his wife, the king decided to build a temple there, and the Buddhist monk Jimyeong filled up the pond overnight with his supernatural power, on which Mireuksa Temple was founded. Mireuksa Temple was the largest temple in Asia with the site being 172 meters in width and 148 meters in length, a historic site where visitors can discover King Mu's great ambition and sophisticated artistic sense. The best place to view the temple at a glance is from Mt. Mireuksan. The mountain is surrounded by four myeon, or four townships and features the Mireuk Mountain Fortress, with a length of 1,822 meters and a height of five meters.

The Archaeological Site in Wanggung-ri is the first and only royal palace that was identified as belonging to Baekje. Its representative Five-Story Stone Pagoda is a nine-meter-tall tower that was modelled after the Mireuksa Stone Pagoda, showcasing the style of Baekje stone pagodas. It stands on a single-story stylobate and features thin and wide roof stones and three-story support stones. To the east of the site stretches a wide stone wall, proof that the site was home to an old palace. Up until the present day, a royal palace, a palace wall, gardens, and a workshop have been uncovered, while some 10,000 ancient relics were excavated, including seals, tiles, lotus flower patterns, and round roof-end tiles. Numerous questions have been raised about what the Baekje palace looked like, what objects were used inside the palace, and how different their lifestyle would have been from ours. The key to these questions can be found in the Wanggung-ri Site Museum. The Archaeological Site in Wanggung-ri approaches us in hushed silence and then comes as a surprise with its artistic sense and impressive science. This is why the stream of visitors, ranging from laypeople to students and researchers of history, crafts, architecture, civil engineering, literature and other disciplines, continues.



Don't Forget Iksan's Handicrafts and Culinary Pleasures

The Wanggung-ri and Mireuksa Temple sites are only some of the attractions that Iksan can offer. The city is full of stories from its long history and has many more things to see. In the 1970s, the city built a jewelry processing complex and was designated as a free trade zone, earning a reputation as the City of Jewelry. Although the city no longer enjoys the same reputation it once had, it still produces a majority of the cubic zirconia jewelry beloved across the globe and hosts the nation's only jewelry museum.

Built in 1929, the Dudong Church's old main nave is situated in Dudong-ri, Seongdang-myeon, Iksan-si and boasts an architectural style emblematic of the Japanese colonial period. The hanok church has an L-shaped, plane structure, and what is impressive is that the auditorium is arranged at a right angle, while the rostrum stands where the two axes meet to prevent men and women from facing each other. The church also has two separate entrances for men and women. These features represent the aesthetic sentiment and architectural styles of the times. Inside the church, old photographs are displayed, allowing us to imagine how it looked then.

When you get hungry, you should try something that you can have only in Iksan, and that means sitting down for some Iksan bibimbap. This signature menu is different from other varieties of bibimbap in that it was made for stonemasons who needed to eat quickly and hurry back to work. Vegetables and rice are mixed together with raw beef placed on top of the dish in the kitchen, after which it is served with beef seonji soup. Customers then enjoy the delicious bibimbap with a spoon. Iksan bibimbap is a unique food born out of the stonemasonry culture in Iksan. If you are lucky, you can taste jajangmyeon, noodles in blackbean sauce, at North Market of Iksan, a traditional market that opens on every fifth day. North Market is one of the nation's top three traditional markets, along with Jeongseon Five-day Market and Seongnam Moran Market. It is great fun to meet the kind and generous merchants and people at the market who have lived and cared for one another.

Good Customs in Hwasun and Good Hearts in Hamyeol

There are three 99-room traditional houses, or hanok, in Hamyeol-eup, Hamra-myeon, Iksan-si. They were built by three wealthy men — Jo Hae-yeong, Yi Bae-won, and Kim An-gyun . Among them, the one built by Kim in 1922 was considered the best hanok in the country for its architectural value and state of preservation. In addition, Im Bang-ul lived in the house for a while. The nationally renowned pansori singer and master of seopyeonje pansori gave voice to the grief of the lost country under the Japanese colonial period. There is a famous anecdote of him singing of his neighbors' generosity in connection with a poor artist in the lyrics "Hwasun has good customs, and Hamyeon has good hearts." Iksan is also home to many talented traditional singers such as Jeong Jeong-yeol, Kim Chang-hwan, Park Dong-jin, and Shin Kwae-don , and at a time when the city's fame has faded, pansori master Jo Tong-dal came back to live in his hometown and has dedicated himself to teaching.

Iksan is also home to the house where Lee Byung-gi (known for his pen name Garam), a Korean traditional poet and Hangeul scholar, was born. Fond of liquor, Lee was a generous host to his guests and students, treating them with high-quality traditional liquor hosanchun in his study, Jinsadang. The liquor includes the syllable "chun (meaning the spring season)" in its name. This syllable was exclusively given to top quality and classic alcohols. Hosanchun is quite strong for a medicinal drink with 18 percent ABV but has an aroma characterized by pine trees and a soft flavor, so that drinkers tend to enjoy the liquor in their mouths and forget about how much they can imbibe. It is the only traditional alcohol that is still brewed among the traditional liquors that have "chun" in their name. Needless to say, Garam's generosity played a huge role in making the liquor even more famous.





Land of Quaint but Humble Delight

When on the topic of Baekje ruins, people first recall the Tomb of King Muryeong and Gongsanseong Fortress of Gongju and Busosanseong Fortress and Nakhwaam Rock of Buyeo. For most people, Iksan remains less familiar. Under a historical paradigm centering on Silla, the Mireuksa Temple Site and Archaeological Site in Wanggung-ri of Iksan provide us with an opportunity to break away from the Silla-oriented historical perspective, opening up new avenues for a broader range of historical experiences. Iksan is a colorful, rich, and generous city. Iksan stands tall as a wide-open field that embraces the previous boundaries of history. If you have never set foot in Iksan, why not hop on the Homan train line? The artistic passion epitomized by local craftsmen is palpable across the city and will make you want to stay. Within Iksan, you will not only bear witness to historic sites but also hear the vestiges of the masons' hammering and the master singers' charming tunes, and be touched by humble and generous hearts. The future dreamt by the Baekje civilization 1,400 years ago remains alive in Iksan. 🌍





The Warmest and the Most Desperate

Sri Lanka

Written and photographed by
O Hyeon-ji, OWHC-AP

If you are reading this article,
I would like you to think of the country of “Sri Lanka”.
I am very curious to know what images or words come to your
mind. Maybe most people picture what I had pictured too.
One hot summer day, OWHC-AP World Heritage Cities Wanderers
left for Sri Lanka for two weeks.
Let’s go back to those summer days that were the warmest
and the most desperate.



Anuradhapura

Buddhism in Anuradhapura

#1

After the seven-hour flight, we set off from Colombo Airport. It was early morning, but the hot and humid air already surrounded us. Everywhere we looked, there were still signs of the terrorist attack that scarred the hearts of Sri Lankans. The airport security was quite strict and search dogs were going through the luggage of those loading their luggage to leave the airport. There was an odd vibe in the car that we boarded with needlessly nervous hearts. Maybe because of this anxious mood, no one was talking, but I could feel the excitement building for the journey ahead. After a four-hour ride from Colombo Airport, mostly spent napping occasionally interrupted by a bumpy road or the endless green seen through the window, we arrived at our first destination city, Anuradhapura.



#2



We were already tired because of the long journey, but we hit the town to get our first impression of Anuradhapura. To get familiarized with the city, we directed our steps to a local market. People selling avocados, buying kids' clothes and grocery shopping for dinner...In the end, what completes the picture of a city is its people. As we watched the local people, we grew curious about the meaning this city of Anuradhapura holds for them.



#3

I have always thought that markets and train stations are where one can witness the true colors of a city. Maybe this is why I always tend to visit such places when I travel to a new city. Anuradhapura was no exception. One day when the rain was pouring, and without an umbrella, I headed out to Anuradhapura Station. While having a cup of Ceylon Tea and Uluduwade, which looks like fried dumplings, that my travel companion Roshan Lee bought for me, I sat and observed the station. I could see the excitement, happiness and even sadness of the people waiting for their trains. As it has always been, train stations are filled with stories. The people we met there greeted us with friendly smiles. It had been a while since the last time I had seen such unclouded faces from strangers. It was clear that the true color of this city of Anuradhapura that I met in the train station was “warmth”.



#4

Anuradhapura is widely known as a sacred place for Buddhism. As its nickname “Anuradhapura Sacred City” implies, most of the city is registered as a World Heritage. After taking a few steps you encounter a stupa, after a few more a temple and few more reveal an old palatial site. The overwhelming impression I had as I explored the Buddhism-related sites was that the faith of these people is very strongly engrained in their lives. For them, religion is nothing special. Maybe because praying while going around stupa has become a part of their daily lives... The religion of Sri Lankans that touches every aspect of their lives has become their culture, and their culture has become their memory.



#5



I visited Sri Maha Bodhi temple, home of the oldest bo tree. There was an endless stream of visitors to the temple as it is regarded as a very sacred place. Close to the entrance of the temple, where people sell flowers to be offered to the bo tree, I was impressed by the way a gentleman was looking at them and asked the guide about it. The guide said it was because they always think about where those flowers will go as they handle them. As such, their religion is genuinely reflected in their lives, and they show their faith through how they live. I grinned and waved to a baby who was staring at me in such a cute way. Then, the baby's parents smiled and handed the baby over to me. Through gestures, I managed to ask why they had come here with a baby and heard that it was because the baby was born after praying for a baby here. They said they brought their baby that the bo tree had answered their prayers with and were praying again for the health of the baby at the bo tree. As such, praying never stops here, whether answered or not, because it is a vital part of their lives.



#6

"Outstanding Universal Value". This is the value required to be registered as an UNESCO World Heritage. Their faith that I felt here, how it is reflected in their lives and their philosophy on the conservation of tangible heritage realized through their lives were the actual "outstanding universal value". For them, the world heritage is their lives and their religion. Maybe that is why there was nothing very special and nothing very ordinary. Or maybe, for this reason, it was even more special. We learned an important lesson about "people's attitude" in dealing with heritage here. I realized, in the end, that it is humans that can make heritage beautiful or ruin it. Anuradhapura and its people taught me that all potential lies with us.



📍
Sigiriya

Buddhism in
Anuradhapura

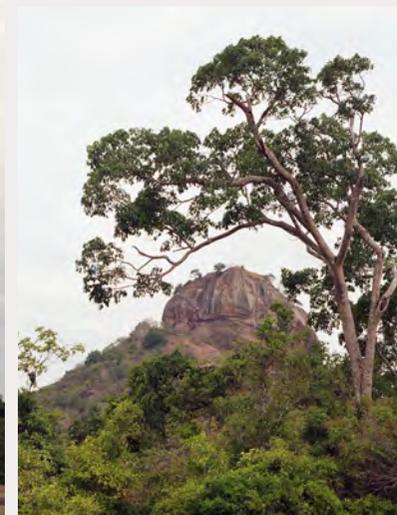


#1

Leaving Anuradhapura, the first city of our journey, we then arrived in Sigiriya. Compared to Anuradhapura, it was far more remote and rural. It is so remote that there was barely mobile phone service at our accommodation. It is so remote that even our local guide who accompanied us got lost several times and had to ask local residents for directions. All of a sudden, a question came to my mind. Although it was long ago, how was this “ancient city” formed in an area so distant from other cities? What motivated whom to build a city here?

#2

With this question on my mind, I woke up early in the morning and headed to Sigiriya Rock. Due to an unexpected situation, our group was divided into three teams, and I joined the team that would allow me to observe Sigiriya Rock distantly from many viewpoints. At the third or fourth view point, an idea struck me: “Fear”. I realized that what made someone build a “city” on a rock as high as 370m in such a remote place might be “fear”. Perhaps the son who became king after burying his father alive wanted to show off his status by investing tremendous labor on a very, very high place due to the fear of future trouble. However, ironically enough, Sigiriya seen from different perspectives was glorious. In the end, the extreme fear of humans created beauty. Although it is not possible to know whether fear defeated beauty or beauty defeated fear, the Sigiriya that I remember was desperately and sorrowfully beautiful.





Kandy

City of Belief,
by Belief and for Belief,
Kandy



#1

After the three-hour ride from Sigiriya, we arrived in Kandy. Unlike the two previous dry cities where the sun was blazing, the rainy afternoon in Kandy was quite ----. The excited voice of the guide whose hometown was not far from Kandy overlapped the expectant sounds of our group. After unpacking at our accommodation, we headed to town for lunch. The packed city was completely different from Sigiriya. It was more clearly contrasted. Drenched in rain, the green colors along every roadside and the people's clothing stood out perhaps because of the longing for the previous city or because of the expectation for this place.

#2

For me, Kandy is "a city of the faith, by the faith and for the faith". The "Temple of the Tooth" built through their faith was recognized and registered as an UNESCO World Heritage, and the 15-day Perahera festival, boasting more than 2,000 years of history, marks the peak of such faith. More than a million people from across Sri Lanka and around the world visit this city each summer to feel the passion of Perahera.





#3

Luckily, I had an opportunity to talk with Kandy's mayor and director in charge of heritage. During the long meeting, a toasty scent flowed into the room from somewhere. When I casually asked about it, the director took us to a special place. Although the day we interviewed them was a holiday, the entire city hall staff was baking bread for the people participating in Perahera. Despite Perahera being known as a Buddhist festival, even staff of different religions willingly gave up their holiday to share the festival with grateful and sincere hearts for the visitors. One thing came to my mind at that moment. The people here believe that others' faiths should be respected as much as their own faith, and such respect comes from their actions that come from the heart.

Festival of Faith

Perahera

#4

Maybe we were lucky. Our three-day stay in Kandy coincided with the peak of Perahera. However, because of the heavy rain that started from our arrival, our group was very concerned about not only covering the event but also simply watching it. With such concerns, I asked our guide, "Would Perahera still be held even if it rains?" His answer revealed a snapshot of his faith: "Perahera will still be held even if it rains. However, the rain will stop for Perahera." I could clearly gauge the level of faith of the people here. And I believe that it is such faith that makes "the Temple of the Tooth" and this city of Kandy special.

#5



Thanks to the seats specially prepared for us by the city government, our group was able to watch Perahera at a place sheltered from the rain and with an excellent view of the parade. For around three hours, a procession of elephants and a great number of people including dancers, whipping persons, etc., moved through the street, combining with the local spectators and tourists to create a magnificent site. Although there was heavy rain for a short time during the event, the day's rain had stopped right before the event like a miracle, and people kept their places with the pure belief that even rain is a sign. Through Perahera, I could feel with all my senses that when something tangible touches people's hearts, it is handed down from the distant past to the distant future as a different kind of intangible asset.



#6

It was our last day in Kandy. I woke up early in the morning and checked the weather. It was still pouring. However, knowing that it was now or never to look around Kandy, I stepped out with our group with only a waterproof jumper, digital camera and mobile phone. Our journey started from Kandy Bus Terminal to downtown, where we spent three hours exploring the city soaking wet, even without umbrellas. In the end, I could not take a single photo, but I realized again that it is truly the people that make a city breathe. I watched people on their way home after work, waiting for a bus and parents waiting for their kids in front of schools.



#7

My memory of Kandy is quite wet and stuffy. This is not only because there was lots of rain and hot weather. I think it was more because the sweat of the people taking part in Perahera and the heat from the festival itself left a lasting impression somewhere deep in my mind. With much respect for the people who put their full heart into even one step and one gesture, good-bye Kandy, a city of the faith, by the faith and for the faith.





Galle

Ultimate City for Travellers, Galle



#1

My first sense when I arrived in Galle in a very dark night was an "auditory sense". The splashing sound of waves. This made me look forward to the next morning. After a deep sleep by a body tired from the journey, the bright sky of Galle welcomed me the next morning. After getting ready in a hurry, our group first visited a local fish market. I kept clicking the shutter of the old film camera that I could not take out in Kandy. The stinky fish smell, the big smiles of merchants. Taking photos of all the scenes that could not be missed, I felt the "excitement of a traveller" for the first time.

#2

Galle became a major port of the "Island of Ceylon" through the governance of Portugal in the early 16th century and was made into a fort by the Dutch who came after Portuguese. Even today, it still serves as a major port of Sri Lanka. I thought the division of the city and the colonial architectural style are still breathing in the lives of the people here. How such European architectural style is applied to meet the diverse environment of Sri Lanka adds more value. Such values have been recognized and the old city and fort were registered as World Heritage in 1988.

#3



I do not think that the value of world heritage lies in the buildings or cities “being displayed”. I believe that even if such sites are worn down and continue to age, their value doubles when the buildings and cities breathe through the touches of people. Galle gave me the impression that this value of the city is well cared for. The accommodation of the old Dutch army is used as a post office and the ramparts of the fort were converted to nice stands for watching cricket, still influencing the lives of the people. In the end, such sides of the city let visitors glimpse how the city and its people live together and offer great lessons to travellers, who are all “local people” somewhere.

#4



I was able to meet people with more diverse nationalities here than in the other two cities. And maybe because of that, we were not regarded so much as tourists. Perhaps Galle is a great city for travellers. Major destinations are within the Galle port, which makes moving distances short, and it also feels like a city that can offer rest to long-time travellers with the sea and diverse food and museums everywhere. At the same time, the not-to-unfamiliar environment of the city reduces our time to adapt and lets us instead absorb the scenery of the city more. For such reasons, we had ample time to fully appreciate the people, scenery and environment of the city.



#7

“Sacred place of Buddhism”, “home of Ceylon Tea”. Maybe these were the impressions that you, before reading this article for the first time, and I, before leaving for Sri Lanka, had about the country. However, maybe these two are not enough to describe how special this place is. What was most common throughout my stay in Sri Lanka was “tall trees that are as green as they can be”. It might sound out of the blue, but as I observed those trees, I thought they could have only grown to such heights because of the hearts of the people here. I thought that was consistent with the people’s attitude towards their religion, the heritage left to them and the cities they live in. Instead of confining things from the past in the box called “past”, they naturally help them to remain where they are by naturally absorbing them into their “present”. Just as their past is vaguely seen in their present, I could also have a distant view of their future from their present, which made me feel comfortable throughout my stay. Like this, Sri Lankans are taking slow but proper steps together with their cities and heritages. 🌍



As it grew in territory and population, Ancient Rome needed more water and built watercourses to draw it from nearby mountains. When mountains blocked the way, they excavated tunnels. When valleys and ravines appeared, they constructed bridges.

Bold Crossing of Emptiness under Solid Bridge Piers and Enchanting Arches

Roman Aqueducts in the Segovia Region in Spain
and the Gard Region of Southern France

Written by Editor Suh Soon-jung

These water bridges are known as “aqueducts,” and they were one to three tiers in height, depending on the depth of the gap, with arches to disperse the weight. These water conduits ran from higher to lower places, and together form a system completed as early as the first century AD. The Roman Empire then had ready access to much more water than New York did in 1985.

The English word art is derived from the Latin *ars*. When Rome ruled Europe, *ars* referred not only to the arts but also to a variety of technologies needed to construct and maintain cities. With *ars*, they built the Colosseum and aqueducts. This technical mastery, achieved without cement or glue, is truly artistic in its own right.

To quickly Romanize new territories they had conquered and awe the populations with the greatness of the empire, the Romans built roads, bridges, and watercourses. The grand aqueducts still remain, not only in Italy but across Mediterranean Europe. Imagine the spectacle when they were all headed toward Rome. Like water spilling over fountains in the cities that represented their status and riches, the Roman world was imbued with vitality.



Where elegant rhythm and melody flow

Old Town of Segovia and its Aqueduct
Inscribed in 1985 on UNESCO's World Heritage List

The Aqueduct of Segovia cuts across the plaza, supremely elegant despite its enormity. The entire city seems to be embraced by the shadow of the bridge that takes upon itself the heat blazing down on the Castile plain, yet manages to remain bracing and elegant.

This gigantic structure, built some 2,000 years ago and still in relatively good shape, is beyond our imagination in many ways. This is probably why there is a legend of a girl who had to draw water from a dangerous ravine every day and asked the Devil to build the bridge. It must have been a marvel that could not be explained without supernatural involvement. It is not only the people of Segovia who were overwhelmed by the aqueduct in the past. Anyone today who sees it on Azoguejo Plaza feels the same way. It stands tall like part of a fortress protecting the city.



The charm of rough-yet-gentle harmony

Pont du Gard

Inscribed in 1985 on UNESCO's World Heritage List

“As I turn to face the Pont du Gard, my soul is thrown into a deep and prolonged sense of astonishment. The Colosseum in Rome never saw me plunged so deeply into such a state of reverie.” This is the impression Stendhal, the pen-name of Marie-Henri Beyle, a 19th-century French writer, had when he set eyes upon the Pont du Gard, an ancient Roman aqueduct in Gard, France. Hubert Robert, an 18th-century French painter nicknamed “Robert of the Ruins” for his poetic landscapes of ruins or ancient architecture, painted the bridge and river, immersed in the exquisite colors of the southern French sunset.

The somewhat rugged finish on the aqueduct makes it appear more masculine and tougher than the elegant Aqueduct of Segovia, but it is tinged with the colors of warm-hearted and gentle emotions. It survived the many centuries by functioning as a toll bridge, a result of church and noble greed after the fall of the Roman Empire. Its location over the river, not over the town, gives it a harmony with the surrounding nature and grants onlookers a sense of serenity. 🌍



A moment exposed lonelienss today
In that moment that did not exist before and won't again
Against oblivion, I saw them dance
In that delicate moment that has the taste of the lost of the
lost and the recovered

- From Jorge Borges' poem El Tango

Tango
That flash,
that chaos,
that everything

The Tango
Inscribed in 2009 on UNESCO's Intangible Cultural Heritage List

Written by Editor Suh Soon-jung

Astor Piazzolla encountered Borges' poem, and then interpreted it as a tango, which was played on the violin by Gidon Kremer. The tango tells us to forget everything ordinary and all despair. As if dancing, let us be carried away to the melody of the world drawn by that language of nostalgia, encompassing dance, rhythm, music, and lyrics.





Tango – its origin and what makes it alluring

The La Plata River basin is home to immigrant Europeans, African slaves, and Criollos (Spanish descendants), and it is this mix that created a unique culture. One example of this unique culture is the tango.

Different dance styles and music influenced the tango, especially the “tangano,” an African dance, and a kind of drum called a “candombe,” introduced to Latin America by African slaves brought there in the early 18th century; the “habanera,” a 19th-century Cuban dance derived from the rhythm and music of slaves who worked on Cuba’s tropical plantations; and “milonga,” a two-beat dance that prevailed in the Buenos Aires slum.

The slow tunes and rhythm of the candombe that seem to stop and then continue, the deep emotions and melodies of the habanera, and the dance moves of the milonga were mixed with elements from different races and cultures including compadritos, descendants of gauchos (of mixed Spanish and Indian blood), all to create “tango.” Elements of Europe, Latin America, and Africa were absorbed in Buenos Aires and reborn into a unique expression.

Tango’s origin is unclear. Different theories have been suggested but all agree that it was created in a dangerous and unstable time. Cultural diversity is its essence, and it has an identity unique enough to be designated as a UNESCO Intangible Cultural Heritage.

Bodies close to avoid the emotional cold

The La Boca port, in the south part of the city of Buenos Aires, looks lavish with the walls of its buildings in vivid, primary colors. In reality, they are the result of making use of leftover paint from the shipyard. A port city is where different cultures have gathered together both physically and spiritually, and this port is no different. The poor gathered here from different backgrounds in times of upheaval, bringing their joys and sorrows and nostalgia, and making it the home of the tango.

Argentina achieved independence from Spain in 1816 and pursued economic growth by welcoming immigrants. Immigrants from Europe and rural areas settled in La Boca. They came to a strange city in search of a better life but were lonely and impoverished. Through the tango, they found a way to express their anger against the cold attitude toward them as strangers, the hardship of poverty, and their longing for family and home. It eased their loneliness and helped them forget, at least for a moment, the hard reality of life.

The dance emerges from the heartbreak of losing all kinds of love, facing the difficulties of life, and the unrequited longing for something. It is a graceful and honest expression of desire and solitude. It reminds me of Rainer Maria Rilke’s verse, “beauty that cherishes loneliness that is no one’s!” A sorrowful rhythm that dispelled immigrant sadness, the tango is the key to understanding Argentina through its history of immigration.



Interpreting tango music – an emotion of sadness that dances

The tango encompasses dance, rhythm, music, and lyrics. Its Golden Age (1935-1952) was led decidedly by the music. The bandoneon, an accordion-like instrument closely associated with the tango, plays dark and heavy tunes and is responsible for the tango's gloomy feelings. Carlos Gardel (1890-1935), an Argentine singer, songwriter, composer and actor, is the most prominent figure in the history of tango and one of the precursors of its Golden Age. Argentine buses and taxis often have photos of Eva Perón, Diego Maradona, and Carlos Gardel in a single three-sided frame as if they were the drivers' patron saints. For his part, Gardel helped develop the tango-canción: tango music with lyrics. His music still appeals today, and listeners say that it sang – as if talking – about sorrow, the universal emotion, in a plaintive tune.

Astor Piazzolla (1921-1992), an Argentine tango composer and bandoneon player, was a 13-year-old boy when Gardel chose him to star in his movie before Gardel died in a plane crash. Although tango music had already begun developing into a style for audiences by small tango orchestras in the 1940s, it was definitely Piazzolla who revolutionized the traditional form into a new style termed nuevo tango, described as "music for the ears, rather than for the feet." He incorporated elements from jazz and classical music to develop tango into a style akin to chamber music, hence not an accompaniment for dancing, but designed for a listening audience.

Dancing the tango is understanding tango music. The music completely immersed in the dance is the drive of the dance and the medium by which the dance partners communicate. They do not have to take a step at every beat and not have to move to every turn of the melody. They can just stand listening for a moment or move their center of gravity right and left. It is not a dance with fixed routines but full of improvisation. Different people dance differently to the same music and the same people dance differently each time. This spontaneity makes the tango even more captivating.



Closer than anyone else in the world when dancing

Milonga also refers to a tango party or a 2/4 time dance music. At a milonga event, three to five songs of one type are played sequentially (this is called "tanda"). While a tanda is in session, the two dance partners remain in closer proximity than anyone else in the world. Abrazo, the basic position to dance the tango is not just about holding each other but is really a close embrace. The right side of the man's chest contacts the woman's left shoulder, and the part between their cheekbones and foreheads remains in contact. In that close position where they can feel each other's warmth and breath, most of the body weight is carried by the legs and a bit of it pushed into the partner. This makes it easy to follow the movements of the other's center of gravity and allows for great spontaneity that works in harmony.

The tango is not performed by remembering fixed steps but is a continuous body dialogue between the partners. The male partner (tanguero) leads the female (tanguera). The tanguera moves at the tanguero's signal, who in turn waits for the response to his lead to end before sending another signal. This format of the male leading the female might be interpreted as machismo, but the tango is actually a dance of subtle check and hostility. They create resistance and arouse and maintain tension. Even without explicit physical contact, the highly-charged tension between them makes for a provocative-yet-controlled sexuality.

This sexuality and eroticism, which made the tango commercially successful, concerns the third party: audiences. Georges Bataille (1897- 1962), a French intellectual and literary figure, described eroticism as the yearning of a discontinuous being and assenting to life even in death. The tango's eroticism is not just sexual in nature but a more abstract and philosophical concept. A dance that comforts one's inner solitude, the tango allows the revelation of his or her true desires and praises healthy bodies as the most beautiful things.

Beyond the age of silence and into the public realm

The Second World War plunged the entire world into grim silence. Argentina declared martial law and military dictatorships seized power. The tango was also silenced. When martial law was lifted and tango cafes opened their doors again in the 50s and 60s, young people were into American rock and roll and swing and looked at tango as part of the culture for old people. Left on a dusty shelf for some time, the tango revived thanks to promotion by the government and such shows as “Tango Argentino” in the 1970s and “Forever Tango” in the 1990s.

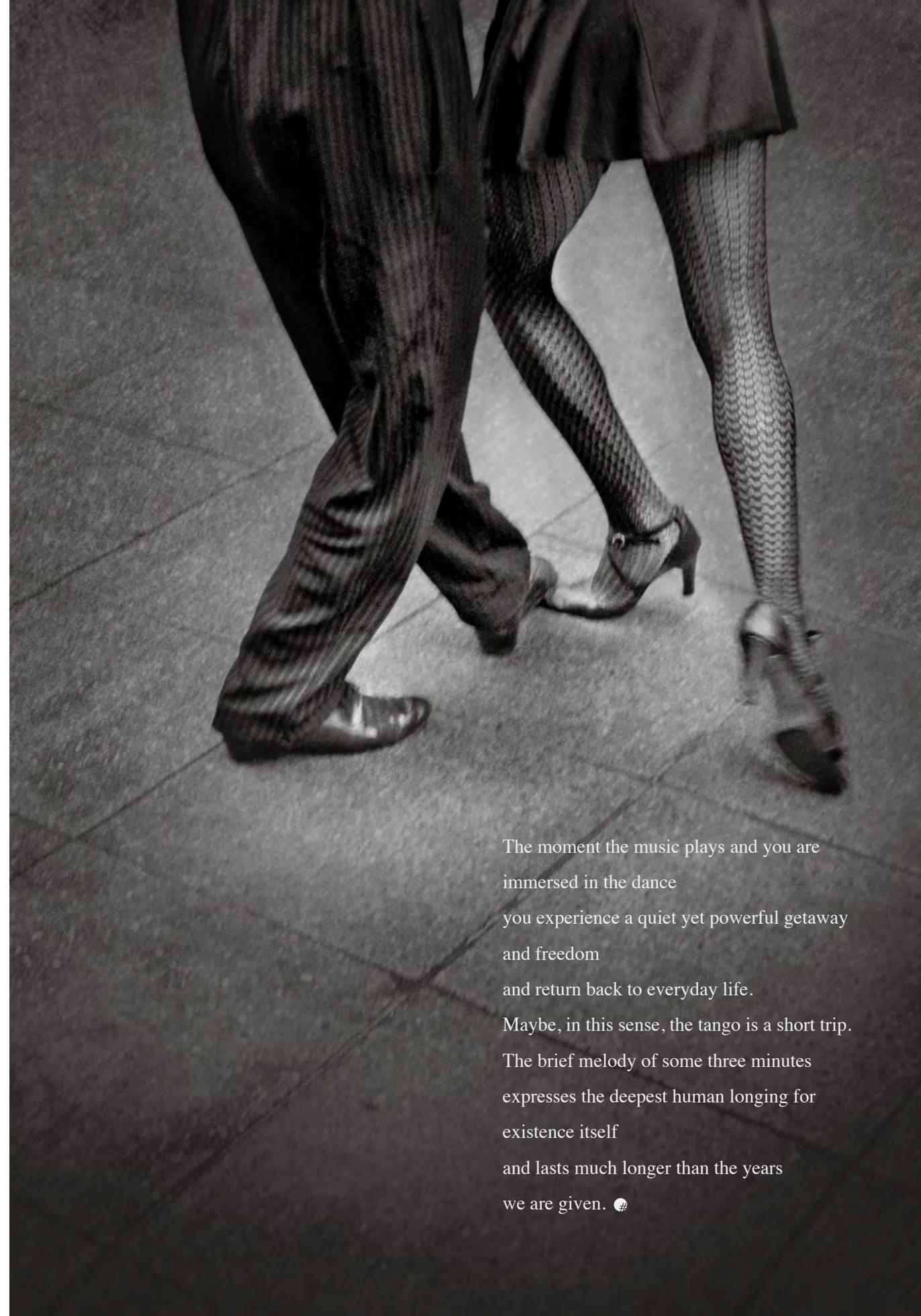
It was the tango that the blind retired officer danced with the young beautiful woman in the 1992 film *Scent of a Woman* and that Catherine Deneuve danced with Linh Dan Pham in the 1992 film *Indochine*. Eva Perón, the First Lady of Argentina from 1946 to 1952, was born in a slum and came to Buenos Aires following a tango singer she had met at a hometown bar. Her first job was as a tango dancer. The film *Evita* follows her life. Other films that featured the tango and contributed to its popularity include *The Tango Lesson* (1997), which did not excessively glorify the tango and focused choreographically instead on “walking,” and *Happy Together*, a 1997 romance film from Hong Kong that wistfully described the tango in its early form danced by two male dancers against Piazzolla’s music.

On December 17, 2014, an unusual party was held at the St. Peter’s Square in Vatican City. To celebrate the 78th birthday of Pope Francis (born in Argentina), hundreds of people gathered and danced the tango. To the pope, who places the highest priority on the poor and alienated, the tango must be seen as a symbol of courage and consolation in the face of persecution and discrimination.

A walking dance that brings down barriers, overcoming worldly things and freeing ourselves

The tango is like a language where, once you learn the grammar, the basic elements allow numerous combinations while creating original sentences, or in the tango’s case, original moves. You are not the creator, but while you dance the tango, you can be an artist savoring the joy of creation. With this, it is a language that can be understood anywhere in the world. The tango can be danced no matter your age, occupation or social status. It brings down barriers between people and moves them beyond divisions.

The tango is just a walking dance where you can forget the mundane daily routines and all of life’s despair. You can dance a piece of music just by walking. The more you dance the tango, the more difficult you may find tango walks. Still just walk comfortably and naturally and that will do just fine. The tango, which has comforted people in hard times since it began, still helps people to forget daily troubles and lends them the strength to carry on. There’s no requirement of flowery or elaborate speech, yet it promises polite yet deep communication with others. The sense of stability the dance endows helps relieve tension and stress we feel today. The tango, which came all the way from Buenos Aires, talks to us freely, unbound by social barriers. Even at this moment, it is being danced in a variety of styles and with a range of emotions all around the world.



The moment the music plays and you are immersed in the dance you experience a quiet yet powerful getaway and freedom and return back to everyday life. Maybe, in this sense, the tango is a short trip. The brief melody of some three minutes expresses the deepest human longing for existence itself and lasts much longer than the years we are given. ●



Plump cabbage, well-fermented shrimp and well-dried chili peppers to dress them in red. The only thing left is to throw the big party to mix these harvests of the year, which is known as "kimjang". For Koreans, kimchi and kimjang are words that never fail to call up memories and incite nostalgia with images of hometown and mom and family coming to mind. The last food to prepare for winter is kimjang kimchi.

"Kimjang", a party for everyone to thrive in winter

Kimjang, making and sharing Kimchi
Inscribed in 2013 on UNESCO's Intangible Cultural Heritage List

Written by Film critic

Baek Jeong-woo

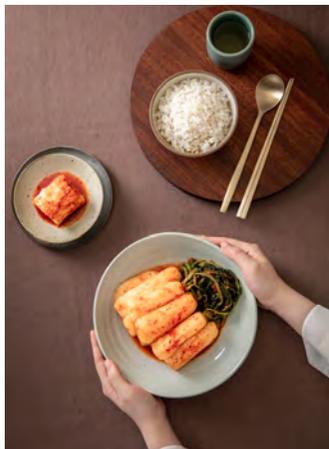
Winter Preparation, from Labor Exchange to Recreation

The first known record on kimjang is from "Dongkukyisangkukjib," written by Lee, Gyu-Bo during the Goryeo Dynasty where it reads "prepared for dongji (winter solstice) by pickling radish and cucumber." Kimjang has as high a status among Koreans as its history is long. Even up until the 1970s, Korean households made kimjang along with the preparation of fuel before the full winter came. The situation was no different in large cities. Briquettes and kimjang were the first two words mentioned for winter preparation. Stacking briquettes to ensure a warm ondol floor burying kimjang kimchi in the yard signaled the start of winter preparations. Since kimjang would be consumed for 4~5 months at the shortest and up to 1 year, each household made kimjang using hundreds of cabbages and radishes. These days, a household of four typically makes kimjang with 10~20 cabbages. In the past, Kimjang day was a like town festival. The "Kimjang labor exchange" of sharing labor for making kimjang among neighbors or the town community still continues today. In the past, kimjang used to start with the hard labor of directly purchasing cabbages, pickling them in salt, rinsing them and draining off the water. The harmony of cabbage and salt is the key. It is the aesthetic of adding and subtracting. When the seasoning mix of shredded radish, pickled shrimp, oysters, and chili powder is added between the leaves of cabbages and they are put into jars and buried in ground, kimjang is finished. Then people would top off this labor of love with boiled pork slices and freshly made geotjeori kimchi together with a bowl of makgeolli. Recently, pickled cabbage and kimchi seasoning appeared, in line with the social atmosphere where kimjang has started to be recognized as a form of "recreation" that the whole family can enjoy together.

Kimchi, the Taste of perfectly ripened Life

Many countries around the world have consumed pickled vegetables like kimchi for generations. There is tsukemono, which are the traditional pickled vegetables of Japan, and one variety is asazuke, which is vegetable pickled in salt with seasoning added for a clean taste. In China, there is paocai, which is cabbage or radish combined with chili, ginger, green pepper, and garlic and then pickled in salt, vinegar, and sugar, etc. In the Philippines and Indonesia they have acar. One of the representative pickled vegetables in the West is the cucumber pickle. In particular, in Germany, there is sauerkraut, which is shredded cabbage pickled in salt. It can be said to be the Western version of kimchi since it has very strong sour taste when fermented.

However, kimchi has very different characteristics compared to other pickled vegetables in terms of its ingredients and process. For example, kimuchi of Japan is not naturally fermented like kimchi because Japanese people dislike the sour taste generated by the fermentation of lactic acid. That is why there is far less lactobacilli in kimuchi than in kimchi. A comparison of the amount of lactobacilli in kimuchi and kimchi by Japan's Fuji TV found that there was more than 800 million lactobacilli in 1g of kimchi while there was only 4.8 million lactobacilli in the same amount of kimuchi, a 167-fold difference. One of the other merits of kimchi is that it has a relatively large amount of calcium and phosphorous and less calorie-dense nutrients such as protein or fat. One of the main issues with a Western diet is the lack of calcium and phosphorous, but this can be resolved simply by having rice and kimchi together.



Kimjang Culture, Registered as a Cultural Heritage

The eighth session of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held in Azerbaijan in December 2013 added "Kimjang; Making and Sharing Kimchi in the Republic of Korea" on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. This has established "kimjang culture", which is a representative food culture of Korea, as a cultural heritage to be protected and passed down by the people of the world. This moment marked the first step of "kimjang culture", where household-based communities come together to make kimchi — the unique and valuable fermented food of Korea — and pass down the tradition from one generation to the next, into the great footprints of humanity.

Whether it be in the East or the West, winter is a season of many parties where people gather and eat and drink. As people share their food, hearts, and warmth, they also make memories. Although our kimjang can be seen as a party, it is quite different from the Western notion of a party. While Western parties center around gathering and sharing food, kimjang is a party to pray for winter to pass well through gathering and making kimchi together. When the fermentation time has passed and the final taste starts to develop, the long winter night will start. Kimjang kimchi, which offers a fermented taste with spicy stubbornness and a delightful fishy aroma all perfectly blended together, resembles the taste of an perfectly ripened life. 🌐



태양의 고도가 낮아지면
세상은 잠시 심포를 찍는다

Cold Blessing from the Sky

Québec Winter Carnival

Written by Editor Kim Hyeon-seok

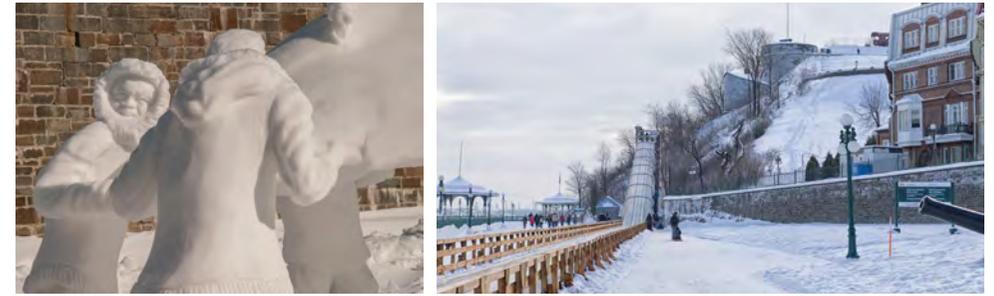
For a moment, the world is punctuated with a comma when the sun goes down. Running water stops frozen and animals fall into a deep sleep. The harsh cold takes the life from the ground. However, as humans are animals that take on challenges, they stand up to winter with their warm vitality. Since humans are animals that adapt, they also enjoy winter with their hot passion. In Québec, Canada, the closest country to the North Pole, even the harshness of nature is transformed into culture and a blessing.

Castle of Snow and Ice, Québec

Québec is the only remaining walled city in North America. Between 1608 and 1871, the French, British and Canadian armies built the ramparts. Although they are rocks for the convenience of humans, in Québec, where peace arrived, the ramparts no longer smell of bomb shells.

With a total length of 2.6 miles, the ramparts serve as a trail where people can take in the beautiful scenery of Québec City as well as the dividing line between Old Québec and the new city. The old and worn down ramparts also add to the antique beauty of the city.

When winter comes and snow falls, Québec becomes a kingdom of winter. The average temperature of Québec in winter drops as low as -20°C , while the average snowfall piles up to 60cm or more. The pure snow that blankets the buildings and ramparts makes one feel the pristine beauty of white. The city is also home to the "Québec Ice Hotel (Hôtel de Glace)" in winter, North America's only ice hotel. Ice and snow have become a part of life in the city, melting into the daily routines of the people. However, not all regions with such cold and snow have winter festivals as the season is too harsh to simply enjoy its beauty.

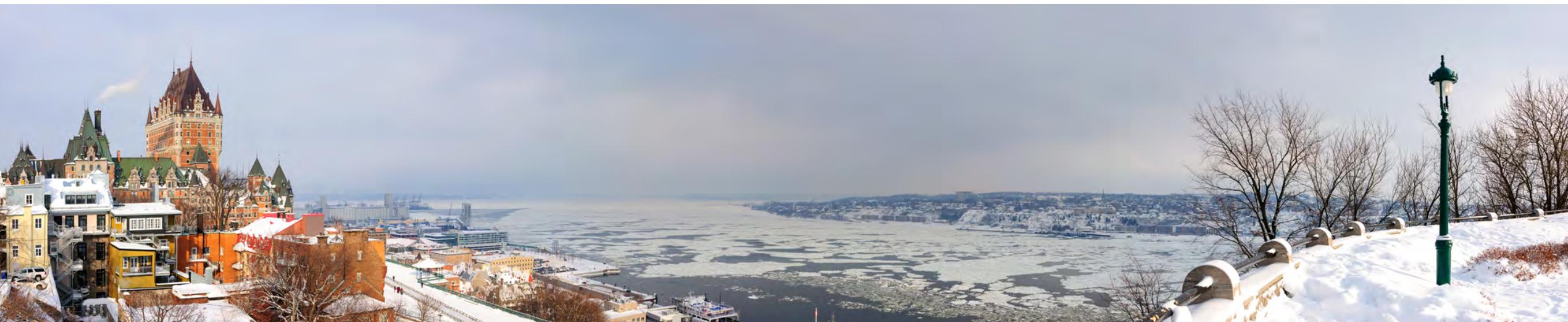


Although Cold and Harsh, It Is Fun Together

Culture and history cannot be made by a single person. Humans are social creatures by nature. Culture is complete and has value only when it is shared with others. When culture is created as such, it is handed down to the next generation as an inheritance and established as tradition.

A cold wave struck the economy of North America in the early 1890s. As shipbuilding, Québec's major industry, faced difficulties, the chill enveloping the city felt even harsher. To infuse warmth and vitality into the shivering city, a carnival was held in 1894. Although it was suspended for some years due to the two world wars and frustration from the Great Depression, the carnival started as a town celebration was developed into an official festival in 1955. The Québec Winter Carnival, the world's first winter festival, was born.

This large-scale event is counted as one of the three major winter festivals in the world, along with Japan's "Sapporo Snow Festival (さっぽろ雪まつり)" and China's "Harbin International Ice and Snow Festival (哈爾濱國際冰雪節)". It used to last for 17 days from the end of January to early February but was shortened to 10 days from 2019. This festival of warmth that Quebecers created together when their hearts and bodies were cold continues to heat up those around the world.





The Coldest Joy in the World

When carnival time draws near, a gigantic ice castle is built in the center of the city. This is the home of Bonhomme Carnaval, the mascot of the Québec Winter Carnival. This cheerful snowman takes his name from the abbreviation of "bonhomme de neige", meaning a nice person. When the mayor of Québec City hands over the Keys to the City to Bonhomme, the carnival has officially started.

There is something about white snow that stimulates the imagination. During the festival in 1955, many people made their own snow sculptures, and this tradition continues today with the official "International Snow Sculpture Contest". Every year, artists from around the world converge on the Québec Winter Carnival to bring cold snow to warm life. Their creativity expressed in snowy works of art inspires the imagination of others.

The English translation of "Bain de neige" that started in 1987 is snow bath. Participants in swimming suits literally roll about on the snowfield and feel the snow on their skin. Although primal screams can naturally be heard, it is also hard to hold in shrieks of joy and laughter. Such ironic scenes also provide thrilling moments to the many clothed spectators.

The canoe race on ice and snow is a must-see event at the carnival as well. The St. Lawrence River of Québec City is frozen here and there during winter. The race challenges teams to cross the river by any means possible. Participants use paddles when the river is not frozen and push their canoes like sleds when there is ice. This exotic sport is the only ice canoe race in the world and has been held since the first official carnival in 1955. Québec City and Lévis, which is across the St. Lawrence, used to carry out exchanges with canoes that could traverse both ice and water until the bridge was built. The Québec Winter Carnival has kept this tradition alive through the ice canoe race.

Carnival nights are lit up with parades. Starting at 7pm on the parade nights, festive music resonates throughout the streets. Finally, the parade starts with gorgeously decorated horse-drawn carriages, floats, and costumed participants. As the streets grow even more colorful, spectators' heartbeats begin to race, and temperatures rise. This may well be the highlight of the festival. Every year, around 200,000 people gather to watch the parades with many more tuning in on TV at home.

When spring comes, the snow that covered the carnival melts away, along with the heat and cheers of the carnival crowd. However, the Earth does not stop revolving around the sun and winter will come again. When it starts to freeze, memories of the carnival come out again as transparently as ice. And when it starts to snow, the excitement of the carnival covers the city again like snowflakes. In Québec, winter truly is the best present and blessing of nature. 🌐

Organization of World Heritage Cities (OWHC)

The OWHC is an international organization of cities that are home to UNESCO World Heritage Sites. It was founded in 1993, and the General Secretariat is located in Quebec City, Canada, with eight Regional Secretariats established worldwide. As of 2018, there are a total of 313 cities participating as members. Through a biennial World Congress and Regional Congresses, the member cities work to find ways to achieve the sustainable development of World Heritage Cities. The collective aim and objective of our member cities is to better preserve and manage World Heritage Sites by exchanging knowledge and sharing information.

OWHC-AP

The OWHC-AP, a Regional Secretariat of the OWHC, manages the activities of Asia-Pacific member cities. Located in Gyeongju, South Korea, the organization is engaged in a diverse range of promotion and education projects to protect and share the values of World Heritage Cities.

If you would like to become a member of the OWHC and share our values, concerns and goals, please visit the following website. We always welcome new members!

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