

HECI TAG





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Prize of Encouragement
2021 OWHC-AP
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Return to Nature

Mountain, Sea, Lake,
and
Garden

Passing through the long tunnel of the COVID-19 pandemic,
we've suddenly come to realize how harshly
we kept our earth from breathing, from resting.

World Heritage means
a certain value, purity, or nirvana
that our earth needs to carry despite the cuts and bruises all over it.
No matter how far we have passed through the tunnel,
nature is our final destination of our journey.

An Encounter with the Blue Breaths of Mother Nature

Greater Blue Mountains, Australia



A vast expanse of eucalyptus forests in Australia that exhale blue breath is called the Blue Mountains because it appears all blue when viewed from afar. The bluish mist covering the landscapes is known to be created by the volatile oil emitted from eucalyptus reflected by the sunlight.

The Three Sisters in the Katoomba area connected with several different versions of a sad legend passed down many generations of aboriginal Australians. According to one version, a magician serving as the guardian of three sisters transformed the girls into three rocks to protect them from a wicked devil king. The magician then

turned himself into a bird to escape from the devil until, unfortunately, dropping his magic wand in the depth of a gorge in the mountains. The legend tells us that this bird is still wandering around the mountains, looking for his lost wand.

The Greater Blue Mountains Area was inscribed on the UNESCO World Heritage Sites list in 2000. The place has expansive natural habitats of a variety of tree species, including eucalyptus and the Wollemi pine, which is generally dubbed as “a living fossil.” The gorges and plateau in the Blue Mountains area are also home to over 400 animal species including many rare and endangered species.





Walking on the Clouds

Kinabalu Park, Malaysia

As the sun rises, its heat warms the jungle, creating a lot of vapor that gradually covers the entire mountain range. Visitors to Kinabalu Park start their morning by “walking on the clouds.” Mount Kinabalu, the highest mountain in Borneo and Malaysia with an elevation of 4,095 meters, consists of densely wooded jungles and eight huge granite peaks, each of which is above 3,900 meters. The mountain as a whole displays a mysterious appearance that resembles a gigantic enchanted castle. That may explain why Mount Kinabalu is called Aki Nabalu (“a revered place

of the deceased”) by the Dusun people, one of Borneo’s indigenous communities. For the native people, Mount Kinabalu is a sacred mountain and a resting place for human souls. The mountain is a very important biological resource since it is home to about 4,500 species of animals and plants, including 326 bird species, 100 mammal species, and 110 snail species. Mount Kinabalu became one of the first national parks of Malaysia in 1964 and was inscribed on the list of UNESCO World Heritage Sites in 2000.



Sea,
A Mirror that Reflects the Sky

Salar de Uyuni, Bolivia



The Andes were formed by a tectonic activity whereby the earth is uplifted from under the sea. The seawater raised by tectonic activity began to melt about 20,000 years ago following a glacial era, resulting in the formation of a huge lake measuring about 10,582 km². The scorching highland sun caused the lake to dry up, leaving behind salt layers that ranged from 1 to 120 meters in thickness. The amount of salt remaining in the Salar is about 10 billion tons, making it an expanse of a white salt desert. The Salar provides white horizons created by blazing white salt during the dry season, and on its surface unfolds another sky in clear mirror created by the rain in

the rainy season. Another key attraction at the Salar is the breathtakingly beautiful Milky Way that reveals itself at night. Visitors may choose to stay overnight in the world's only salt hotel here, enjoying both day and night views of the desert. Isla Incahuasi, a rocky island hosting gigantic cacti, is situated in the middle of the salt flat. The island was named by combining the words "inca" and "huasi" (meaning "house"), and it is related to the myth that it served as a resting place for the Inca heralds during the Inca Empire. The Salar de Uyuni was selected by UNESCO as one of the world's top ten tourist destinations.



Sea,
Home to Various Types of Life

Wadden Sea, Denmark, Germany, Netherlands



The Wadden Sea is an intertidal zone in the southeastern part of the North Sea, stretching nearly 500 kilometers between the coasts of Denmark, Germany and the Netherlands, and covering an area of about 10,000 km². With a tidal range of over 3 meters, the sea is one of the largest coastal wetlands in the world. The expansive tidal flats provide natural habitats for many species of animals and plants, including about 12 million birds that visit the place annually for breeding and wintering. The tidelands still stage geographical and biological evolutions, and are regarded as the only coastal wetlands in Europe which have not been significantly damaged.

The Wadden Sea is stretched from Ho Bay on the western coast of Denmark to the Dutch island of Texel through the German coast. It was in 1978 that the three countries concerned began a joint project to protect the ecosystem of the Wadden Sea and have it designated as a Ramsar site, or a wetland site of international significance under the Ramsar Convention. In 2009, the Dutch Wadden Sea Conservation Area and the German Wadden Sea National Parks of Lower Saxony and Schleswig-Holstein were inscribed on the UNESCO World Heritage Sites list. The Danish Wadden Sea Maritime Conservation Area was added to the list in 2014.



Spring for All the Earth,
Long and Deep

Lake Baikal, Russian Federation



The name Baikal originated from the Tatar word meaning “rich lake.” Situated in southwestern Siberia and covering an area of 3.15 million hectares, Lake Baikal is the oldest (approx. 25 million years) and the deepest (1,742 meters) lake in the world. It is also the largest freshwater lake in Asia, containing nearly 20% of the world’s fresh surface water, and is one of the world’s clearest lakes with underwater visibility reaching 40 meters, explaining why it is dubbed “the blue eye of the earth.” Even the lakebed is visible when the lake is frozen in the winter. Lake Baikal is also the planet’s only freshwater lake providing habitats for different species of deep-water creatures.

As its nickname, “Galapagos of Russia,” suggests, Lake Baikal had long been isolated from the rest of the world, giving it a unique evolutionary value. Today, the lake excels others in biological diversity, becoming home to about 1,550 species of plants and animals many of whom are endemic to the area, including the Baikal seal which is the only exclusively freshwater pinniped species. In the east of the lake is a delta formed by the Selenga, which is famous for its stopover habitats. With the world’s richest endemic fauna of freshwater animals, Lake Baikal was inscribed on the UNESCO World Heritage Sites list in 1996.

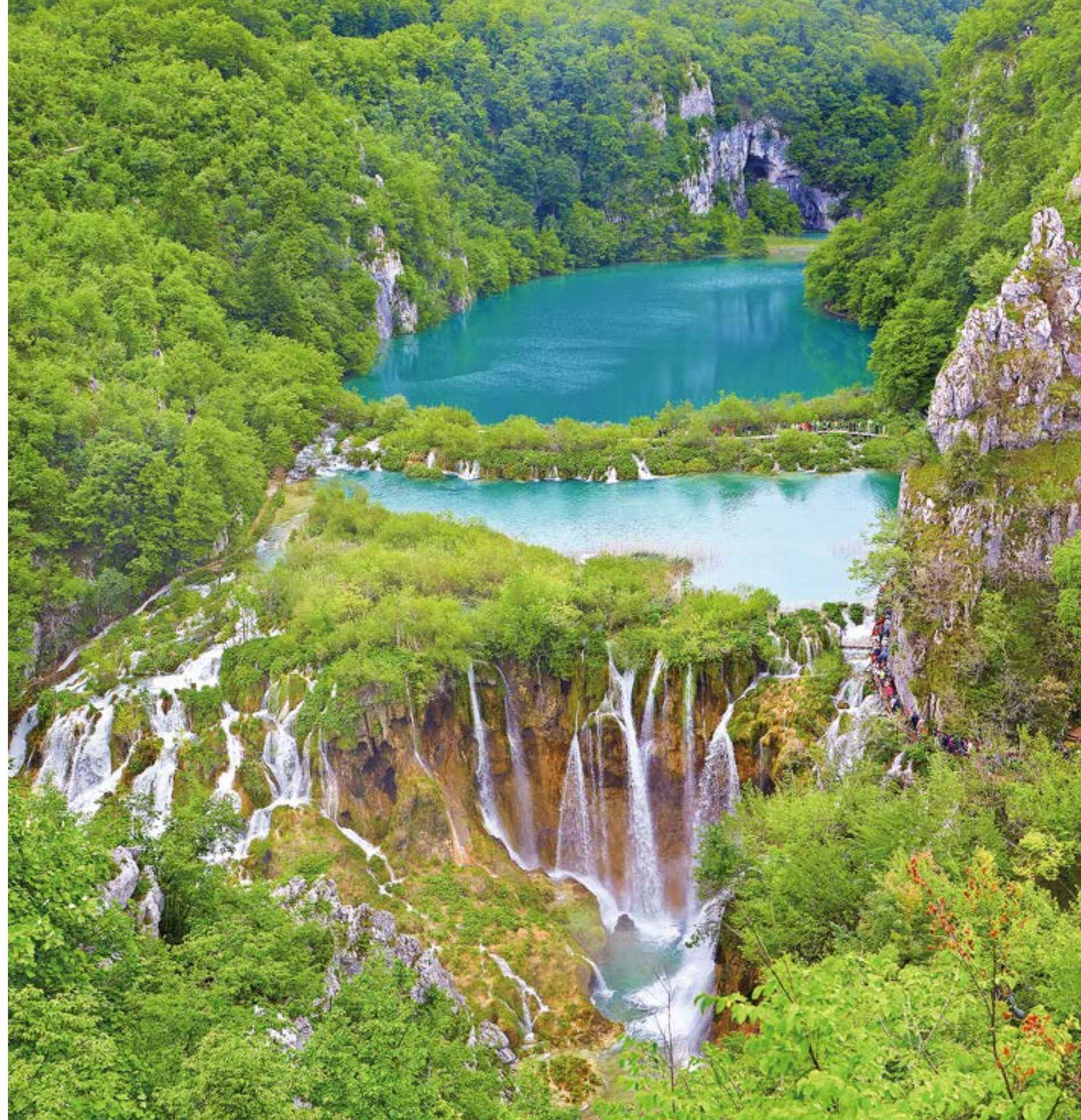
A Lake that Conceals Mystical Woods

Plitvice Lakes National Park, Croatia

The Plitvice Lakes National Park is famous for its breathtakingly magnificent landscapes created by 16 blue lakes connected with numerous waterfalls and densely wooded forests, invoking an impression as if it hid in it a village of woodland fairies with huge eyes and pointed ears. The park has dams naturally formed by the solid materials carried and deposited by the water flowing over limestone ledges and rocks over a vastly long period of time, creating beautiful caves and waterfalls as well as lakes in the process. The geological process still continues today.

The lakes forming the park feature a great variety in colors—sky blue, bright green, bluish green, dark blue and gray—according to the types and amount of minerals, organic, and inorganic substances, contained in water. The color changes according to the weather as well, becoming turbid on rainy days while bright and transparent on fine days.

The Plitvice Lakes National Park was listed as a UNESCO World Heritage Sites in 1979. In Croatia, the park provides habitats for a greater variety of animal and plant species, including over 120 species of birds.



Royal Shelter, The Beloved Garden of a King

Changdeokgung Palace Complex, Republic of Korea

Changdeokgung Palace located in a hilly area in downtown Seoul consists of two sections of which the front section contains a complex of palace buildings while the rear section is an exquisite garden called the “secret garden” (biwon) or “back garden” (huwon) covering a spacious hilly area. Huwon is a nicely landscaped garden in the north of Changdeokgung Palace and its neighboring palace, Changgyeonggung Palace. These palace gardens had other, more respectful, nicknames such as “inner garden” (naewon), “upper wooded garden” (sangnimwon) and “forbidden garden” (geumwon). The architects of the back garden of Changdeokgung Palace tried to keep as few artificial elements as possible in the existing natural landscapes of the hills, valleys, waterfalls, and woods. Only a few ponds, terrace flower beds

and floral walls were added, all of which were designed to blend in with the natural environment and serve as a classic example of a traditional Korean garden. Some may see the palace garden as a portion of a mountain ridge running down into the premises of the palace, while others may regard it as the royal palace that chose to situate itself on the foot of a mountain. While the garden is located between the palace and the mountain standing behind it, it never allows viewers to have a complete view of the garden at a single glance. You would need to walk on the trails winding around the garden, gradually immersing yourself in the depths of nature in the process, to view the scenic landscapes of the entire garden.





A Paradise Bridging Heaven and Earth

Shalimar, Pakistan



The Shalimar Gardens, together with the Lahore Fort, represent the cultural glory of the Mughal Empire which reached the height of its splendor and opulence during the reign of Shah Jahan I (1627–1658). The gardens were laid out as a Charbagh paradise garden intended to depict an earthly utopia where humans coexist in perfect harmony with all elements of nature. The word “bagh” is generally interpreted as a “garden” but, more significantly, it symbolizes the harmony between humanity and nature, a poetic connection between heaven and earth, and all the natural elements, including the sun, moon and air. The Shalimar Gardens feature a quadrilateral layout, 658 meters south to north and 258 meters east to west, and are enclosed by high brick walls. The gardens are also marked by a structure of multiple terraces running north to south where

the terrace in the north is 4 to 5 meters higher than the one in the south. The gardens are also embellished with a lot of waterworks, containing 105 fountains on the uppermost terrace, 152 fountains on the middle terrace, and 153 fountains on the lowest terrace.

The Shalimar Gardens built in 1642 were inscribed on the UNESCO’s World Heritage Sites list in 1981. Two out of the three historic water tanks were destroyed in the accident that took place in 1999 while extending the Grand Trunk Road linking Lahore and Mugha, which in turn deteriorated the perimeter walls of the gardens. The gardens were added to the List of World Heritage in Danger in 2000 as a result of the damage. 🇵🇰

Getbol, Korean Tidal Flats

Introduction to Korean Tidal Flats

The sediments deposited by tides or rivers along the coast of an open ocean create tidal flats, which provide various benefits for humanity. These benefits come in the form of an economic value produced from fishing activities, an environmental value that represents its capacity for environmental cleanup, a tourism value generated through various tourist activities, and a value related to its capacity to buffer or prevent natural disasters like floods, typhoons, and tsunamis. In addition to such practical values, the tidal flats also create values as works of art as shown by the images captured from above. The images of the tidal channels formed by the ebb and flow of ocean tides, for example, give the impression that they are the trees that guide viewers to the unknown world. The tidal channels tend to disappear after serving their purpose and leave space for halophytes, creating a scene reminding viewers of a painting depicting one's home village covered with peach blossoms. There started a movement to add the Korean tidal flats to the UNESCO World

Heritage Sites list by those who revered the tidal flats not just for their practical and aesthetic value but as "macrocosm." The plan was initiated with Sinan-gun's tidal flat project that was launched in 2007. It was followed by the efforts to register the Korean tidal flats as a World Heritage Site by the Cultural Heritage Administration of Korea, the local governments, the World Heritage Promotion Team of Korean Tidal Flats, as well as the local communities concerned, until finally the country's tidal flats were inscribed in the World Heritage Sites list in July 2021. The application was passed unanimously at the 44th Session of the World Heritage Committee (WHC). Of a total of 32 tidal flats extended along the southwestern coasts of the Korean Peninsula, four are registered as the Korean Tidal Flats, namely Seocheon Getbol, Gochang Getbol, Sinan Getbol and Boseong-Suncheon Getbol. Why only four, one may ask. The truth is that these four tidal flats make up 1,284.11 km² in total, covering over half (51.58%) of the entire area of the Korean tidal flats. The inscription of the four tidal flats is regarded as the country's remarkable

achievement since it also means that over half of the Korean tidal flats are now officially acknowledged as World Heritage Sites. There are still about 48% of the entire Korean tidal flats which are yet to be registered as a World Heritage Site. The resolution issued at the time of inscription contains a recommendation that the tidal flats protected by UNESCO should be extended until the 48th session of the WHC. Accordingly, the research circles are actively conducting studies on the Korean tidal flats, aiming to extend the protected area to the vicinities of the World Heritage Sites and the northern coasts. It clearly demonstrates that the global community highly acknowledges that the entire Korean tidal flats, including the four World Heritage Sites, contribute to the preservation of biological diversity and the Outstanding Universal Value of nature. Considering that half of Korea's tidal flats have already been inscribed on the list of World Heritage Sites, one may question, are they that valuable?



Firstly, Korean tidal flats are directly related to the livelihood of ordinary people.

The Korean tidal flats are generally regarded as one of the world's top five examples of their kind, providing productive habitats for a greater variety of animal species, shells, fish, marine algae and crayfish.

It is even rarer that many of these marine animals and plants constitute "staple foods" of the local inhabitants. In the country, tidal flats have since long ago been easily accessible to the coastal villagers, even those who have no vessel to catch fish in the sea, allowing them to capture various marine animals. The tidal flats have been a generous dining table and a fine source of income even for the impoverished. Getbol eoro, or "tidal flat harvesting," the age-old human activity of collecting marine animals on a tidal flat with bare hands or using simple tools, has long been an important means to earn a living among the coastal fishing communities in Korea. As shown by that the practice was inscribed in the National Intangible Cultural Heritage list in 2021 for its outstanding cultural significance, the

tidal flat still serves as a crucial means of livelihood among the fishing communities across the nation. For the Korean population living in coastal fishing villages, tidal flats has been something more than simply a place to get food. The villages needed something that would connect them with the inland area since a great majority of Koreans lived in the interior of their country. Upon learning that the marine animals rich in the tidal flats were valuable resources that could be traded for inland agricultural items, the act of trading taught the fishing communities that both parties—coastal and inland areas—belonged to the same group. A tidal flat is a valuable medium bridging the communities in islands and coastal areas with those in the inland area.



Secondly, Korean tidal flats emit enormous energy.

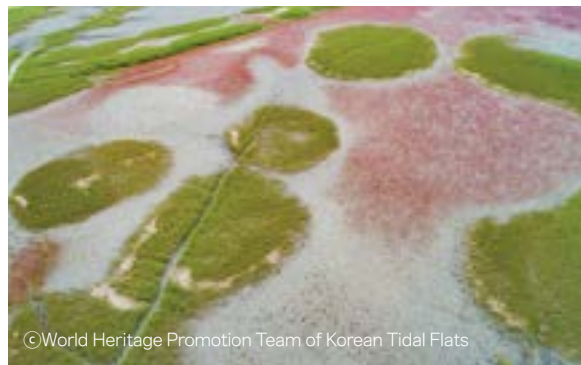
Tidal flats are ecosystems rich with energy created by tidal changes, which are the ebb and flow.

With the help from the tremendous energy generated by the tides, Getbol can absorb many great things carried from the inland area, changing them into something that is beneficial to various organisms living in

it. Tidal flats repeat the cycle of emerging above water at low tide and submerging underwater at high tide. And because of this, the organisms inhabiting it have their own mechanisms to adapt to the constantly changing environment. The versatile organisms, together with the physicochemical reactions of seawater, decompose organic matters flowing into the tidal flat. The organic materials that are not decomposed but piled up create a fine spawning and breeding ground for various species of fish.

Recently, “blue carbon,” a type of carbon, such as coastal plants or sediments from air and water, that the maritime ecosystems

absorbs, has been in the limelight in recent years. As it is more widely known that blue-carbon ecosystems absorb carbon much faster than terrestrial ecosystems and that their capacity for carbon storage is greater than others, tidal flats are now emerging as a competitive option for greenhouse gas reduction. Tidal flats embrace all those foul and harmful substances discharged by humans, before turning them into something harmless or even beneficial. Without tidal flats, humans may need to use much more energy, which would mean spending more money.



©World Heritage Promotion Team of Korean Tidal Flats



©World Heritage Promotion Team of Korean Tidal Flats

Thirdly, Korean tidal flats stage huge art exhibitions.

Tidal flats continue to paint on the canvases of sands and mud which display different textures with the pigments of different colors made by marine plants, halophytes and light, using the brushes of ebb and flood tides in combination with wind.

The paintings drawn on tidal flats appear unique in terms of time and space as no two

paintings contain the same images. Let us first take a look at the tidal channels captured on a tidal flat which appear in the shape of trees. Tidal channels are water courses. The trees of tidal channels, just like the trees growing on land, are made up of the optimum net designed to allow seawater to flow freely in and out. With the branches stretches out in zigzags due to the slope of the land and the sediment on the surface of the tidal flat, the trees form unique shapes and sizes rarely seen on land. The tidal channels seem to resemble the trees in the world of magic emitting eerie energy as if they would snatch viewers with their long arms. Some would believe that fairies sitting on tree branches would greet

them if the trees turn blue with diatoms and phytoplanktons growing in the tidal channels. Some of the tidal flats seem more like beaches than mud flats since they are made up of sands rather than mud. The most important tool here is the sea waves, which acts as a brush for a painting. Details of a painting are decided by the lengths of sea waves. It is ripple marks, which are ridges of sediment that form in response to waves and winds surging or blowing along a layer of sediment, that make large shadows. What we can witness in the aftermath on the sandy tidal flat is like a painting of the tears of a boxer fighting fiercely. You would, looking at the painting, wonder: Are they the tears of victory or defeat?



©World Heritage Promotion Team of Korean Tidal Flats

Fourthly, culture lies in the Korean tidal flats.

People in the fishing communities around tidal flats believed that strange sounds like ping! made when the waves sailed away were the sounds of goblin's footsteps.

Believing that goblins were watching over the villagers during their fishing activities, people held rituals in honor of the goblins, offering food that will satisfy their appetite. Even today, the tidal flat tale known as the “goblin believers” is still being actively passed down throughout the southwest coast of Korea for the safety of catches and fishing. The belief is regarded as a unique culture

of Korea. The Korean tidal flats have been a treasure house storing a variety of marine products, such as shellfish, octopus, oyster and shrimp, which have been key ingredients for various Korean dishes, thus contributing to the development of the Korean culinary heritage. There's more. Some of the Korean tidal flats have been used for the production of salt. The marine products obtained from tidal flats have been valuable sources of livelihood not only for many fishers but also for many others too.

Before closing this section...

As shown by the tradition of folk religion and culinary heritage preserved in Korea, tidal flats have been a key factor for the subsistence and entertainment of many Korean fishing communities, as well as a crucial part in the formation and development of cultural groups. Tidal flats had to join other natural resources that are exploited to create wealth as more people became interested in the advancement of modern technology and all the material

comforts from it. Large-scale reclamation projects, such as the Saemangeum Project, conducted so far in Korea show that tidal flats are now merely considered a tool to meet the desires of the project planners and are no more treated as a part of nature. The tendency is quite worrying in that the objectification of tidal flats may drive not only beyond the environmental cost-benefit analysis towards expelling nature from the cultural discourse and treating humankind as an object. The boomerang effects of such reclamation

efforts, like air pollution and exhaustion of energy, currently boost discussions about the restoration of tidal flats. The country is also faced with difficulties due to the voices opposing the restoration projects. Now is the time, therefore, to exchange ideas on how to utilize the sea in a sustainable manner. For this, increasing knowledge of tidal flats and the surrounding nature, which have been the cradle for fishing communities' subsistence, should be our top priority.

World Heritage Promotion Team of Korean Tidal Flats overcomes obstacles to make it to the final list.

In 2018, the International Union for Conservation of Nature and Natural Resources (IUCN), one of the WHC's advisory bodies responsible for reviewing natural heritages, rejected Korea's bid to have its tidal flats included as World Heritage Sites. But the decision was dramatically reversed three years later, leading to the inscription of its heritage in the UNESCO list of World Heritage Sites following Korea's persistent efforts to alter the preliminary review's verdict. It was the only case in Korea where the original application was not withdrawn despite receiving a deferral from the IUCN and was eligible to get inscribed in the following review. Learn more of the story from Mun Gyeong-oh, secretary-general of the World Heritage Promotion Team of Korean

Tidal Flats, who played a pivotal role in the inscription of Korean tidal flats on the World Heritage Sites list

Q. First of all, please tell us about your team.

The World Heritage Promotion Team of Korean Tidal Flats is a non-profit corporation established in 2014 following the Cultural Heritage Administration's permission. Our mission is to act as a control tower in the affairs regarding the inscription of Korean heritage on the World Heritage Sites list. Our activities have largely been focused on research on tidal flats as a preliminary effort for application, presentations for local residents related to the heritage sites concerned, PR activities, and cooperation with international experts and organizations. Since the inscription in 2021, we have expanded our activities to all-inclusive monitoring with an aim to preserve and propagate the outstanding universal values of our heritage officially acknowledged by the WHC, analyze risk factors, develop and operate heritage tourism and education programs, and consolidate the international network.

Q. How are the World Heritage Sites registered? Please elaborate on it.

Firstly, you need to prepare an application based on the local surveys on each heritage site concerned and comparative analyses of international sources, and submit it to the UNESCO World Heritage Center. Then, the IUCN conducts an on-site survey and reviews the application documents. Following the on-site survey, the applicant must prepare and submit additional data to the IUCN according to its request. The organization then sends its evaluation of the application based on a four-tier system (consisting of inscribe, refer, defer and not to inscribe) to the WHC where the final decision is made.

Q. Korea's application for the tidal flats received a "deferral" at first. How could then the application avoid withdrawal and finally get the inscription, jumping over two tiers at a time?

The "deferral" decision was made based on a comprehensive evaluation of the three criteria to be met for the inscription of the candidates. Of the three, we had enough scientific data regarding the criterion of "natural habitats for in-situ conservation of biological diversity, including those containing threatened species." We were quite confident about the registration of our heritage because we had support from over 80 international organizations associated with tidal flats and water birds. In addition to the data and international support, we also received active support and cooperation from some Korean government agencies, including the Cultural Heritage Administration, the Ministry of Foreign Affairs, and the Ministry of Maritime Affairs and Fisheries. The WHC requested that we submit an additional nomination comprising further areas and prepare an integrated management system until the 48th session of the committee meeting.

Q. It is quite amazing to hear that the "recommendation of deferral" was reversed to "extended inscription." What do you anticipate for the future of this process?

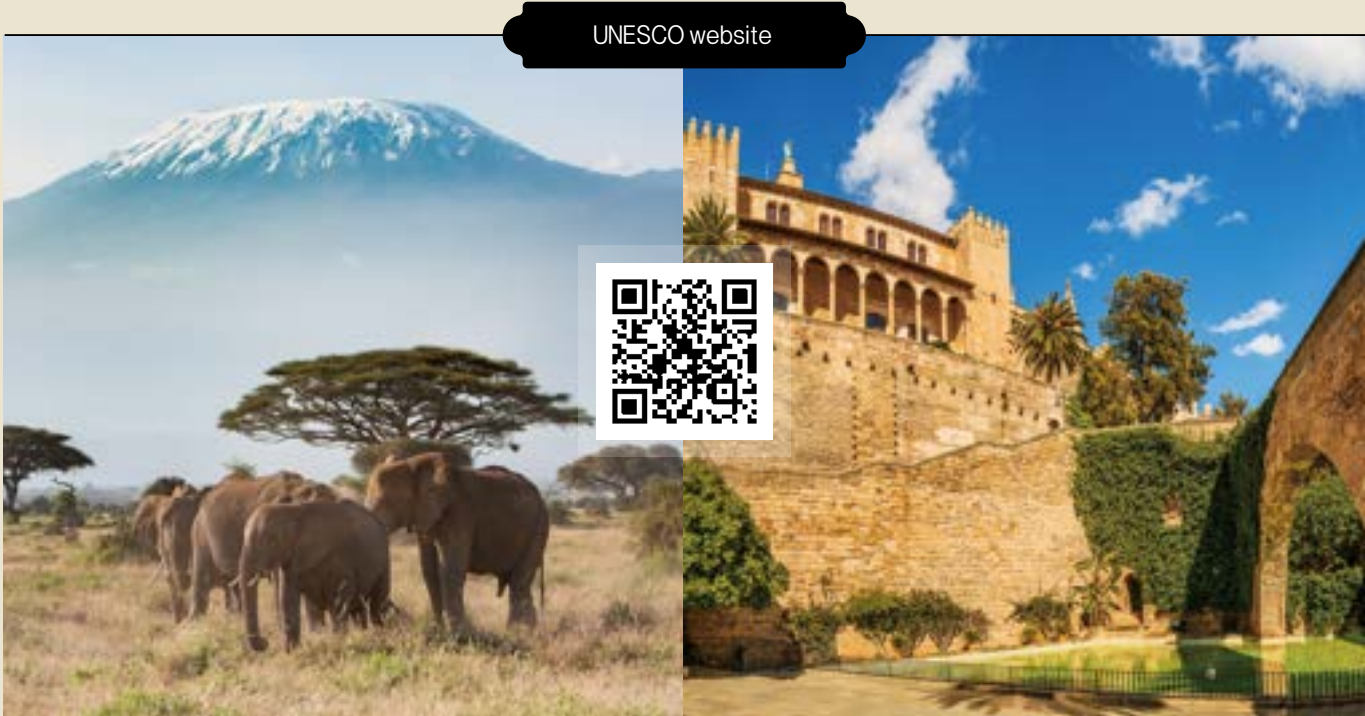
It is hard for me to give you any detailed information of the time plan due to the 45th session of the WHC which was to be held in Kazan, Russia being postponed indefinitely. Having said that, we will continue the tasks we have been committed to for the inscription of our heritage, including surveys and research on the target areas and boundaries, presentations for local communities concerned, PR services, and preparation and submission of applications in close cooperation with the international society, so that the IUCN's evaluation process will take place as planned.

Q. Finally, please explain to us the value and significance of the inscription of the Korean tidal flats on the World Heritage Sites list.

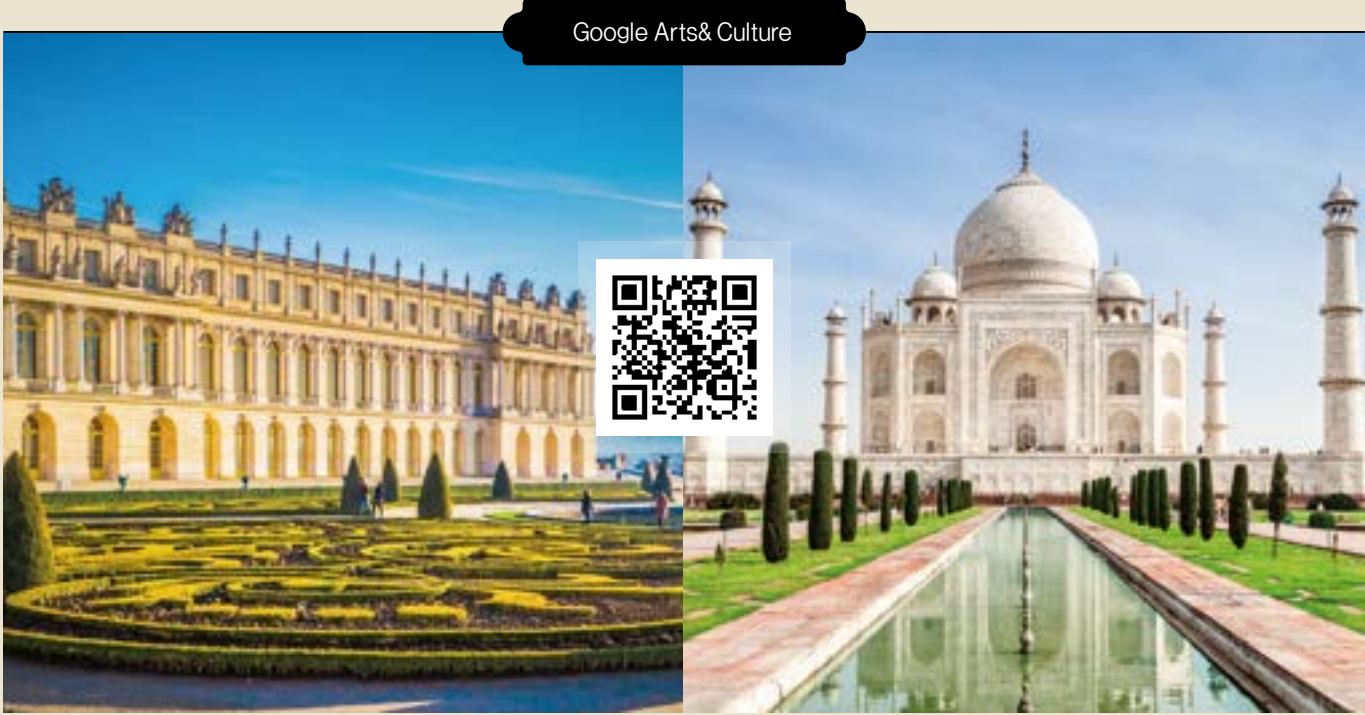
For Koreans, tidal flats have been constantly present around them and are often regarded as space of little or no value. These were easy targets of reclamation to create farming land and, for the local inhabitants, a symbol of hard labor. Now that these tidal flats have been inscribed on the World Heritage Sites list, it is clear that they are a valuable part of the natural heritage bestowed to all humans and accordingly must be safeguarded and preserved for future generations. Tidal flats are habitats for biodiversity where many endangered species of birds find their shelter and breeding ground. They also function as a source of "blue carbon," which aids in our efforts to cope with the climate crisis. These are now inextricably connected with human existence. The Korean government designated tidal flats covering areas totaling about 1,200 km², or more than twice the size of Seoul, as wetland reserves protected by law during the inscription process of Korean tidal flats. This has hugely contributed to the international efforts to expand the areas protected for the fulfillment of the United Nations Framework Convention on Climate Change (UNFCCC). In addition, the inscription raised public awareness that the preservation of the coastal ecosystem in the tidal flats helps expand the services of the ecosystem for humans and is closely linked to the survival of humanity. The event also served as a momentum for a paradigm shift with respect to the efforts of the Korean people to protect their tidal flats. I am now confident that the designation of the Korean tidal flats as World Heritage Sites will enable Korea to take the lead in the global effort to preserve and efficiently manage tidal flats and serve as an exemplary model for the sustainable development for future generations based on the harmony between humans and nature. 🌊



A very subjective online guidebook for travelers to World Heritage Cities

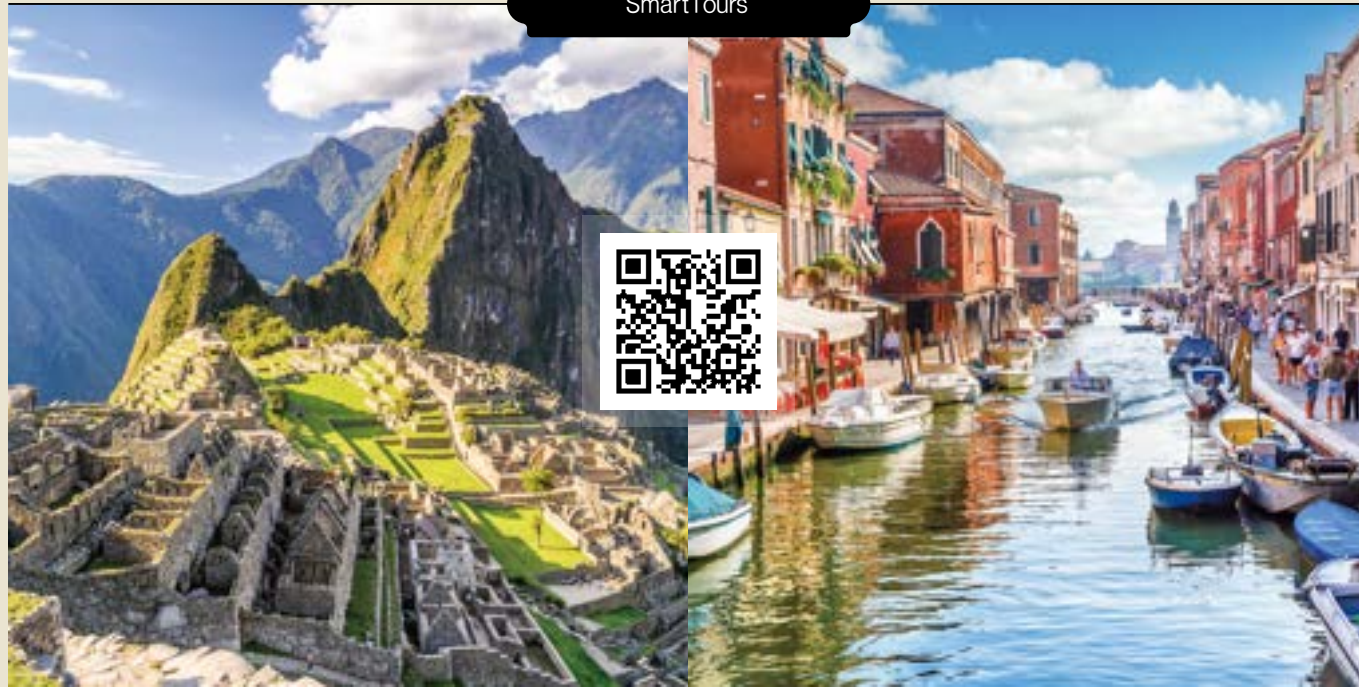


The UNESCO website guides you to an abundant list of World Heritage sites.
The VR tour program presented via Google Arts & Culture will take you on a trip to twelve World Heritage Sites.



These are World Heritage Sites introduced on the Google Arts & Culture page constructed using Google Street View.
Taking a closer look at the interior of the Palace of Versailles and the exterior of the Taj Mahal will give you the impression that you have all the World Heritage Sites unfolded before your eyes though only a brief moment.

SmartTours



Through SmartTours webpage, you can enjoy the virtual tour to the World Heritage Cities, including Petra in Jordan, Dubrovnik in Croatia, Mont-Saint-Michel in France, and Venice in Italy.

Baekje Historic Areas



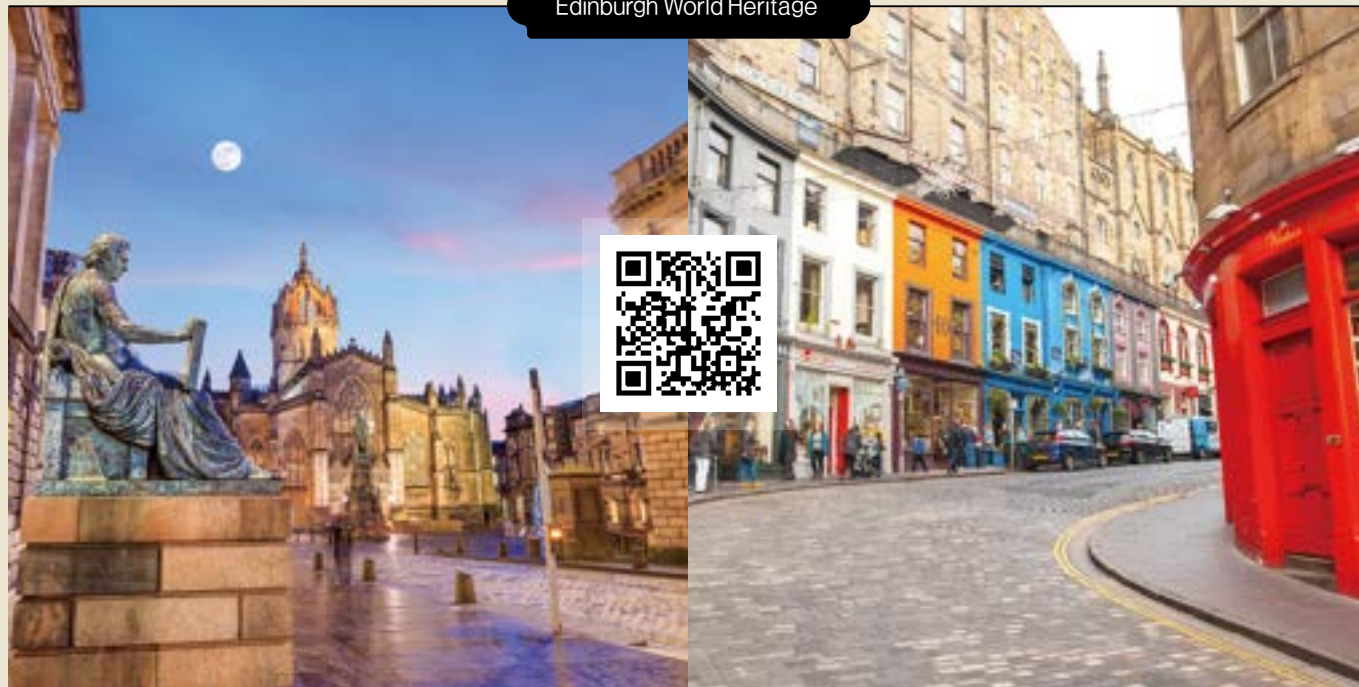
Take a 3D tour to the World Heritage Sites scattered in and around Iksan, Gongju and Buyeo, the three capitals of Baekje, which was one of the three ancient Korean kingdoms together with Goguryeo and Silla.

National Museum of Korea



Get access to the Seokguram Grotto, Korea's first cultural heritage inscribed on the UNESCO World Heritage Sites list, through the National Museum of Korea YouTube channel. Get ready to be amazed!

Edinburgh World Heritage



Here you are offered an opportunity to tour both old and new towns of Edinburgh World Heritage through, among others, the images related to the Atlas World Heritage Project*.

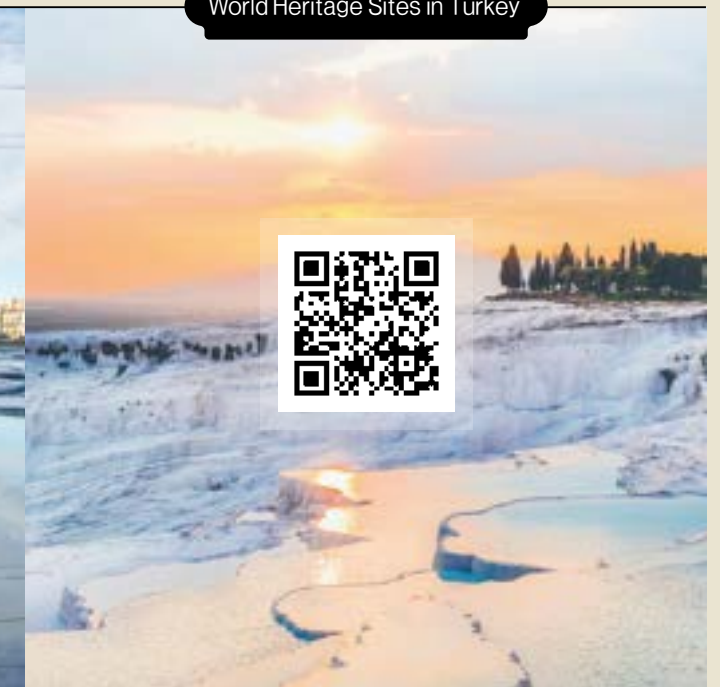
* Atlas World Heritage Project: Formed by five historical cities in Europe—Edinburgh, Bordeaux in France, Florence in Italy, Santiago de Compostela in Spain, and Porto in Portugal—the organization exchanges ideas on sustainability policies for the World Heritage Cities.

World Heritage Sites in Italy



Italy is one of the two countries, the other being China, that are home to the largest number of UNESCO World Heritage Sites in the world. Visit this YouTube channel to find all the 55 World Heritage Sites in Italy on a map.

World Heritage Sites in Turkey



Stretch out your hand and count how many World Heritage Sites are in Turkey. Watch this YouTube video to learn the history of the ancient world and some of the world's most precious artifacts known today.

A festival, also called a feast, is an activity of celebration originating from all corners of the world. Early records show that the festivals in ancient human societies were a crucial means to maintain a religious tradition shared in a community and a sense of togetherness. They mainly involved feasting, singing and dancing together. The original features of festivals are still preserved in the festivals we enjoy today. A festival is culturally significant because it is participated by all members of a society that shares history and culture. Of numerous festivals held across the world, the Courtyards Festival of Cordoba in Spain and the Carnival in Rio de Janeiro, Brazil are two of the most popular festivals in the world. Here we will have a brief journey to the festivals that reflect the natural, cultural and historical heritage of those who hold them.

Feel the heat!



Into the heat of Samba The Carnival in Rio de Janeiro, Brazil

The Carnival is staged in Rio de Janeiro, the Brazilian city of passion which is as hot as the sun and is home to Samba. Widely regarded as one of the top ten festivals in the world, the Rio Carnival to the Brazilian people is their life itself. Once the Carnival celebration starts, all the participants enjoy it to the fullest as if there is no tomorrow, as if all of their dreams and hopes had come true. As if they had dedicated the past whole year to the upcoming carnival. Each of the participants indulges fully, seizing the pleasures of the moment.

Held normally between mid-February and early March, the Carnival in Rio de Janeiro is known to have originated from the combination of the popular celebrations established in Europe based on the Catholic tradition and the music and dance of the slaves of African origin. The name, carnival, originated from the Latin word, carnevale, meaning, "farewell meat!" The festival is connected with Lent, a 40-day period of fasting and penitence observed by many

Christians to purify their body and spirit in preparation for Easter, reflecting deeply on the Resurrection. The word carnival comes from a Catholic tradition that forbade Christians from consuming meat and wine from Ash Wednesday until Holy Saturday, but permitted them to do so during the festival period. The origin of the Rio Carnival dates back to the early 8th century when it was a public celebration consisting of harmless merrymaking. It was then developed into a festival in the form of a noble masquerade, which continued until the late 19th century when the festival started to include a lot of singing and dancing.

The Rio Carnival is often represented by the Samba, a cultural legacy of the African slaves traded to Brazil who tried to cope with the hardships, forced labor, distress, and homesickness, by singing and dancing. The Carnival was only a small-town celebration up until the 1930s, but it has since begun to surge in popularity and grow fast with the strong, dynamic rhythm of African percussions and attractive dance moves of festival goers. The dances performed by African slaves evolved through time into the classic Brazilian dances that now





characterize the country's colors and sensibility. With a 2/4 rhythmic pattern that anyone can easily dance to, the Samba is now more than a simple dance in Brazil. Dancing the samba means transcending racial boundaries.

The best part of the Rio Carnival is, without a doubt, the Samba Parade. This parade is a Samba contest where Samba schools (Escola De Samba) across the country compete fiercely for the honor of their school and the local community they belong to. This competition-like feast is the unique event that distinguishes the Carnival from other carnivals held across Latin America. They say that the Samba schools are the true heroes of the parade. It was in the 1930s when Samba school parades began to grow significantly under the support of the Brazilian government headed by President Getúlio Dornelles Vargas. Currently, about 200 Samba schools gathering from across Brazil lead the parade. These schools are, however, not institutions just for teaching and learning dance. Each Samba school

functions as a community hub where locals not only learn dance but also engage in discussions about important issues affecting their community. The result of the Samba contest is announced on Ash Wednesday, the first day of Lent. The winners regard the honor represented by the prize as more valuable than the prize money. The champion and the winners of higher prizes march again at the Sambódromo, a purpose-built parade area built exclusively for the Rio Carnival, sharing the joy and celebration that transcend the fierce competition. Such festivities show that the Carnival in Rio de Janeiro and the Samba are closely connected with Brazilian's everyday lives. The devotion and passion of the parade participants who give it all for the day's event make us go wild about the festival.



Loitering between flowers to keep today even fresher
The Courtyards Festival of Cordoba, Spain

The southern Spanish region of Andalusia, which borders the Atlantic and the Mediterranean, is rich in history and culture. One of the area's main cities, Cordoba grew into an academic and cultural center in 152 BC when it was a Roman colony. The city began to thrive after it became the capital of Umayyad, the first Islamic dynasty (661–750). Cordoba at the time was the largest city in Spain with a population of about a million. The city attracted

scholars and students from all over Europe, growing into and reaching its pinnacle as the European hub of Islam cultures. The historical background well explains how the city came to acquire the unique cultural aura marked by the fusion of Catholic and Islamic cultures.

Cordoba is located a two-hour drive from Seville, the capital and largest city of Andalusia. The Cordoba Patios Festival ("Fiesta de los Patios") starts in May with festival participants opening their gardens to outside visitors. Visitors to the festival held in this floral city come to encounter the unique architectural structure called "patio." Known to have developed from the Mesopotamian

era, the word "patio" refers to "an open space situated inside a building." Roman cultures began to be deeply rooted down in the Iberian Peninsula when it was under the rule of the Roman Empire. Originated from the "atrium," an architectural legacy from ancient Rome, the "patio" was introduced to the area during this period. Atrium, a common feature of the ancient Roman dwellings, was characterized by the open central court with enclosed rooms on all sides and served as a resting place of a family. The Roman architectural legacy survived even after the Islamic conquest of Iberia and continued to be preserved and further developed. Muslims in Iberia



embellished their patios with all kinds of flowers and fountains enclosed by fruit trees, and they welcomed guests and held familial gatherings there. Patios continued to evolve under the influence of Islamic architectural heritage, developing into open-air gardens built within a building, featuring harmony between Roman and Islamic architectural legacies. The cultural amalgamation is still well preserved.

While there are a lot of historical cities in Spain boasting outstanding cultural heritage, Cordoba is particularly highly regarded for the flowers adorning many homes situated across the city. Visitors to Cordoba during the festival are guided to walk through maze-like narrow alleys that are lined with colorful flowers hanging from white walls. The exquisitely arranged potted flowers reflect the aesthetic sensibilities of the citizens of Cordoba. Visitors have no time to grow bored with the beautiful daily scenes that unfold in front of their eyes whenever they exit a narrow winding alley. The city becomes particularly attractive in the festival period with the courtyard gardens covered

with flowers open to all visitors. Since the first festival which was held in 1918, the people of Cordoba have developed a unique horticultural heritage full of elegance and cheerfulness. Today, the Cordoba Patios Festival is held as a contest. The competition, participated by about 50 patios that qualified by the city administration, is divided into two categories: *Arquitectura antigua* (historical architecture) and *Arquitectura moderna o renovada* (modern architecture). The division demonstrates that the city seeks a harmonious unity between the past and present, an amalgamation of traditional horticulture, and the modern aesthetic value. The competing houses, bearing the sign, "Patio," become crowded with visitors during the festival. A fountain lies at the center of a patio decorated with fully bloomed flowers and greenery. Why not attempt to savor a brief moment of little luxury with the gardens showing that spring is now in its heyday? 🌸

Content creators in the 14th group



Choi Yu-jeong



Choi Jun-seo



Ha Ji-seon

A Team

Hello, everyone! The goal of Team A is “to help people appreciate the value of World Heritage and become aware of the importance of co-existence with it.” Considering that there are still many around us who lack knowledge of World Heritage, we share the basic knowledge in a “card news” format, focusing on topics like the background of the heritage and criteria used for their evaluation. If you work together with your teammates to research and organize materials, you will find that you can learn in a more direct and efficient manner. Come and join the Team A of the 14th Group of content creators to learn more about how to protect and preserve World Heritage.



With the arrival of spring, the 14th group of content creators began their PR activities for the OWHC-AP. The existing social media content is largely aimed at the delivery of information in an intuitive and sensible manner. Meanwhile, the content creators in the 14th group take one step further, trying to deal with a more serious subject focusing on the organic relationship between cultural heritage, city and inhabitants.

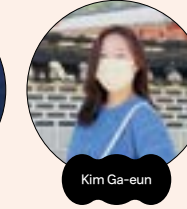
Their contents may still be far from perfection, but their attitudes remain truly sincere. Wishing all the best to these six young creators.



Lee Ye-eun



Ahn Ji-hyeong



Kim Ga-eun

B Team

Hello! We are Team B. We are here to introduce you to the World Heritage Cities.

We are aimed at producing basic information on the connection between the World Heritage Sites, World Heritage Cities and the inhabitants of the cities through “card news” and “reports,” and delivering the information to the public using a friendly voice. We hope that our introduction of the World Heritage Sites and Cities will contribute to the efforts made for the preservation and development of the heritage.

Our contents deal with not only difficult subjects but also those entertaining and easy to understand.

We have recently launched a plan for the Instagram content designed to recommend the World Heritage Cities that best fit the user’s inclination by combining the cities’ characteristic features with the user’s Myers-Briggs Type Indicator (MBTI), an introspective, self-report evaluation that identifies a person’s personality type and psychological preferences.

As for the stories not shared through the “card news,” you may choose to browse the reports prepared by our members.

• https://www.instagram.com/owhc_ap •



A girl who is interested in
“the life of human beings in
harmony with their cultural
heritage”

Choi Yu-jeong

Team A leader

I am a student majoring in history and culture. But I am also studying public relations and advertising as my second major since I am curious about the effective means to deliver information to the general public. So, I believe I can work in a wider range of fields. I have been keenly interested in cultural heritage and seeking an opportunity to help enlighten the public about the value of World Heritage. It is not strange that I have been directed to the activities I engage in at OWHC-AP today. My personal goal is to let the people know about the importance of various heritage sites and items not only in Korea but in the entire Asia-Pacific region as well. Delivering interesting information about cultural heritage will make you naturally attracted to the World Heritage value and the means to achieve harmony between the heritage and the city housing it—which is one of the ultimate goals of the OWHC.

The title “creator” has long been something I wanted to challenge and win. Since I have been a history content traveler for the last six years, I believe that my activities as a content creator for the OWHC-AP will be invaluable experiences for me. In this program, I seek to focus on the connection between the World Heritage Cities and Sites, and the people inhabiting or visiting the heritage. I also intend to deliver to the public about my understanding of the subject, “cultural heritage,” which may sound boring to some, from a new point of view. At the same time, I would like to expand this opportunity for my personal growth through sincere activities, and contribute to the preservation of cultural heritage developed from different backgrounds. It was through the book, Diary of a Wimpy Kid, which I read when I was a kid that I found myself interested in the popular content called “movie.” It was since then that I have grown the dream to produce a variety of programs, movies and musicals, based on historical events, and become a specialist in the field of digital heritage content. The World Heritage Cities are attractive places where people from different social and cultural backgrounds reveal their own stories. Currently, I am deeply interested in questing after a great variety of fields, trying to expand my knowledge through connectivity. Don’t forget to check out our contents full of fun and information for a whole year!

A girl dreaming to become a
digital heritage expert

Lee Ye-eun

Team B leader

World Heritage needs to be
protected just like your family

Choi Jun-seo

I love traveling and visiting World Heritage sites. Whenever I visit them, it often hits me that the heritage site needs to be preserved by the entire humanity regardless of its location and that I need to participate in the preservation efforts for future generations. To me, the World Heritage Sites and Cities are like my own family and, hence, I should protect them with all my heart. The World Heritage is something we need to preserve by all means because it is so precious to all humanities. Unfortunately, however, many heritage sites across the world are now somewhat treated as a means to earn money from tourists. Some of the World Heritage Cities I visited revealed that they had been given little or no attention they deserved for preservation because what interested the city authority were tourist attraction and economic profit. There were also cities suffering from damages imposed on heritage places and objects due to the overcrowding of tourists. Some city administrators refuse the inscription of their city on the World Heritage list fearing that it would deter them from making the most of their cultural assets. The World Heritage should not be exploited for any political, economic or diplomatic purpose because it is a priceless treasure that should be safely passed down to future generations. As a content creator, I am determined to stand by my responsibilities in collecting information and producing content.

As a person who is majored in history, I am looking for an opportunity to have a wide range of experience which I need to grow into the person I desire to be. I am pleased to have this opportunity to tell you the stories about the World Heritage Cities I could get access to through the activities as a content creator. I was a high school student when I participated in a school tour to heritage sites and came across a heritage site left in a ruined state. At that time, I came to think about the issue of heritage conservation. My conclusion was that the public’s interest was the single most important factor to create an effective preservation and management means. I think it was also then and there that I decided to be someone who would help the public gain more knowledge of Korean history and culture. I liked history and still do, but I had at the time little experience with traveling to cultural heritage sites that embraced important moments of history. I felt some severe thirst in me. It was after I entered college that I began to quench my thirst through on-site tours to heritage sites. Then one day, it hit me that I might try new ways to face and experience our heritage sites. That is how I now believe that my activities as an OWHC-AP content creator will give me new experiences and help deepen and widen my knowledge of cultural heritage.

Herald of correct history and
cultural heritage

Ahn Ji-hyeong

An enthusiast for old cities and
museums

Ha Ji-seon

History has always been one of my major interests since I was a kid. I had been so deeply attracted to historic cities that I spent a considerable amount of time and energy studying and related activities until I happened to learn about the OWHC-AP. I was then lucky enough to be given an opportunity to work as a content creator for a year. I was five years old when I started taking piano lessons. I still enjoy playing the piano as a hobby. Another hobby I love as much as playing the piano is touring museums. It makes me feel so great to visit a museum and look at various relics from times gone by. Museums are my number one destination when I travel to large cities. Of the World Heritage Sites in Korea, the Gochang, Hwasun and Ganghwa Dolmen Sites are my favorite. For some, the dolmens may appear as nothing but a few large stone blocks, but they charmed me instantly when I studied their background, love for humanity, technical achievements made by prehistoric people, and various messages hidden behind them. If I am given a chance someday, I want to tell everyone about the exciting stories about these dolmens.

Looking back, I liked, even in my childhood days, learning history through travels to the World Heritage Cities in Korea where I could directly face and experience details of our historical heritage. From Jongno to Haenam, I traveled to Korea to face the colorful legacies of our ancestors and be amazed at the majestic figures that survived the passage of time. Due to the COVID-19 pandemic, I have not been able to visit the wonderful historical cities. So, I could not miss this wonderful opportunity to work as a content creator for OWHC-AP. My story for the year ahead will be focused on the theme, “World Heritage: The Past and the Present,” seeking after the historical facts related to World Heritage and various issues faced by the World Heritage Cities. I am determined to collect information about Korea’s cultural heritage sites systematically and comprehensively and provide it to all the people, helping them understand the development of the cities housing the sites and the conflicts they had to cope with. I hope you will enjoy the information I offer you on our precious cultural heritage each embracing a long history.

Learning the cultural heritage
alive and well

Kim Ga-eun

Healing and Peace

Resting under the Buddhist Hanging Scroll

I was an elementary school student when I learned about Buddhism from my homeroom teacher. As a devoted Buddhist follower, our teacher guided us gently toward Buddhist cultures. His daily routine was to drink tea with his young students before starting a class. The memory of drinking buckwheat tea with him and my classmates in the morning is still vivid in my mind. Sometimes he told us a story about Buddha's teachings over tea, trying to comfort us. We could not fully understand what he said, but we loved the moment of the peaceful atmosphere hovering over us. That is why Buddhism directs me to peace and comfort today. My childhood memories had indeed been great but, sadly, they have been fading away little by little.

Time passed fast since then, and I am now an adult suffering from the pandemic that separated me from my loved ones, leaving me in a gloomy mood, often all day long. Meanwhile, as an undergraduate, I visited a Buddhist temple to write my college assignment. I came to face the image of Buddha for the first time after graduating the elementary school. The benign face of Buddha and the serene atmosphere surrounding the temple comforted me deeply. A cup of tea at a café near the temple reminded me of the buckwheat tea I had with our homeroom teacher. The tea brought me back to the innocent, peaceful days temporarily. Now, I will use this opportunity to tell you a story about comfort seen from a Buddhist viewpoint. I hope it would become some consolation to you, or all of us, who had, and still have, gone through hardships with the pandemic.

The Buddhist rituals, such as Shraddha (or Cheondojae), are widely performed to console ancestors, the victims of wars or natural disasters. It actively took place during the Joseon Dynasty after the 17th century. Such rituals often involved the use of a Buddhist hanging scroll called gwaebul. The Buddhist hanging scroll is a large scale of art, typically eight to fourteen meters in height. It also needs a pair of supports to hang at the outdoor ritual venue. The Buddhist hanging scroll comforted the spirits of those who were killed during the wars, for example, the Japanese invasions of Korea (1592–1598), as well as those who were left behind and devastated by the loss of their loved ones.

Looking at the gigantic image of Buddha depicted on the Buddhist hanging scroll, you may feel that you are witnessing the moment of Buddha's advent to the human world. Looking into the eyes of Buddha makes me feel as if I am being drawn into a deep abyss. With the Buddha's deep and serene eyes fixed upon me, I feel like he is soothing me, calming the whirls of turbulence in the depth of my heart. That is why you cannot get your eyes off the Buddha's benign face for quite a long time. Magoksa and Tongdosa Temples are two Korean Buddhist monasteries registered as UNESCO's World Heritage Sites under the title, "Sansa, Buddhist Mountain Monasteries in Korea." The rest five temples are Buseoksa, Bongjeongsa, Beopjusa, Seonamsa and Daeheungsa Temples. I would like to talk about the Buddhist hanging scrolls enshrined in these Temples with their hidden stories.

Magoksa Temple is situated on the foot of Taehwasan Mountain in Gongju-si, Cheungcheongnam-do. The temple is famous for its long history and scenic landscapes in spring. While the temple is attested to have been established in 640 by Master Jajang, more reliable evidence shows that it was founded in the mid-9th century. It was a large temple when it was established with buildings totaling about 30 kan (each kan being roughly 3.3 square meters) in the total floor area. Of the original buildings, only three Buddhist halls-Daeungbojeon, Daegwangbojeon, and Yeongsanjeon- and two gates-Sacheonwangmun and Haetalmun- remain. The temple is situated in a site widely admired for its outstanding scenic beauty. It was praised as "a land that will never perish for ten thousand generations" by King Sejo of Joseon during his visit.

It was in 1687 that the temple, whose origin dates back to the Silla Kingdom in the 7th century, was honored with the ten-meter-long Buddhist hanging scroll. The celebration was held to mark the enshrinement of the painting. At that time, a large crowd of worshippers gathered to see it, just like the Shakyamuni's historic sermon held at the Vulture Peak(Yeongchwisan). The painting portrays a thick gathering of Buddhist deities and their followers in bright, strong colors. Shakyamuni is standing on a lotus pedestal in the center of the painting, wearing a bejeweled crown



Hanging Painting of Magoksa Temple (Sakyamuni Buddha)
©Cultural Heritage Administration of Korea



Murals in Daegwangbojeon Hall of Magoksa Temple
©www.ibulgyo.com

and holding a lotus flower. He has a circular halo around the head. The small size of Rocana and Vairocana Buddhas were flanked on either side. Shakyamuni is surrounded by 35 deities, including, from below, the four heavenly kings, six bodhisattvas, Indra and Brahma-Deva, ten disciples, and eight Dharmapalas. One characteristic element of the Buddhist hanging scroll at Magoksa Temple is that it captures a total of 35 Buddhist deities, including bodhisattvas, heavenly kings, and guardians, with inscriptions marking the names of individual deities. In addition, inside the surrounding halo, the head of the principal Buddha, there is an inscription of his name written in gold, “Shakyamuni in a Myriad of Incarnations.” Shakyamuni is wearing for his upper body a sky-blue heavenly robe and green sash with gold ornaments on both shoulders. A pink lower garment with a short red skirt over it for the lower body. An embroidered ornamental cloth is hanging from the knees. Another key feature of the painting is the five-color rays on the upper area. After his enlightenment, Shakyamuni delivered his first sermon to five bhikkhus at Mrgadāva. When Shakyamuni cast light after his enlightenment, there appeared countless Buddhist utopian lands in all directions from which crowds of bodhisattvas and followers gathered around Shakyamuni. This story suggests that the painting was aimed to portray Shakyamuni delivering his teachings by spreading lights.

Looking at the painting, the massive image of the principal Buddha occupying its center grabs the viewer’s attention. If you

look closely, you will notice that the Buddha’s eyes are almost closed, which indicates that he is observing the human world, calmly but carefully. When meeting his gaze, you may be instantly overwhelmed. His eyes penetrate your heart, dominating your whole with the majesty of his dignity. Portraiture of the divinity is so powerful that he appears to be present among us. In addition to the powerful aura of Shakyamuni, the images of his followers surrounding him also impress the viewers.

A closer look at the details reveals that the painting is truly a masterpiece of Korean Buddhist art. For instance, the halo covering the Buddha’s body contains the ornamental motifs of lotus flowers, leaves, and vine. The embellished ground of the halo is then enclosed by a band of alternately-arranged flowers and magic jewels, which is, in turn, surrounded by a red band of vine design forming the outermost edge. The short red skirt of Shakyamuni worn over his garment is also ornamented elaborately.

As a religious object and a work of art marked by the combination between vibrant colors and elaborated forms, the Buddhist hanging scroll of Magoksa Temple has brought solace to those in need since the 17th century, not only those in the underworld but also those left behind. Moreover, the knowledge of the background and details is pretty evident that the Buddhist hanging scroll of Magoksa Temple is not simply a large painting.

Apart from the Buddhist hanging scroll, Magoksa Temple has other heritage items that have been a great spiritual consolation. One of these is a mural painted in Daegwangbojeon Hall on the back side of the main wall. Two mural paintings depict Shakyamuni and Avalokitesvara. Of the two deities, Avalokitesvara is painted on the section of the wall prepared by applying several layers of Korean mulberry paper between two “lofty columns” (goju). The bodhisattva is in a white robe and seated on a rock in the painting. Avalokitesvara in the image features arched eyebrows, long slanted eyes, a thick nose, and small red lips. The bodhisattva has both hands lowered to the right leg, which is bent with the foot on the knee of the other leg resting on a lotus flower. One may wonder, why was the painting painted on a hidden space? The answer is found in the symbolism of Avalokitesvara. Avalokitesvara represents “The One Thus-Come” whose mission is to destroy the “ignorance” of all sentient beings. He is the deity presiding over the dark side of the world, helping those suffering from difficulties. His portrait is situated in a narrow, dark space probably because the dark, hidden space—like behind the main wall—would better represent Avalokitesvara’s grotto, the deity’s residence.

Tongdosa Temple is one of Korea’s Three Jewel Temples where the “true relics” of Shakyamuni are enshrined. According to the records of the temple, it was named Tongdosa (literally, “temple of interconnection with India”) after the mountain embracing

the temple because it had a similar appearance to the Vulture Peak in India where Shakyamuni gave some of his most famous sermons. The meaning of the name is also connected that anyone who wanted to be a Buddhist monk needs to pass through the “ordination platform” (gyedan) in the temple sanctuary and that the mission of the temple should be to guide all the sentient beings to the world where all the truths are interconnected. According to the records in the old history book, Samgukyasa (Memorabilia of the Three Kingdoms), the temple was founded according to the king’s order by the famous Master Jajang after he returned home from the Tang dynasty. The temple was committed to teaching regulations and formalities to Buddhist priests and propagating Buddha’s law. The Geumgang Gyedan, or Diamond Ordination Platform, built to enshrine the relics of Shakyamuni and be the temple’s central monument, leded numerous people to achieve spiritual enlightenment. The platform is still preserved in its original condition.

In 1767, a twelve-meter-high Buddhist hanging scroll was hung at Tongdosa, the Temple of the Buddha’s Jewel where the relics of Shakyamuni Buddha are enshrined. The Buddhist hanging scroll of Tongdosa Temple differs significantly from that of Magoksa Temple since it has only one figure. Considering the inscription on the plaque which is known to have a connection with the Buddhist hanging scroll, which reads, “the portrait of the sixteen-feet-tall golden body of Shakyamuni (釋迦如來丈六金身畫像),” the Buddhist figure in this painting is assumed Shakyamuni.

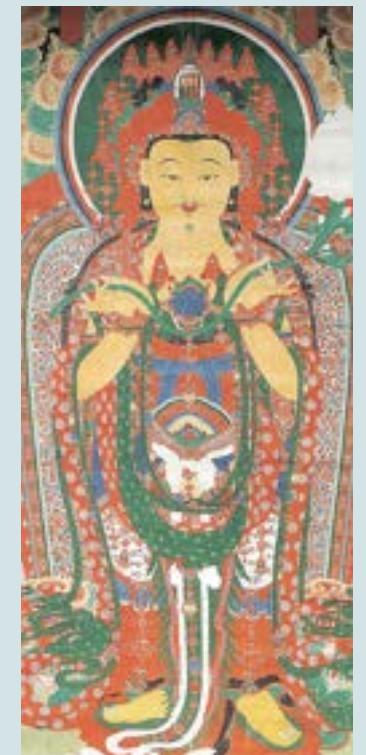
Shakyamuni in the painting exhibits an imposing figure holding a lotus spray in his hands. The figure of Shakyamuni appears even more impressive with him being a solitary figure with no attendants and having round, fleshy shoulders and a square face. The Buddha’s heavenly robe and the halo around his body are depicted as vibrant and as detailed as that of Magoksa Temple. In this painting, there are seven miniature Buddhas with bejeweled crowns who are holding their hands and their bodies are slightly facing the right.

The painting distinguishes itself from others in the use of vibrant colors and the sole figure occupying almost the entire drawing. His half-closed eyes and downward gaze indicate that he is contemplating the pain of humans in this world. Worshippers in the 18th century who gathered for a prayer service held under the Buddhist hanging scroll must have regarded the majestic image of the Buddha as the decent of the Buddhist deity to their world. Try to imagine the scene of Shakyamuni descending from above to comfort his followers gathered in an open place, praying for peace. What you are picturing right now will surely impress you enormously.

So far, I’ve talked about the old Buddhist hanging scrolls preserved in the two famous historic temples in Korea, Magoksa and Tongdosa Temples. What did the Buddhist hanging scroll mean

to the Buddhist follower of the time? People would have hoped that the deceased could be reborn in a good place and the living could improve their future lives by receiving their own virtuous deeds if people pray sincerely toward the Buddhist hanging scroll. One can conclude then that the function of the Buddhist hanging scroll is closely tied with the tradition of altruism since it was designed to bridge the world of the Buddha with that of humans for the salvation of both the living and the dead. In other words, the Buddhist hanging scrolls in Korea were not ordinary Buddhist paintings; rather, they acted as a tool for spiritual healing and consolation.

Quite a number of Buddhist hanging scrolls made and used to comfort people in pre-modern Korea still exist today and continue to touch us. The emotions you get when gazing at the image of divinity as tall as ten meters will never be the same as that when you look at a life-size image. The Buddha’s divinity and irresistible spiritual force can be much amplified when ordinary believers are placed at the same venue with the exceedingly large image of the deity they worship. I hope that you will get the chance to stand beneath the massive image of Buddha whenever you are feeling down or worn out, just like the old Buddhist worshippers who gathered under a Buddhist hanging scroll and find comfort and peace.



Hanging Painting of Tongdosa Temple
©Cultural Heritage Administration of Korea

The 6th OWHC-AP Regional Experts' Workshop For Compatibility of Preservation of the World Heritage Sites and Urban Development

The 6th OWHC-AP Regional Experts' Workshop was held on May 19 in a hybrid format (offline gathering at UNESCO Hall in Seoul and online meeting via Zoom) under the theme, "Enhancing livability in World Heritage Cities." The workshop, which was presided by Ji-eun Lee from the OWHC-AP Regional Secretariat and Prof. Jae-heon Choi from Konkuk University, involved in-depth discussions about effective measures for the preservation of the World Heritage in harmony with urban development, as well as practical measures to improve the quality of life for the local communities.

In the main session, five Korean experts, Mie-oak Chae (Daegu University), Ji-hon Kim (Korean National Committee for UNESCO), Ji-young Kim (Korean National University of Cultural Heritage), Ji-hye Gil (ICOMOS Korea), and Hye-seung Shim (Korea Advanced Institute of Science and Technology), and three experts outside Korea,

Hajime Shimizu (University of the Ryukyus, Japan), Lui Cha Keong (CITA, Macao), and Agung Suryawan (Udayana University, Indonesia) presented their research findings on the preservation and utilization of the World Heritage Sites; the natural, social and environmental factors affecting them; and living conditions of local inhabitants and prospects, focusing on four Korean historic cities, Gyeongju, Buyeo, Gongju and Iksan, Okinawa in Japan, Macao in China, and Denpasar in Indonesia. In the wrap-up panel discussion, a total of over fifty experts on World Heritage Sites, including Denpasar (Indonesia), Hue (Vietnam), and Kandy (Sri Lanka), and officials concerned had heated discussions. Participants agreed that, while the preservation of the World Heritage Sites may not be easily compatible with their development due to conflicting factors, it would not be impossible to find solutions if the central and local governments can establish and implement effective renovation and development plans for the cities based on the agreement of and active cooperation from the local communities concerned. In the preliminaries of the workshop that started in March last year, a team of researchers, including six experts on the World Heritage Sites in Korea, eight officials in charge of the World Heritage Sites in four historic cities across Korea (Gyeongju, Gongju, Iksan, and Buyeo), and three officials from the OWHC-AP Regional Secretariat, conducted collection of materials, surveys and research in close cooperation. The results of their activities constitute the crucial part of the mid and long-term project, "On the Road to Quebec," launched by the OWHC HQs, serving as an exemplary case in which the efforts to find solutions for the problems related to the World Heritage Sites in the Asia-Pacific region were made in close collaboration with the experts in the rest of the world.



May 19, 2022 The 6th OWHC-AP Regional Experts' Workshop



May 20, 2022 Education program conducted at Samil Technical High School in Suwon



June 15, 2022 Education program conducted at Gyeongju Girls' High School



June 19, 2022 Education program conducted at Gyeongsin High School in Seoul

The OWHC-AP visits the high schools located in its member cities in Korea, exchanging ideas about the education of the World Heritage Sites; the past, present and future of the World Heritage Cities; and the role of the youths. The COVID-19 pandemic hampered extracurricular activities as well as regular school courses for the last two years.

The OWHC-AP visits schools in Korea for the joyful meeting between the high school students in a World Heritage City and Heritage.

HIGH HERITAGE!

Club activities related to the World Heritage Cities and the OWHC-AP's High School Visit program were also significantly affected. In 2022, the OWHC-AP resumed the visit program on May 20, starting with Samil Technical High School (Suwon), Gyeongju High School and Gyeongju Girls' High School (Gyeongju), Gyeongsin High School (Seoul), and Gongju High School (Gongju), providing lectures, quizzes, video presentations, and discussion sessions.

The High School Visit program is planned for August to expand the sphere of its activities through the HIGH HERITAGE Hand-in-Hand Camp carried out in a metaverse format in which students from all across the world travel to the World Heritage Cities in the virtual world, sharing their experiences. 🌐

The artist sold only one piece of work, a drawing, during his lifetime. There was only one critic that wrote a positive review about his art. The critic, named Albert Aurier, interpreted the artist's works in terms of symbolism, rather than realism. The artist felt grateful, but defied the critic's view, saying: "For the role attaching to me, or that will be attached to me, will remain, I assure you, of very secondary importance." This is the story of Vincent van Gogh. He regarded the praise as something insignificant, and this put him through constant move – as much as 37 times, from the Netherlands, his home country, to England, and from France to Belgium. Of these places, in some he stayed only momentarily while in others he stayed for a considerable period. The place he chose as his final resting place was Auvers-sur-Oise, where sparked his inner fire for the last time in his life.



In the middle of the fantastic landscapes in great harmony with the Oise

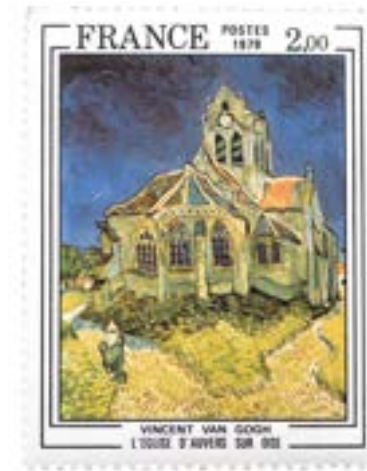
You really would not want to miss Auvers-sur-Oise during your trip to Paris which is within just one hour's drive from the city. This small town is a commune in the Val-d'Oise department, Île-de-France located in the north-central part of France, and is only 27 km northwest of Paris. The Oise river runs southward through the triangular town, with the plains of Vexin spread above it. The central part of the town is tranquil, providing a fine resting place for travelers who got exhausted from the crowds and noise in large cities. Visitors will get instantly drawn to the town's calm atmosphere and clean air as soon as they set foot on the railway platform. The two roads (RD 928 and RD 4) that pass through link Saint-Denis in the south with Herouville in the north, and Pontoise and Persan along the bank of the Oise. The unmanned railway station of the town serves the passengers using the Pontoise-Creil line and the Transilien Paris-Nord suburban rail network linking the Auvers-sur-Oise and Chaponval stations. The name of the town, Auvers-sur-Oise, began to be known to outsiders in 1843 when the rail was constructed, but for the locals, the name was, and is, Auvers.

It was in 832 through a land-related document when Auvers-sur-Oise appeared in history. The town was at the time owned by the Counts of the Vexin until the late 11th century when it was handed over to Philip I, king of the Franks. His son, later Louis VI, loved hunting here. The place was also where crown prince Philip, the eldest son of Louis VI, fell from his horse and died in late 1131. In memory of his dead son, Louis VI built a chapel, which would eventually become Cathédrale Notre-Dame-de-l'Assomption. As time passed, the town was donated to Saint-Denis Monastery, and had to suffer a mass destruction of buildings and requisition of grains during the Hundred Years' War (1337–1453) and the Franco-Prussian War (1870–1871). The Oise continued regardless of the long, turbulent history of the town, preserving the peaceful and beautiful landscapes in and around it. The idyllic small town attracted numerous artists, and offered them a lot of artistic inspiration. Such great names as Paul Cézanne, Charles-Francois Daubigny, Camille Pissarro, Jean-Baptiste-Camille Corot, and Norbert Goeneutte settled in the town in the 19th century, and so were Henri Rousseau, Otto Freundlich, and Pierre Daboval in the 20th century. Van Gogh, one of the most widely beloved artists and for the longest period, also spent his last 70 days in this town.



A candle flaming with passion and dying out

Of all the prominent residents of this town, it is van Gogh who earned this small and insignificant town except for serene natural beauty the global reputation it relishes today. Van Gogh was born in 1853 as the son of a Dutch Protestant minister. At the age of 16, he began working for Goupil & Cie as a junior apprentice. He worked in the firm in The Hague, London and Paris only to be fired due to his lack of talent in the business. He worked as a teacher in England and then as a preacher in a poor mining section of Belgium, the Borinage. The new careers also ended with failure largely due to his fanatical passion and irritability. In 1880, van Gogh decided to devote his life to art, believing that it would be the only way to save him, and began to learn drawing in Paris. He could not, however, accept the criticism and advice from his cousin and tutor Anton Mauve. He left Mauve for Belgium and began to paint in a full-fledged manner. Six years later, he moved to Paris where his brother, Theo, was working at a small gallery. When he gradually got tired of his life in the metropolitan city, he left Paris in February 1888 for Arles in southern France. There he befriended with Paul Gauguin. But the two didn't fit together: in December of the same year, Gogh quarreled with Gauguin violently, and caught in a fit of anger, he cut off his ear. The experience led Gogh to a tragic life in which he repeatedly suffered attacks and was interned in an asylum. His brother, Theo, asked Gogh's fellow artist Pissarro to persuade him to meet Dr. Paul Gachet and get his treatment. Not wishing to end his life in the asylum, Gogh left the place and arrived in Auvers-sur-Oise on May 20, 1890. Gogh seemed to have recovered the ability to deal with emotions in Auvers-sur-Oise since he stopped acting convulsively. The town was an ideal place for him to be in. In the massive collection of letters left by van Gogh are passages praising the town he had just settled down. In a letter written to his sister, Anna Cornelia, Gogh revealed his affection for the town, saying, "Here there are roofs of mossy thatch which are superb." Then added: "And of which I will certainly do something." He wrote to Theo, too: "Leave Paris just for one month and come here where it is comfortable for you feel from the works by Pierre Puvis de Chavannes." Thanks to the devoted care of Dr. Gachet, a homeopathic doctor and amateur artist, Gogh was able to immerse himself in creative activities. He was a prolific painter, producing a total of 864 paintings and over 1,200 drawings and prints during his short life of 37 years. A great majority of the works were produced in the last ten years of his life of which over 80 works in the last 70 days he spent in Auvers-sur-Oise. It means that he finished at least one work every day. While he was busy with his painting, he happened to visit Paris to meet his brother Theo and encounters bad news. Theo was suffering severe economic hardship and his young son was seriously ill. Back in Auvers-sur-Oise, Gogh began to suffer seizures again. On July 29, while painting in the field of the town, he aimed a 7 mm revolver at his chest and pulled the trigger, ending his life.



A journey to the traces of van Gogh

The entire Auvers-sur-Oise was the inspiration for Gogh's art. It was less than a week after he arrived in the town that the artist painted Dr. Gachet's garden. He had since then put on the canvass almost everything that came to meet his eyes: the town's church, haystack, fence, cottage, houses in a tiny valley, wheat field, and a cowherd at Valhermeil. That explains why the visitors to this town often experience déjà vu at every corner they stop at. Some of these attractions carry vivid traces where tourists can even feel the warmth of the artist's breaths. Arriving at Auvers-sur-Oise, Gogh chose the Auberge Ravoux as his new lodge because it was the cheapest inn in the town. He used the attic on the inn's second floor as his bedroom and studio. The view of the building depicted on *The Town Hall at Auvers*, the painting in oil on canvass he completed two weeks before his death, was what the artist saw through the attic's window. The room where he took his own life has had no more guests since then, as it was called a "room of the suicide." Today, the inn building consists of a restaurant on the first floor and a van Gogh museum on the second floor, attracting tourists all year round. The town's public cemetery, Cimetiere d'Auvers-sur-Oise, the burial place of van Gogh, is situated a short distance from the Auberge Ravoux. The news that van Gogh was dying hurried Theo to the town, and had the artist die in his brother's arms. After Gogh passed away, Theo's health deteriorated rapidly. Theo died of progressive paralysis six months after Gogh's death, and the two brothers are buried next to each other. A collection of 688 letters between the two is now regarded as playing a significant role in the history of epistolary literature.

Now, I think I know

What you tried to say to me

How you suffered for your sanity

How you tried to set them free

They would not listen, they're not listening still

Perhaps they never will

As alluded in the lyrics of Don McLean's song *Vincent*, van Gogh might have suffered to keep his soul pure. When his love for Eugenie Loyer, daughter of his boardinghouse landlady, got rejected, when he witnessed the abhorrent living conditions of the coal miners in Belgium, when he saw the miserable lives of workers in London hidden masked by the city's outstanding industrial development – perhaps wasn't it the horror he acutely felt that further drove him towards deeper introversion?

Van Gogh was deeply sympathetic to those abandoned by society, and keenly interested in capturing the poor—mostly factory workers and farmers—who were alienated from the fruits of industrialization. His paintings and drawings are rich with his passion as an artist but were never given the respect they deserved throughout his lifetime. It was 13 years after his passing when his first posthumous exhibition was held when the world became aware of his paintings. The artist might have refused to get attached to anything, but he is widely regarded as a key player of Post-Impressionism today. Similarly, Auvers-sur-Oise is often dubbed as "Town of van Gogh," and visited by crowds of his worshippers. ☺



The entire Auvers-sur-Oise was the
inspiration for Gogh's art

Colors of wine as deep as the history of the World Heritage Cities

Avignon, Pope's Wine

The first impression I had from Avignon was the archaic grandeur created by, among others, the old fortress wall enclosing the city. The old town of Avignon was perfect in its size—neither too large nor too small—and I loved walking the cobblestoned roads that I could feel through the thin soles of my shoes. As I strolled past the city's main square lined with terraced cafés, there I saw the historic place that staged the Avignon Papacy which I had learned from the world history class in my school days. The Palais des Papes was such a large, majestic structure that it was impossible to photograph the complete building if not taken from a distance. A total of seven popes reigned here for about 70 years following the election of Pope Clement V in 1309. The imposing figure of the palace symbolized the power of the French crown which was great enough to overwhelm the Roman papacy, eventually enforcing the papal court to move from Rome to Avignon.





As shown that most of the significant historic events have been connected with power or money, or both, the Avignon Papacy was no exception. The Christian defeats at the Crusades in the Middle Ages resulted in a dramatic decrease in the papal authority while the secular rulers dramatically gained more power and authority. The King of France Philip IV, who was more influential than most other rulers of his time, came to turn his attention to the Church when he needed more taxes for funding wars and consolidation of his royal authority. The Catholic Church in the medieval times piled up considerable wealth through the alms collected, but they were exempt from taxes under the pretext that the clergy were of sacred profession. Philip IV could not accept the tradition. Ascertaining the support from the French subjects through the Estates General, the assembly of three estates (clergy, nobility and commoners), the French king pressured the papal court

with his authority of taxation and jurisdiction over the clergy. Furious at Philip's gesture, Pope Boniface VIII excommunicated the French king who, in his turn, sent his troops to the papal residence and humiliated the pope (Outrage of Anagni*). Boniface never recovered from the humiliation and died from it. After the death of Boniface, the French king crowned Clement V, a Frenchman, as the next pope with no one daring to utter opposition. In 1309, Clement V moved the Papacy from Rome to Avignon with Popes residing in it for 70 years since then. Despite being one of the most scandalous incidents in the history of the Roman Catholic Church, the Avignon Papacy was a major impetus for the development of the Rhône wine region in Southern France. It is a well-known fact that wine and the Catholic Mass are tied inextricably to each other. There were undoubtedly vineyards in the Avignon region even

before the establishment of the Avignon Papacy. According to some documents, a community of monks planted grapes on the banks of the Rhône in 1157, and a bishop of Avignon named Geoffrey owned a vineyard in the village of Châteauneuf-Calcernier, present-day Châteauneuf-du-Pape. Despite the records, wine was not the main industry of Châteauneuf-du-Pape until then. It was after the establishment of the Papacy court in Avignon that Châteauneuf-du-Pape began to earn its reputation with its wine production. Pope Clement V had a vineyard in Pessac of Bordeaux when he was the Archbishop of Bordeaux. Clement and his successors in the Avignon Papacy were all wine enthusiasts, particularly of the Bourgogne wine, which was brought to their tables through the Rhône. The Papacy in Avignon realized that it was financially burdensome to maintain the tradition of using the costly Bourgogne wine for all the numerous events held in the Papal court,

including daily Mass. The Papacy began to consider the possibility of producing wine in the area near the Palais des Papes. Already a vineyard owner, and a wine expert who was well aware of the potential of the Avignon area as a wine producer, Clement laid a foundation for wine production in the area during his years of serving as the Pope. Unfortunately for the Pope, however, he passed away before he could taste the wine produced in the Avignon region. It was during the service of Pope John XXII who succeeded Clement V that the Avignon Papacy began to make a full-fledged effort for the production of local wine. It was also he who built a summer house in Châteauneuf-du-Pape. The French name of the village, Châteauneuf-du-Pape, meaning "Pope's New Castle," sounds appropriate because it had been the place Popes spent their summer vacation, cooling themselves from the sizzling summer sun of the Avignon area. Châteauneuf-du-Pape had been famous for the fine-quality lime before it had the vacation home of the Avignon Papacy. Pope John XXII, who was an enthusiastic wine lover and hailed from Cahors, a commune renowned for wine production, learned that the high-quality lime could contribute to Terroir. It was in 1317 under the baton of John that the farmers in Châteauneuf-du-Pape began to grow grapes which were then used for the local wine product Vin du Pape (or "Pope's Wine"). The wine was delivered to the Papal court and Catholic churches in the area. The local wine industry grew rapidly until about 45% of the total population of Châteauneuf-du-Pape came to be engaged in the industry. Of the Popes served in the Avignon Papacy, the most ardent wine enthusiast was Benedict XII. It is said that Benedict insisted on having Châteauneuf-du-Pape wine with every meal. Pope Innocent VI was also an enthusiast of

red wine produced in Châteauneuf-du-Pape. One of the Pope's first actions was changing the dates of annual religious events because he feared that having them during the grape harvest season would affect the wine-making process. His successor, Pope Urban V, attempted to move the Papacy back to Rome but faced strong opposition from the clergy. One of the main reasons for the opposition was the unavailability of the Bourgogne wine in Rome. The clergymen in the Avignon Papacy at the time believed that wine was nectar, the drink bestowed by God, and that their life would never be happy without it. Pope Urban V ran his office in Rome for about two years only after his demand to import French wine to Rome through the Venetian port was accepted. Following the cases shown by his predecessors in the Avignon Papacy, Urban attempted—but eventually failed—to run a vineyard around the Vatican in Rome. The history of the Avignon Papacy ended in 1376 except for the period when Pope Gregory XI moved the papacy back to Rome, resulting in the Western Schism (1378–1417), a split within the Catholic Church in which bishops residing in Rome and Avignon both claimed to be the true pope. The Châteauneuf-du-Pape wine remained be popular even after Popes left Avignon. The key was the consumers in Bourgogne when they began to buy the Châteauneuf-du-Pape wine in large quantities, believing that it was made with excellent quality control because it was favored by Popes. The Châteauneuf-du-Pape wine was stronger and heavier as it was brewed with the grapes ripened well under the strong sunrays of southern France. The wine was mixed with other Bourgogne products in order to give them, comparatively feminine and delicate in taste, a fuller body. The practice was possible because it was well before the introduction of the AOC (Appellation d'Origine Contrôlée),

a system to give an identity to the wine by giving the best of its terroir. The AOC system was developed due to tricksters who cheated consumers about the origin of their products. There appeared merchants who made large profits by trading bulk or blending wine exploiting the prestige of the Châteauneuf-du-Pape wine as favorites of the Papacy. It was followed by the voices demanding measures for thorough quality control and the protection of the Châteauneuf-du-Pape wine producers. The confusion over the place of origin that troubled not just the Châteauneuf-du-Pape wine but other prestigious names as well resulted in the establishment of a set of rules which would lay the foundation of the AOC law. The agreed rules were then collected to form a set of regulations called Cahier des Charges which was to be observed by all the wine producers in a given area. Anyone who violated the regulations was banned from using the appellation of Châteauneuf-du-Pape. Currently, the appellation of Châteauneuf-du-Pape is used by 93% of red wine and 7% of white wine. There are a total of 13 grape varieties that are allowed to be used for making Châteauneuf-du-Pape red wine. Although it hasn't been verified, the use of 13 grape varieties for the blending of red wine originated from the effort to reflect the message of the Popes advocating harmony. Records say that the goal of the Papacy was to produce a balanced wine that maximized the strengths of the 13 grape varieties while minimizing their weaknesses. Despite their intentions, only a limited number of Châteauneuf-du-Pape products are made by blending all the 13 grape varieties. The most common combination is a red wine made by blending three grape varieties, Grenache Noir, Shiraz and Mourvèdre.

* A historic incidence that happened in September 1303 in which French King Philip IV had Pope Boniface VIII held prisoner at Anagni, a town southeast of Rome, and forced his abdication.

Another feature that distinguishes the
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The tradition was formed according to the agreement reached in 1936,
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Another feature that distinguishes the Châteauneuf-du-Pape wine from others produced in the vicinity is that it has no rosé wine. The tradition was formed according to the agreement reached in 1936, the year the Châteauneuf-du-Pape appellation was established, between the producers of Châteauneuf-du-Pape wine and Tavel wine, noted for its deep-colored rosé. The negotiation between the two parties took several days until it was agreed that the Châteauneuf-du-Pape wine producers, then gaining the reputation with white wine as well as red, would produce only red and white while the Tavel producers only rosé products. Both Châteauneuf-du-Pape and Tavel obtained the AOC in 1936, the year when France adopted the AOC system. The areas now relishing a global reputation for their wine production were granaries during the Avignon Papacy period, suggesting that Châteauneuf-du-Pape could not have such a long history with wine production. Today, the wine products bearing the Châteauneuf-du-Pape appellation are put in a bottle impressed with the papal coat of arms exhibiting the papal tiara combined with the keys of Peter. Avignon is almost the only French city which has a vineyard in the downtown area probably because of its connection with the papal court in its history. Visitors to the park, Le Rocher des Doms, located beside the Palais des Papes will notice a little vineyard when they look toward the Rhône Valley. This is the only vineyard

located in the fortified city of Avignon and the place of origin for the wine traded with the AOC. The vineyard, called Le Clos de la Vigne du Palais des Papes, is one of the few vineyards inscribed on UNESCO's World Heritage Sites list. The vineyard, just over a thousand square meters in area, is manually managed by volunteers from the Côtes du Rhône wine producers. It takes about 5,200 hours of labor a year. A total of about 150 bottles of wine produced from the vineyard turn up at auction every year, bearing the label designed by renowned artists. The profits from the auction, where each bottle is sold for about 180 to 200 euros, are donated to charity funds. The auction should be a great occasion for wine enthusiasts who seek after rare wine products, and more so because their money is spent for good causes. How, one may wonder, would the seven Popes who presided over the Avignon Papacy react when they saw the auction? I believe that they will be proud of the legacy they left behind because the structure they used as their office and residence is now widely admired for its architectural superiority with which it is inscribed on the World Heritage Sites list, and their heritage of viticulture is exploited for the goodness of people. ☺



Preservation of
historical alleys
and improvement
of living
environment
in Shuri-kinjo
district,
Okinawa, Japan



Shimizu Hajime
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Okinawa is located at south west of Japan. The islands are called the Ryukyus, which is also the name of the kingdom before it was annexed to Japan in 1872. Okinawa prefecture is an area with population of 1.4 million surrounded by beautiful sea and have unique townscape and heritages different from the mainland of Japan. The Shuri Castle site is one of the “Gusuku Sites and Related Properties of the Kingdom of Ryukyu”, inscribed on the list of World Heritage since 2000.

Shuri had been the capital of the Ryukyu kingdom until 1872 when Japan forcibly annexed the Ryukyu to Japan. Before World War II, Shuri was an historical town and was called a beautiful subtropical garden city. There used to be many historical buildings, temples and sacred places to pray. There used to be a town in which houses with red roof tiles surrounded the Shuri castle.

During World War II, the Japanese army made a shelter with tunnels under the Shuri castle where they set up their headquarters. It was in the Battle of Okinawa in 1945, which involved the deaths of a quarter of Okinawan people, when the Shuri was bombed seriously and destroyed completely by the U.S. warships and warplanes because of the location of the headquarters of the Imperial Japanese 32nd Army right underneath. As a result, the buildings and site of Shuri castle suffered heavy destruction to the point of being lost, before they were reconstructed in 1992.

Today, the town of Shuri, which forms a part of Naha city, is still a historical place but lacks the historical townscape due to the damages and destructions of the war. However, there is an exception. The Shiri-Kinjo district, located on a slope down to the south of the Shuri Castle, is an area where historical stone pavement road miraculously remained after the battle.

The historical stone pavement road was a kind of national road of Kingdom of the Ryukyus. Registered as a cultural heritage in 1964, we can see many narrow alleys with stone pavement and stonewalls along in this district.



Main building of Shuri castle in World Heritage site, burnt during W.W.II, reconstructed in 1992 and burnt in 2019 by fire.



Stone pavement and stone walls



Location of Shuri-kinjo district in Shuri historical area and buffer zone of World Heritage



Narrow alleys along stone walls



Plan to improve and preserve narrow historical alleys



New road network without destroying narrow historical alleys

In Japan we have standards about the road width according to the Building Standard Act, which prohibits new buildings to be established along the roads whose width is narrower than 4 meters. This means that if somebody wanted to build a house, then the person would have to make the road's width more than 4 meters. In the case of the Stone Pavement Road in Shuri, it would mean that the stonewalls would have to be destroyed if someone wanted to build a new building in the area.

This was not the only aspect that made residents' life more difficult. Since the main road in this district was registered as Cultural Heritage, the people here have had other types of problems, which are as follows: First, inconvenience for the vehicular traffic, meaning that access by car and parking is difficult. Second, no sewage line was built beneath the road and alleys. So the residents had water treatment

problems, involving not being able to use a flushable toilet for many years in the modern era of Naha City. Third, as stated earlier, is related to the building certification, which meant that the residents could not build new houses along narrow alleys, or had to destroy stonewalls.

In 1994, Naha city government designated Kinjo Townscape Preservation Area. Came along with this was the adoption of design regulation for new buildings and structures, which limited the height of buildings under 10 meters tall while strongly recommending the use of traditional red roof tiles and stonewalls.

The importance of townscape of this district further increased with inscription of the Shuri Castle and surrounding structure on the list of World Heritage in 2000. A buffer zone around the World Heritage was established, with the Kinjo district being one of the most important areas in it.

While the residents of this area are proud of the World Heritage, they also had complaints about their living environment as a modern town was not improved yet. This was a contradiction.

Naha city government discussed with the residents and tried to find ways to both improve living environment and preserve the historical townscape. The city government was going to be in charge of preserving stonewalls as public property.

The first step was to implement a new road network plan involving building of new 3 access roads to this district without destroying or widening the existing road and alleys. One of them is 9 meters wide to connect the upper road and the lower road. The other two roads are 6 meters wide, serving as the access roads to the district.

These three new roads also compensated for the limited functional capabilities of the narrow alleys related to convenience, evacuation and safety, by providing a way through which fire engines and ambulances were now able to approach closely to houses.

At the same time, parking lots for visitors were constructed along these roads. This enabled sewage lines to be developed without using historical road.

Second step was a more difficult one. The city government had to solve the problem regarding the building certification. At last they found a way to preserve narrow alleys and make the building certification possible.

The solution was an improvement plan of the narrow alleys, which was in a way we had never seen in Japan. Naha city government made an improvement plan for most of the alleys in the district as city-planned roads in 2005. The type A was 4.7 meters wide, and the Type B was 4.0 meters wide, which initially seemed to be a plan that had to destroy stonewalls.

But it was a plan to develop and improve the historical alleys regarding the historical stonewalls as structures inside the city-planned roads. Naha city decided to develop roads incorporating the stonewalls inside them, just like how we generally have street trees, bus stops, street furniture and many other things inside a road.

This way, the narrow alleys were now regarded as roads wider than 4 meters certified by the law and new buildings were allowed to be built along them. This also meant that facilities such as sewage pipes, water supply pipes, and gas pipes could be installed beneath historical stone pavements because they are now a part of city-planned roads. 17 years have passed, and improvements to the narrow alleys are slowly in progress.

This special decision by Naha city government was possible due to a combination of a flexible interpretation of standard for road width, the city's effort to discuss with the residents, and the careful observation of the historical environment and structures. As a result, they could find original ways to improve the living environment for the residents in the World Heritage City. ☺



One of improved historical alleys, new building and drainage, sewage facility improved.

Successors

There is a guy living in the old, historic city of Gyeongju, who opens a small window of some old restaurant which is passing into oblivion, to let in bright sunrays of the outside world.

This is an interview with an Instagrammer @gyeongju_local who is active in delivering the images of old furniture and tableware of local restaurants, blowing into them new life with the lively colors and forms, stirring up the viewer's taste sensation.

@gyeongju_local

What led you to start your Instagramming?

As I have mentioned on my account, gyeongju_local, a few times, I started Instagram for the purpose of recording. Then I started noticing that Gyeongju in Instagram feeds has so many ads with gross exaggerations and, sometimes, false information. When I searched for the best restaurants in Gyeongju, I found all the same pictures there. I was afraid that they would mislead visitors from outside who do not know enough what is real and what is not, and also I thought those pictures were sending a bad vibe about the city. It was a situation I didn't like, and I wanted to help travelers have a more rewarding experience during their visit to Gyeongju. So I decided to become a local tourist expert helping visitors find the true face of the city, which I am still carrying on.

You are spending quite busy days informing people about the real attractions of Gyeongju. What is it that brings you joy?

It is just some positive comment that makes me believe that I am doing the right thing, and makes me happy. I feel rewarded largely on two points. In Korea today, social media tend to perform the function of search engines. And unfortunately, a great majority of the owners of old restaurants are rather too mature in years and have a hard time trying to figure out why they are losing customers to their competitors run by young owners. More and more of these old restaurants disappear from eaters' memories in this way. It is these aged restaurants that I introduce via Instagram. I feel rewarded when travelers visit the restaurants I shared with them and the restaurant owners receive their guests cheerfully. In Gyeongju, I am one of those who play the role of a host for the travelers visiting the city, but when I visit other cities they will receive and entertain me as their guest. I do believe that dining experiences at an old restaurant where you go on a trip are an integral part of your trip. I feel really happy and proud of myself when I receive comments from my followers that they had a great trip thanks to my Instagram posts and would visit the city again. Some others commented that they introduced my posts to others who are planning to travel to Gyeongju.

What does it mean to you personally to live in a great World Heritage Site like Gyeongju?

When I was a kid, I visited renowned heritage sites such as Cheomseongdae Observatory, Gyerim Woods, Bulguksa Temple and Seokguram Grotto because these were where we usually went for school field trips. Back then, however, I knew nothing about the value of these Heritage sites. I have lived in Gyeongju for about forty years now and have been engaged in various commercial activities here. That is why I have often been asked about the city by my guests and acquaintances. "What is Seokguram exactly?" or "What kind of place is Yangdong Village?" I have to confess that in the past I did not know enough to give them clear answers that could satisfy their curiosity. I still often feel that I need to learn more, but at least I now try hard to expand my knowledge about this city – by visiting many places, reading books, and watching documentary films. Recently, I have been particularly interested in World Heritage Sites because I feel that the better I know myself the more I know this city. There are times when I feel embarrassed because I have been so ignorant of the heritage where I live in. There are also times when I feel proud of myself for the new knowledge I gained. This mix of emotions is one of the things that make my life meaningful in this World Heritage City Gyeongju.



What is your most memorable restaurant?

Many have asked me this question, but it's hard for me to give you the best answer. If I need to pick one, though, I would choose Hwang-o-silbi, an old restaurant in Hwang-o-dong. Its menu may not be the best among those available in the city. But I hope I will be able to see the restaurant keeping the site for many years to come.

As the COVID-19 pandemic has persisted for more than two years by now, most restaurants, older ones in particular, across the city have suffered enormously. It was when everyone was being intimidated and struggling with hardship when I spotted a "For Rent" notice posted on the window of Hwang-o-silbi. I wondered why the restaurant, which had been one of my favorites, had made such a decision. This got me to begin to worry about how the old lady owner was. I visited the restaurant several times since then, expecting an opportunity to see her. Considering her age, she was closer to my grandmother, but I used to call her "Mom!", and she liked it. "Come later today," she used to call me, "I made something for you." I recalled our memories together, including her raucously friendly voice ringing on the phone.

A few months had passed since then until one evening I found her restaurant lighted. I jumped into it. She held my hands tight and said she needed a break because of the pandemic and her ill health. Then added that she would reopen her restaurant because merely resting at home seemed to make her health get worse. I was really pleased with her decision.

I thought that the period of tens of years she spent cooking for and entertaining her guests had been not only one hell of hard work but also of getting fresh energy. That is why I speculated if the cessation of receiving energy due to the pandemic worsened her physical and mental condition. Her restaurant had its heyday when Gyeongju's downtown area was thriving as it was a favorite eatery among the local people, particularly those running businesses in and around the area. Most of these regular customers disappeared following the gradual downfall of the commercial district in downtown Gyeongju. She had since then been able to keep her restaurant with tourists after I posted about the establishment on Instagram. But then, things got worse with the government's decision to limit business hours. I visited the eatery on the day of its reopening. I posted the news of the reopening, contributing to the gradual return of the guests. It is highly likely that the aged restaurant, "Hwangosilbi," would vanish sooner than later because there is no one who would succeed its current owner. I feel that the restaurant is destined to perish, leaving its traces only in our memories, but until then, I want to do everything I can to keep it around.

The most popular dishes served in Hwangosilbi are duchi (steamed shark skin), which is a special delicacy in the Gyeongsang-do area, and "assorted seafood," a plate of steamed fresh seafood including shells.



Baekamyo ©gyeongju_local

What are your plans for the future?

I want to remain, as I have been up until now, as a faithful guide for the respectable old restaurants in Gyeongju. There have been quite a lot of restaurant owners asking for my help to cope with various managerial difficulties. Unfortunately, however, I could not accept all of their requests largely because what they wanted was not what I want for my Instagram. While I am an active social media user, I am also a businessman. I often feel sorry when I visit and look around the commercial establishments run by those who asked for help. It seems that in Korea, starting one's own business in the food and beverage service industry is not a big deal as shown by the cafes and restaurants that continue to appear, but I can tell you that it is an extremely challenging sector, evidenced by those that constantly go out of business. If possible, I'd like to develop a program that can provide comprehensive practical support for those planning to run their own business in the field, assisting them in having a more systematic education and preparation process until they open their business. ☺



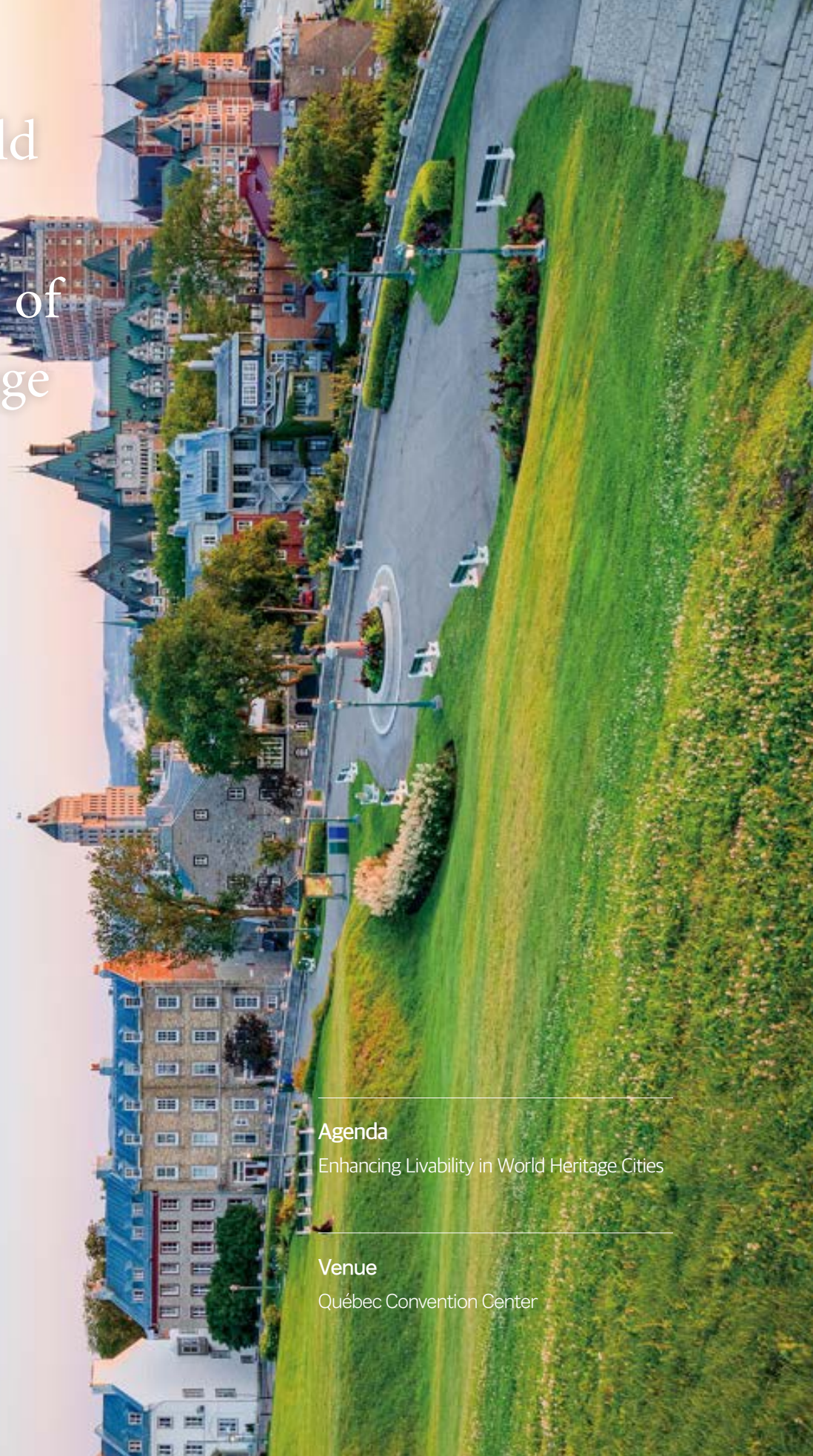
Ungokseowon Confucian Academy ©gyeongju_local



Gyeongju.Jemyeonso ©gyeongju_local

The 16th World Congress Organization of World Heritage Cities

2022.
9.6. Tue ~
9.9. Fri



Agenda
Enhancing Livability in World Heritage Cities

Venue
Québec Convention Center

Kraków - creative interplay of heritage and modernity



Robert Piaskowski
Plenipotentiary of the Mayor of Kraków for Culture
Municipality of Krakow

Kraków



Kraków - creative interplay of heritage and modernity

Often seen as the spiritual capital of Poland, Kraków is a metropolis that combines care for its centuries-old heritage with the dynamic life of a creative, second-largest Polish city. It is a magnet city for talents of all fields, an important educational center (16 universities), the most important tourist destination (14.5 million visitors in 2019), a pilgrimage destination (Jewish heritage, heritage of John Paul II associated with Kraków). It is called the cultural capital of Poland, a status confirmed by the title of European Capital of Culture of the jubilee year 2000.

The capital of a beautiful region - Małopolska – rich in historic wooden architecture, picturesque mountain massifs, medieval castles and unspoiled nature, it is a pearl of European art and architecture. Until 1795 it was the capital of the country and the coronation city. It acquired its present-day shape as a result of its second location under the Magdeburg Law in 1257. It is the urban plan adopted at that time that today constitutes the recognizable Historic Center of Kraków, entered on the UNESCO World Heritage List in 1978 as the first European

city.

Kraków is one of the oldest Polish cities, a mixture of cultural influences, a treasury of monuments, objects representing all styles and transformations in art. The city of gardens, historic parks, bourgeois mansions and palaces, the city of churches, orthodox churches and synagogues. All this makes it a beautiful living museum, a city of symbols, an important center of Polish identity, and at the same time a universal and authentic landscape characteristic for the multicultural cities of Central Europe. Today it is home to nearly 120 museums of art, history and technology, as well as nearly 500 cultural institutions and establishments gathering priceless collections. But Kraków is also an important congress, sports and festival city. From early music to pop music, the capital of Polish jazz, world music and film music. Today, Kraków is the scene of nearly 80 festivals, some of which have been organized for over 60 years, others, such as: Jewish Culture Festival or Film Music Festival, Misteria Paschalia are world famous. They attract tourists to Kraków from all over the world, but they are also an opportunity for meetings, exchange of ideas, initiatives and development of creative industries. In 2016, Kraków was awarded the title of

IFFEA Festival City of the World, and its culinary traditions were recognized in 2019 when it held the title of European Capital of Gastronomy Culture.

In 2011 Kraków joined ICORN, the International Cities of Refuge Network, an organization bringing together cities and regions offering refuge to persecuted writers. Since then, we have been hosting writers, poets and journalists whose work and opinions have been the cause of their political persecution. In 2013 – Kraków was awarded the title of UNESCO City of Literature - as the first non-English speaking city of the Network of Creative Cities. In 2018, Cracovian nativity scene - the tradition of constructing Christmas cribs - made it to the UNESCO Representative List of Intangible Cultural Heritage. The custom dates back to the 19th century and is inextricably linked with Kraków - Cracovian cribs are made every year for a December competition that brings together families of makers - generations of Cracovians. The value of this tradition stems from the exemplary combination of all the most valuable aspects of heritage: historical continuity, creative development based on a unique identity, and the strengthening of community - the spirit of locality. And these factors are at the root of many projects carried out in Kraków, both by the city authorities and numerous non-governmental organizations. In the coming years, it is planned to build a modern center for the interpretation of intangible heritage in Kraków.





The unifying power of heritage

When the 15th OWHC Congress was held in Kraków in June 2019, one of the biggest challenges was overtourism. Gathered in Kraków, OWHC representatives from all over the world observed its model visualization in the crowded market square of the Old City Center. Just 7 months later - as a consequence of the COVID-19 outbreak - we were already seeing images of empty streets and heartbreakingly abandoned historical areas. Another 2 years later, we are witnessing the war taking place across our Eastern border, resulting in human deaths and tragedies, and the barbaric and planned destruction of cultural heritage. Kraków immediately joined in helping people, institutions, and heritage by organizing collections, transferring aid from all over the world, and integrating nearly 140,000 refugees from Ukraine into the city. Recently, Kraków's population increased by 19% due to the war.

For the 50th anniversary of the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage, city authorities are preparing a World Heritage Site Management Plan for the

Historic Centre of Kraków. Recognizing the need to develop a new vision of heritage management, coordination between responsible units and institutions, as well as effective planning and implementation of projects in a long-term perspective, we reflect on threats, on the weakness of cities whose economy is based on tourism, and finally on the fragility of established systems in the face of natural disasters and wars. An Integrated Heritage Management Centre is being established, modern communication tools are being used, and Kraków is involved in the activities of the OWHC, the League of Historic Cities, and recently, together with Europa Nostra, has announced its intention to create the first Central European Hub for this federation of heritage NGOs.

Despite the social and economic turmoil of the present day, Kraków, situated at the heart of Central Europe, will always be a place of creative confrontation between the demands of modernity and the heritage of the future, between concern for the well-being and development of the local community and a sense of solidarity with the international community. 

Spreading both wings of theory and practice for a better World Heritage City

REGIONAL SECRETARIAT FOR SOUTHERN EUROPE AND THE MEDITERRANEAN



Rafael Perez de la Concha Camacho
Regional Coordinator
OWHC Regional Secretariat
for Southern Europe / Mediterranean

This Regional Secretariat for Southern Europe and the Mediterranean of the Organization of World Heritage Cities (OWHC), was established in Córdoba (Spain) on September 18, 2001.

Since its constitution we have been working on three main axes: Heritage Awareness, Actions and Exchange of Experiences.



In the first Heritage Awareness Axis

a brochure presenting the Regional Secretariat and the cities that make it up is published each year, various publications have been published on Heritage Management, several contests have been developed aimed at young people, some entertaining virtual puzzles of the cities of this Regional Secretariat were promoted that have been a great success web page (<https://www.ovpm.org/es/secretaria/europa-del-sur-y-mediterraneo/>) and social networks, as well as the celebration coordinated Solidarity Day, every September 8, on specific themes each year (Tourism, Accessibility, Mobility, Nature, Youth, Quality of Life, Gastronomic Heritage, Musical Heritage, etc.)



QR code for virtual puzzle

social networks of secretariat

- **INSTAGRAM**
https://www.instagram.com/ovpm_owhc_ocpm/
- **TWITTER**
https://twitter.com/OVPM_OWHC_OCPM
- **FACEBOOK**
<https://www.facebook.com/Secretar%C3%ADa-Regional-de-Europa-del-Sur-y-Mediterr%C3%A1neo-de-la-OCPM-187541867987412>



Leaflet of Webinar



Brouchure of Regional Secretariat

The Second Axis of Actions

brings together numerous projects of good practices in Heritage Management in relation to different themes such as those already developed around Archaeology, Accessibility, Rehabilitation or Mobility, or as the three main projects that we develop in the present:

1. Education and Culture Project for which we have held three interesting Meetings of Young Heritage Ambassadors in Aranjuez (2017), Ibiza (2019) and Évora (2022)

(<http://www.young-ambassadors.net/about/>).

2. Arts and Crafts Project, which seeks, on the one hand, to value local and autochthonous crafts (<https://ciudadespatrimonio.eu/>) that has developed two editions of a World Heritage Craft Market and Artisan Meetings in Granada (2018) and in Évora (2019) and which also aims to eliminate visual pollution from our Historic Centers; and on the other hand, it seeks to promote and recover the trades and professions that are dedicated to the restoration of heritage assets (stone, wood, iron, glass, painting, etc.).

3. Quality of Life Project in Historic Centers that coincides with the theme of the 16th World Congress of the OWHC and that has developed interesting webinars over the last year on different aspects that directly influence the lives of residents (waste collection, effects of the pandemic on historic centers, local or nearby commerce, the mobility of residents, urban regeneration and buildability) and many other topics that we wish to address in the future.

Heritage Awareness

Actions

Exchange of Experiences



Young heritage ambassador meeting held in Évora, 11-13 May 2022



Brouchure of good practices related to the restoration and recovery of tangible or intangible heritage

And finally, the third Axis revolves around the Exchange of Experiences

that materialize in project meetings, regional conferences and attendance at world congresses where both political leaders and city technicians present their good practices to solve problems that accuse the World Heritage Cities.

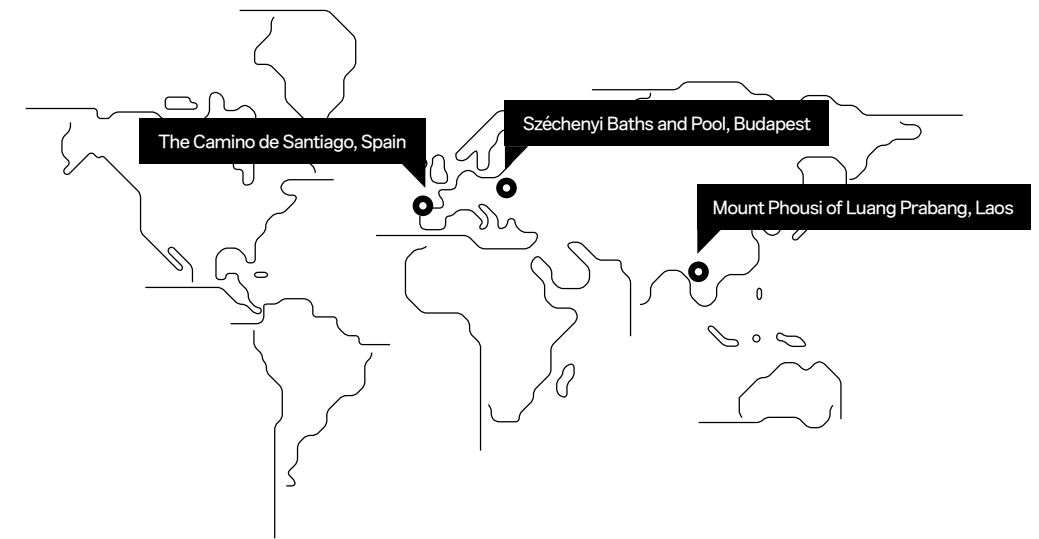
Member cities of Regional Secretariat for Southern Europe and the Mediterranean



Spain	Aranjuez, Baeza, Córdoba, Cáceres, Cuenca, Granada, Ibiza, Oviedo, Santiago de Compostela, Segovia, Tarragona and Úbeda	Croatia	Dubrovnik and Split
Portugal	Angra do Heroísmo, Elvas, Évora, Guimaraes, Porto and Sintra	Republic of Cape Verde	Cidade Velha
France	Bordeaux, Nice and Strasbourg	Montenegrin Republic	Kotor
Luxembourg	Luxembourg	Greece	Rhodes
Austria	Vienna	Armenia	Ejmiatsin
Bosnia-Herzegovina	Mostar	Azerbaijan	Icherisheher
Belgium	Brussels		



World Heritage Tours to Lose Weight



The world becoming more convenient,
 Transportation is getting faster,
 Increasing convenience for us means increasing waistline for us too.

Whether we go on a trip or start a new diet
 we get caught by ourselves.

No more an easy and comfortable tour to World Heritage
 Time to push our legs to perform their original function - walking and running
 This helps reduce carbon emissions and my
 surplus fat.

The Camino de Santiago, pilgrimage route where walking makes the most blissful moment

It is natural that pilgrims has a feeling of anxiety and terror when they plan a pilgrimage. “Can my body endure this act of penance?”, “Can I become a different person after the pilgrimage?” A certain feeling of discomfort encroaches on you surreptitiously. You will, bit by bit, arrive at the Saint-Jean-Pied-de-Port railway station, with a large backpack you have never tried before, and take your first step towards Santiago de Compostela. You will be then drawn into the heat of the Spanish passion for over a month and, finally, face yourself smiling with the Compostela, a certificate of accomplishment, in your hand.

The Camino de Santiago, known in English as the Way of St. James, is the route St. James, one of Jesus’ twelve disciples, travelled preaching the good news. The pilgrim’s route was formed in the 9th century when the remains of St. James were discovered at Santiago de Compostela in Spain and the Apostle was honored as the Patron saint of Spain. The inscription of the Camino francés (the French Way) on the World Heritage List by UNESCO in 1993 began to increase the number of pilgrims visiting the route. Most of the pilgrims start their pilgrimage from the Camino francés that links France and Spain. The pilgrimage of the Camino francés usually starts at Saint-Jean-Pied-de-Port on the foot of the Pyrenees. The distance of the routes pilgrims travel is 808 kms to Santiago de Compostela and 929 kms to Fisterra. This long-walk pilgrimage that takes about 30 to 40 days. The Camino de Santiago is nicknamed “the safest road in

the world.” Despite the nickname, one needs to consider potential risk factors as it is a long-distance walking trip. Nothing goes as planned on these pilgrimage routes. Taking uncertain steps one by one, you may come across a certain special gift you’ve never expected. Taking risks in a journey is a token assuring you that you are alive at every moment. Today’s pilgrims walking the routes to Santiago and Fisterra have their own reasons. Some pilgrims walk the routes for religious purposes, that is, to visit the sacred town where the saint is buried, while others to free themselves from the hurly-burly of modern urban life and take a peaceful rest, or to return to a simpler lifestyle. What we discard when we walk one of these routes is not our busy daily life, but greed. Walking the routes makes the pilgrims feel humble because they own nothing. These travelers will talk, until they die, about the moments they sat down on the road to cry or pray. The nickname, “the safest road in the world,” also means “the most beautiful and precious road in the world.”



TIPS

How to get the Pilgrim’s Passport, the Credential for the Camino de Santiago

Pilgrims to the Camino de Santiago have their Pilgrim’s Passport issued at the Pilgrims’ Office in the Saint-Jean-Pied-de-Port or at the pilgrim’s hostels called albergue located in the towns such as Roncesvalles, Burgos and Leon.



Walking the Camino de Santiago



Burning

Milk



9999kcal = 246cups

※ Assuming that an adult weighing 60 kg walks at 6 km/h



Climbing Mount Phousi of Luang Prabang in Laos

Laos, one of the most beautiful countries in Southeast Asia. Visitors to this country come across remarkable heritage sites and scenic beauty of nature. The slowness of old towns, generosity of local inhabitants, and peaceful downtown area – these are words reminding viewers of Luang Prabang, a historic and cultural hub of northern Laos. Luang Prabang, inscribed by UNESCO on the World Heritage Sites list in 1995, is one of the oldest Laotian cities which had been the capital of Laos before it was moved to Vientiane.

It is said that if you want to get a comprehensive view of the downtown area of the capital of a country, you need to get to the summit of the tallest mountain in the area. About 70% of the Laotian territory is a mountainous area. Mount Phousi, meaning “sacred mountain” in the Laotian language, is famous for the golden pagoda standing on top. One needs to walk up the stairs of 328 steps to reach the mountain's summit which is 100 meters above sea level. While the stairs are not steep, it might not be easy for tourists who are not accustomed to hiking to get to the summit. According to a legend inscribed on the information panel, Mount Phousi had originally been in Sri Lanka but moved to its current location in Mount Phoushi about the first century CE by Hanuman, the Hindu god of monkey. Along the road leading to the mountain's summit are temples and Buddhist symbols. Walking up the stairs for about twenty minutes leads you to the top of Mount Phousi where you can have a fine vantage point overlooking Luang Prabang.

On top of the mountain, you can capture a fantastic view of the evening sun setting under the Mekong River. As the evening approaches, the summit of Mount Phousi begins to be crowded with people expecting a fantastic view of the evening glow. People gathered here are given a panoramic view of Luang Prabang and the Royal Palace Museum. As the burning sun of midday begins to lose its heat with the daily tasks closing, travelers flock to the mountain top to relish the highlight of natural beauty. Gradually there appears a fantastic view with the Mekong running through the wide open plain surrounded by gentle hills and dotted with towns. In Luang Prabang, time flows slowly. No one needs to rush time or pressure their eyes in this town where time seems to have stopped. The opportunity to face the panoramic view of Luang Prabang where time is slow – and so are human steps – will impress the scene on the viewers' memories. One more thing: Don't forget to reach the summit of Mount Phousi every day when you stay in this city—a city friendly to all its visitors.



TIPS

Hidden vantage points for sunset

The first step to enjoying the spectacle of the setting sun is walking up Mount Phousi when the afternoon sun begins to cool down. A perfect destination of the journey after the sunset view should be the night market on Sisavangvong Road.



Climbing Mount the Phousi

Burning



Banana



140 kcal = **100g**

※ Assuming an adult weighing 60 kg walks for about 20 minutes at 6 km/h



Facing the unreal nature, we finally realize the truth - for what we travel.

Let's start a new journey with a burning desire to discover

what's new, for your fearlessness will shine in your life, in your travel, and in your diet.

Healing Water the Széchenyi Baths

Burning



Bread



180 kcal \equiv **1.8 slices**

※ Assuming that an adult weighing 60 kg enjoys a hot spa until sweating a little



Healing Water of the Széchenyi Baths and Pool, Budapest

It was through The Grand Budapest Hotel, a Wes Anderson movie, that I first encountered the great city with its euphoric and surreal background. A perfect symmetry creating peace and comfort in the viewer's mind, and its pastel tones. With the success of the movie, Budapest means Wes Anderson to my perception, and vice versa. The photography exhibition, Accidentally Wes Anderson, held in Seoul urged me, spending two years without freedom of travel due to the COVID-19 pandemic, to get up and go now, go to Budapest.

Hungary is a country of water. For a countless number of tourists traveling to Hungary, hot spas are the hot spot for them, not just for relaxation but for the purpose of health. A hot spa improves both blood circulation and the immune system. Soaking your body in a hot tub for about 30 minutes

is known to burn calories equivalent to that burned by 1 km of jogging. In other words, it is a great activity to lose weight. Hot spa resorts in Hungary enjoy a worldwide reputation as they use underground mineral water provided by geothermal energy available all over the country. There are currently about 130 hot spa resorts across Hungary, contributing to the development of the unique Hungarian spa culture. Located near the Buda Castle Quarter, which is a World Heritage Site, the Széchenyi Baths and Pool, one of the best and largest spa baths in Europe, has 15 indoor baths and three grand outdoor pools. The resort is also famous for the great architectural work in the Neo-Baroque style which reminds viewers of a classical museum building and a popular subject on Instagram. The Széchenyi Baths opened



How to use the Széchenyi Baths

Bathing suit rental is available at the resort. Each entrance fee allows a five-hour stay in the spa. A portion of the fee may be refunded if the user's duration is less than four hours. The spa has three outdoor pools which have different temperatures, warm, cool and medium, so the users can choose one according to their liking.

to the public in 1913 and the pool in 1927. The spring providing the mineral water, as hot as 76°C, is drawn from a source as deep as 12,000 meters. While it has no exciting rollercoaster in it, the resort can entertain visitors of all ages with a huge youth pool filled with healing water, allowing them to experience joyful, refreshing moments. The hot spa containing curative mineral water drawn from some of the deepest sources helps visitors have an extremely joyful, rewarding experience. So, don't hesitate to enjoy the moments of relaxation and calmness with yourself in a hot spa tub and relish the hot rays of the sizzling sun. The warm mineral water will be a special experience for travelers who are not familiar with spa culture. ☺

The Sparkles



The Clandestine insights of Four People about The Sparkles

A collection of essays, *The Sparkles*, about the Namsan Mountain and its vicinity in Gyeongju; Iksan, Gongju, and Buyeo, composed by travel writers and photographers living in the World Heritage Cities, has recently been published. The book, resembling a constellation, contains the views of Iksan, Gongju and Buyeo seen through the eyes of a travel writer Ahn Su-hyang as well as the scenes captured by Lee Je-won, Yeo Ji-ung and Jung Dong-uk, photographers of TRAP, a local photography group based in Gyeongju.



©Ahn Suhyang

Ahn Suhyang

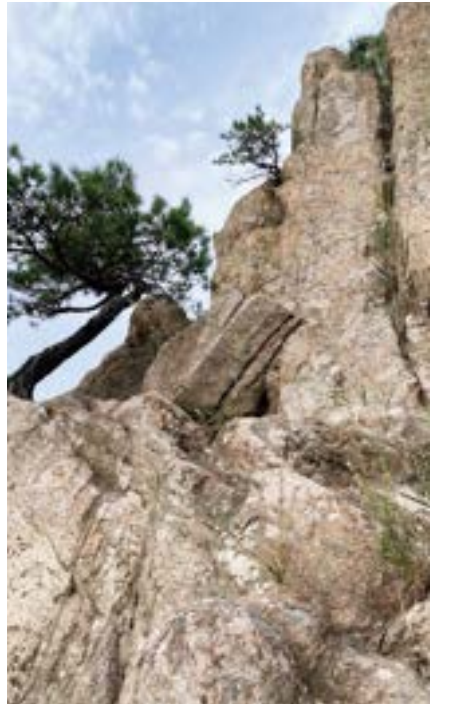
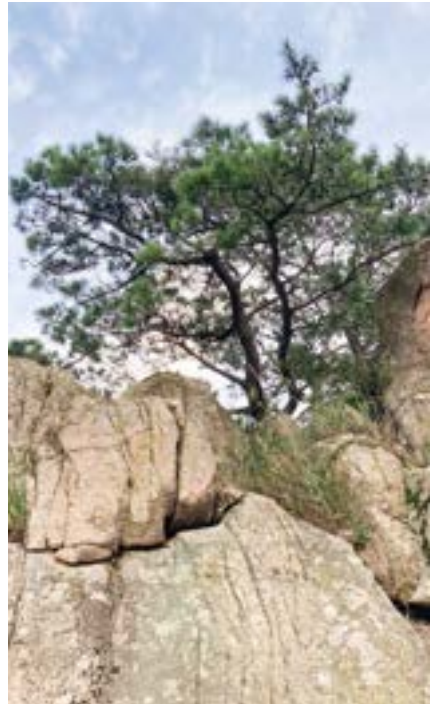
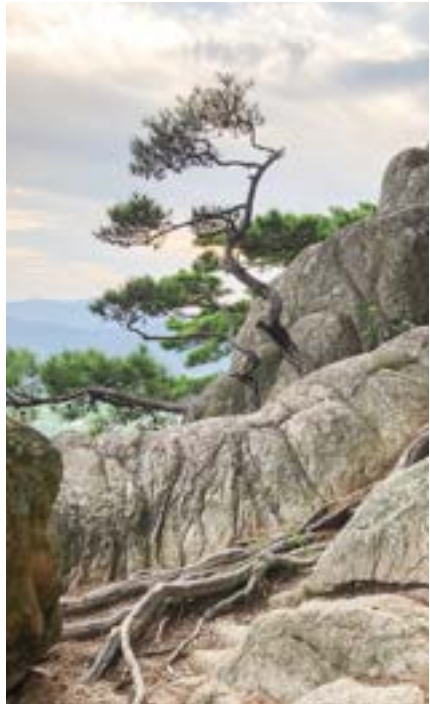
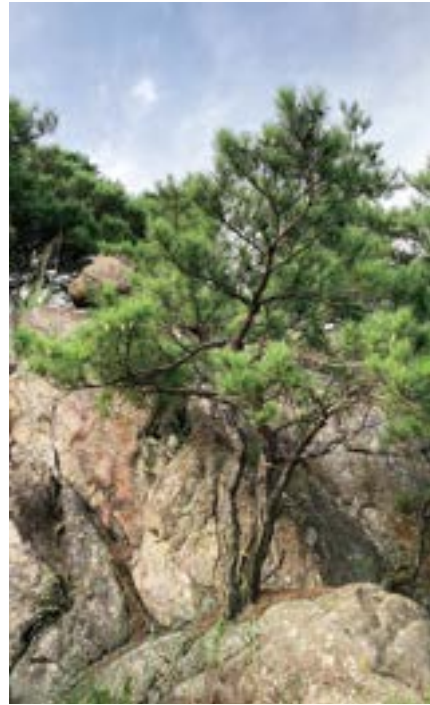
One special gift we received from the Stone Pagoda of the Mireuksa Temple Site is a sarira reliquary discovered at the core pillar of the temple's western pagoda. According to the legend about the foundation of Mireuksa Temple in Memorabilia of the Three Kingdoms (Samgukyusa, 1281), the temple was established by King Mu (r. 600-641) of Baekje and his queen consort. The queen had traditionally been believed to have been Princess Seonhwa, the daughter of Silla King Jinpyeong, as claimed by the lyricist of Song of Seodong (Seodongyo). However, according to the record commemorating the enshrinement of the Buddha's relics (sarira) in the pagoda of Mireuksa Temple in the Gihae Year (i.e. 519), the Baekje queen who

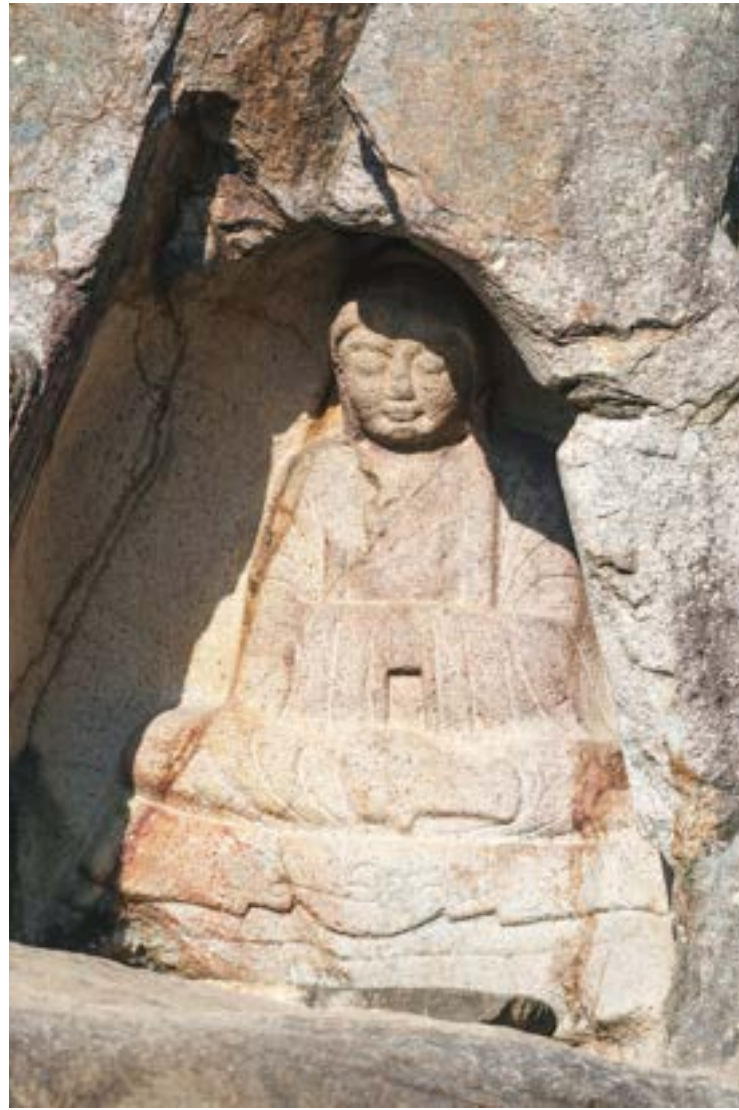
sponsored the sarira enshrinement for the peace and prosperity of the Baekje royal family was a daughter of Sataek Jeokdeok. With this then-newly discovered evidence serious damaging the credibility of the legend in Seodongyo, the historic significance of Princess Seonhwa as King Mu's consort began to lose its historical persuasiveness. Despite the inscription on the sarira enshrinement, there are still many stories of the King's queen consort waiting to be rediscovered and reinterpreted. It just means that there have been more tools through which we can observe the Kingdom of Baejae in finer details.

Meanwhile, the two stone pagodas of Mireuksa Temple that must have witnessed

the entire historic event are standing silently in the temple's inner courtyard, as if they are commemorating all those that were once close to them, now gone forever.

↳ Page 12





©Jeong Donguk

Jeong Donguk

This Niche Buddha (Gamsil Bucheo), also called Grandma Buddha (Halmae Bucheo), dates back to the early 7th century. I felt dizzy when I first saw the Buddhist statue due to the significant time difference. I was amazed that the granite statue of Buddha enshrined in a granite niche was carved by a devoted Buddhist who lived a thousand and several hundred years before us.



©Yeo Jiwoong

Yeo Jiwoong

Microscope

Here I am, wandering around Namsan
Mountain,
with a pair of glasses out of focus.
Drooping my head to my knee and
embracing it in my arms for a clear view.

This is how we imitate a microscope.

Picking up the things passed us by,
will not be seen,
will be forgotten.

↳ Page 123

Jeong Donguk

There are stars in the places humans can reach only after flying for several years or several hundreds of millions of years at the speed of light (which travels about 300,000 kilometers at a second.) The stars in the sky twinkle at this very moment after travelling such a long distance for such a long time. It is at the moment when the light enters my optic nerves when I appreciate the dizzy time difference and the chill in my heart. This is the Three-story Stone Pagoda of the Changnimsa Temple Site. The Temple,

which was established during the Unified Silla period, stands firm, even after over a thousand years of its birth. I gaze at the stars hanging over the beautiful stone pagoda. Stars flow towards where the sun sets, and the pagoda the other way. And there is a me standing between the older past and the less old past. Stars are the lights from the past. That is why this stone pagoda is a star and, we all will be. ☺

↳ Page 184





HECI TAG

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The Organization of World Heritage Cities (OWHC) is an international organization of cities in which sites of the UNESCO World Heritage list are located. Founded in 1993, the OWHC is headquartered in Québec City, Canada, and comprises six regional secretariats worldwide. As of 2022, there are 260 OWHC member cities that have joined forces to develop sustainable World Heritage Cities by holding biannual meetings and world congresses.

OWHC member cities are on a mission to better preserve and manage world heritage by exchanging knowledge and sharing information.

OWHC-AP is a regional secretariat based in Gyeongju, Republic of Korea that manages the member cities of the Asia-Pacific region.

OWHC-AP carries out various academic, artistic, educational and public relations projects to protect and spread the values of World Heritage Cities.



OWHC-AP is the Asia-Pacific Regional Secretariat of the Organization of World Heritage Cities,
a global organization of the historic cities across the world inscribed as World Heritage Cities by UNESCO.

OWHC-AP, Gyeongju City Hall

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