

#21

Standing on the Edge

OWHC-AP MAGAZINE

August / 2024

HECITAG



#21

Standing on the Edge

Contents

HECI TAG

04

Prologue

16

Cities and Heritage

The World Within and Beyond the Tombs

36

Cultures That Cities Were Built Upon

Restoring and Sustaining Cultural Heritage

56

Worldwide

74

OWHC-AP

OWHC-AP News

88

Insight Gallery

Art Capturing Life and Death

94

Disappearing Heritage

World Heritage in Peril

100

Remaining Heritage

Puppetry Reflecting Life

Publication Date July 30, 2024
Published by OWHC-AP
Planned by OWHC-AP & HKAD
Coverage by HKAD
Edited by HKAD



Standing on the Edge of Time

Sunset&Sunrise of world heritage cities

*In the time spent in a city,
magical moments exist that cross over the edges.*



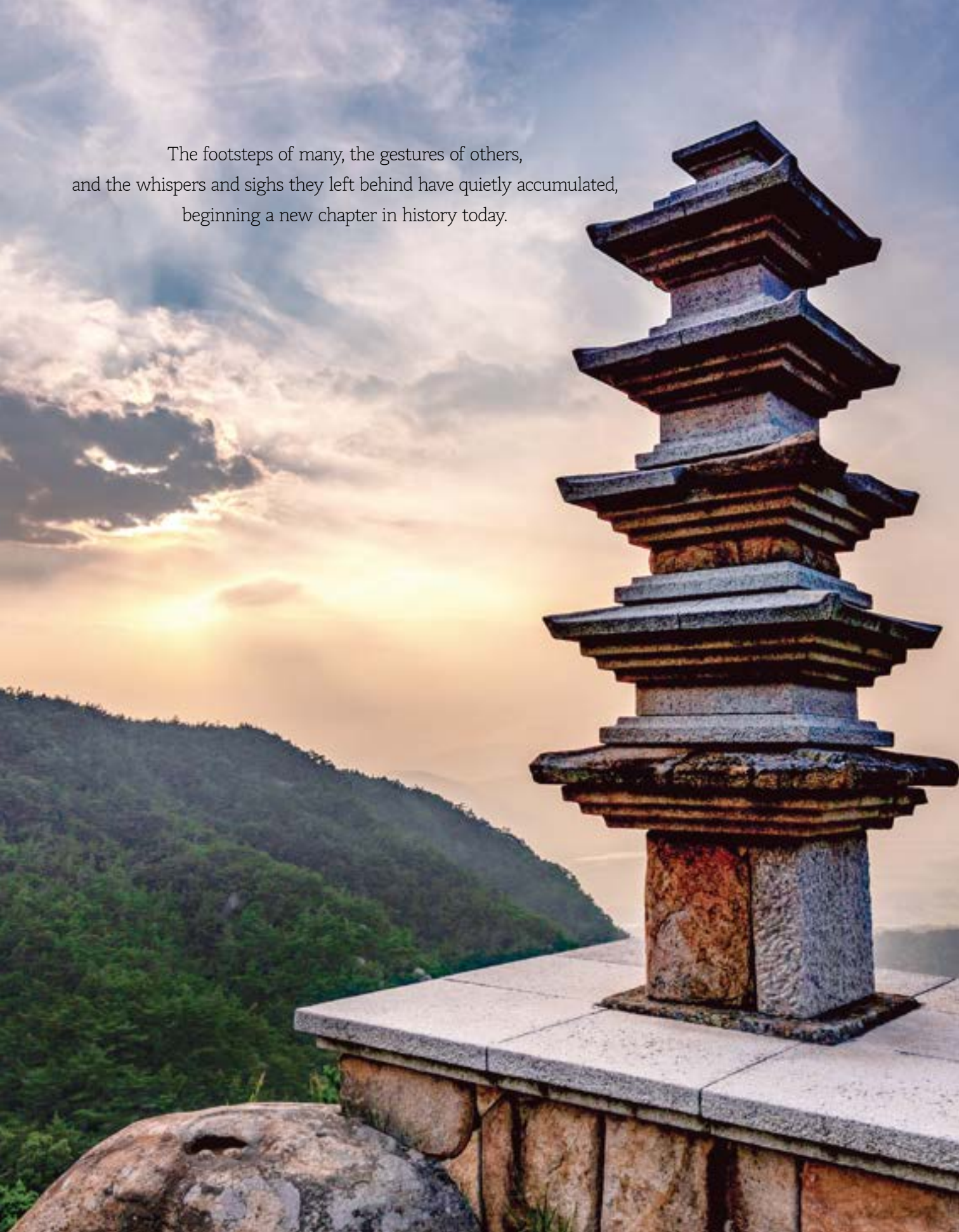
In the quiet before dawn, as if waking from a long sleep, a new day begins. Gradually bringing light to a city once covered in darkness, the sunrise marks the edge between the past and the present.

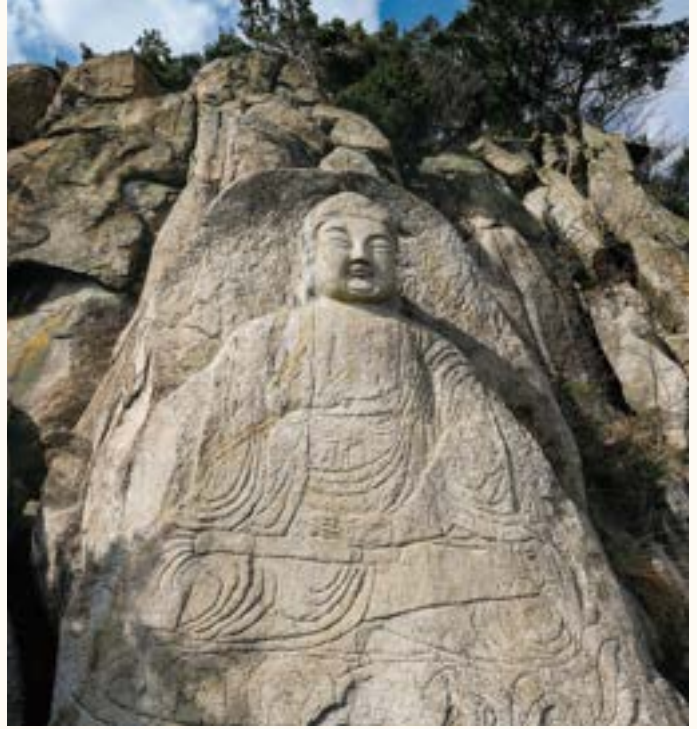
As the day ends while the sun disappears beyond the horizon, the gold-painted city marks the edge between the present and the future. As the light fades while darkness falls, the city dreams and prepares for a new day.

These moments on the edge are proof that we are alive, a reflection of the city's living, breathing rhythm. At the edge of time, we connect the past, the present, and the future, capturing our stories within the city. The stories a city holds are built layer by layer in these moments, creating an everlasting value.



The footsteps of many, the gestures of others,
and the whispers and sighs they left behind have quietly accumulated,
beginning a new chapter in history today.





Historic Areas of Gyeongju, Korea

The Historic Areas of Gyeongju were designated as a UNESCO World Heritage Site on November 30, 2000. The area is rich with significant relics from the Silla Dynasty, including sculptures, pagodas, temple sites, palace sites, royal tombs, and mountain fortresses. These relics show the exceptional Buddhist and everyday cultural heritage of the Silla Dynasty. Many relics date from the 7th to the 10th century, reflecting the artistic achievements of the Silla Dynasty. As the capital of Silla for a millennium, Gyeongju is a city that vividly portrays the lifestyle and artistic sensibilities of the Silla people. The Historic Areas of Gyeongju are divided into five different sub-areas: the Namsan Belt is a living museum with numerous prehistoric remains and historical sites; the Wolseong Belt was the site of the ancient royal palace; the Tumuli Park Belt is where many royal tombs are clustered; the Hwangnyongsa Belt is home to Buddhist temple ruins; and the Sanseong Fortress Belt is where defensive fortresses are located.

Located to the north of Gyeongju, the Namsan Belt houses a wealth of prehistoric sites and relics. With around 40 temple sites, over 100 Buddha statues, 150 stone pagodas, and countless other stone relics, it provides valuable insight into the development of Buddhist art and architecture during the Silla Dynasty. The remaining stone Buddhas and pagodas are a testament to the stonework and artistic achievements of the time, offering a comprehensive view of Silla's excellence in architecture, sculpture, and artistic expression.

Early in the morning, the natural scenery of Namsan Mountain, along with its Buddha statues, pagodas, and temple sites, awakens with the sunrise, and history shrouded in darkness meets the light of day.

Hwaseong Fortress in Suwon, Korea

Hwaseong Fortress in Suwon was designated as a UNESCO World Heritage Site in December 1997. Built under the orders of King Jeongjo, the 22nd King of the Joseon Dynasty, Hwaseong Fortress was constructed beneath Paldalsan Mountain when the tomb of his father, Crown Prince Sado, was relocated from Yangju to Suwon. The fortress is praised for being both a practical structure, serving military defense with commercial purposes, while being exceptionally beautiful. It is said that King Jeongjo personally oversaw military drills and enjoyed fireworks at Hwaseong Fortress whenever he visited his father's tomb.

Today, the fortress walls preserved its original form intact since its construction, with Suwoncheon Stream still flowing beneath the Hwahonmun Gate just as it did centuries ago.



The network of roads connecting Paldalmun and Janganmun Gates, along with Hwaseong Haenggung Palace and Changnyongmun Gate, still preserves the essential structure of the city, keeping the spirit of the fortress alive after 200 years. Built with the insights of prominent scholars such as Kim Hong-do, Chae Je-gong, and Jeong Yak-yong, Hwaseong Fortress is said to have been completed in a short period of time, in just two and a half years, at a lower cost than other fortresses using scientific facilities and advanced technology influenced by the Silhak (Practical Learning) movement. Hwaseong Fortress stands as a masterpiece of Eastern fortification, showcasing a blend of brick and stone masonry, the invention of Geojunggi (the Traditional Korean crane), and the seamless integration of wood and brick construction.

Stretching over six kilometers, the fortress walls and its four distinct gates are stunning in their own right. During sunrise and sunset, the meeting of the sky and the fortress creates an unparalleled beauty.

In those fleeting moments where time seems to stand still,
the past, present, and future of Hwaseong Fortress converge
on its ridges.



Huế, Vietnam

Located in central Vietnam, the Complex of Huế Monuments was designated a UNESCO World Heritage Site in December 1993. Situated in central Vietnam, Huế served as the capital of the Nguyễn Dynasty from 1802 to 1945. During this period, the Monuments witnessed numerous historical events and cultural transformations, solidifying its place as a key center of Vietnam's political, cultural, and religious life. At the heart of Huế lies the Imperial Citadel, the political hub of the Nguyễn Dynasty. Surrounded by formidable walls, the citadel housed the emperor's residence, government offices, and military facilities, reflecting the authority and grandeur of the dynasty while showcasing traditional Vietnamese architectural styles. Scattered throughout the city, the tombs of the Nguyễn emperors are known for their unique blend of Vietnamese, Chinese, and French architectural influences, set within beautifully landscaped gardens. As the last dynasty of Vietnam, the Nguyễn Dynasty remains distinctly alive in Huế, a city where the traces of their lives still linger. The structures in Huế are a testament to the pinnacle of Vietnamese traditional architecture, offering insights into the history of Vietnamese Buddhism, which had a significant presence in the city.

Huế is especially renowned for its breathtaking sunsets. In the late afternoon, as the sun slowly sets and the sky turns gold, the walls of the citadel, the palaces, and the river below are all bathed in a crimson glow, creating a scene that looks like a painting. As the city leaves behind the fatigue of the day and prepares for a new tomorrow, time in Huế seems to flow like a beautiful painting, bringing the day to a serene close.









Córdoba, Spain

Located in Andalusia, Spain, Córdoba was designated a UNESCO World Heritage Site in 1984. The Historic Center of Córdoba includes various historic buildings and landmarks such as the Mezquita (Great Mosque), the Jewish Quarter, and the Alcázar. Córdoba is a city with a unique history, where Islamic, Christian, and Jewish cultures have intertwined. This rich cultural heritage is reflected in Córdoba's architecture and urban layout. Amongst many unique buildings, the Mezquita was one of the most important religious structures of its time. The building is an Islamic mosque built between the 8th and 10th centuries. The Mezquita is renowned for its arching columns and intricate mosaics, showcasing the pinnacle of Islamic architecture. After Córdoba was reconquered by Christian forces in the 13th century, the Mezquita was transformed into a cathedral, resulting in a unique blend of Islamic and Christian architectural styles. Flourished during the medieval period, the Jewish Quarter has well-preserved narrow streets and whitewashed buildings. There is a synagogue and the Jewish History Museum, offering glimpses into the life of the past Jewish community. Once a fortress and palace of the medieval Spanish Christian kingdom, the Alcázar was built by Alfonso XI of Castile.

It is famous for its architecture and beautiful gardens, and it was also the place where Columbus devised his plans for the discovery of the New World. Córdoba is celebrated for its stunning sunsets, which are a gradient of hues from gold to red and violet.

As the sun sets along the Guadalquivir River, the golden sky is set against the remnants of ancient Roman times, creating a romantic landscape. When the grand dome and arching columns of the Mezquita are silhouetted against the red sky, the place resembles a painting. When the gardens' flowers and greenery are painted in the sunset glow, the dreamlike atmosphere of the Alcázar gardens becomes a memorable moment of Córdoba.





Denpasar, Indonesia

Located on the island of Bali, Denpasar is not only the capital city of the island but also an important cultural, economic, and political hub in Indonesia. Situated in the southern part of Bali, Denpasar serves as the administrative center of the island and is home to various historical and cultural sites.

In 2012, Denpasar was designated as part of the UNESCO World Heritage for the “Cultural Landscape of Bali Province.” This designation didn’t cover the entire island of Bali but rather specific heritage sites within the city of Denpasar, recognized for their exceptional preservation of traditional Balinese architecture and cultural arts. Denpasar is home to numerous beautiful Hindu temples and ancient ruins, where traditional Balinese dance and music are still actively performed.



Among the most notable heritage sites are the Taman Ayun Temple and the Pura Jagatnatha Temple. The two temples showcase the distinctive Balinese architectural style, evoking a sense of spiritual tranquility and sanctity. Denpasar is renowned for both its sunrise and sunset. To the east, Sanur Beach offers a breathtaking view of the sunrise, where the colors of the sea and sky shift in mesmerizing ways. The sunset can also be seen on the western Kuta Beach of Denpasar, with warm hues of the setting sun accompanied by various beachside events, making for a vibrant sunset experience. Combining the peaceful atmosphere of the sunrise at Sanur Beach with the romantic sunset at Kuta Beach, the combination creates perfect moments to start and end the day, allowing us to feel the beautiful aspects of our lives.

The World Within and Beyond the Tombs







Standing on the Edge of Life and Death

Exploring ancient tombs offers more than just an archaeological analysis; it provides crucial insights into the philosophical reflections on life and death in the societies during its time. Particularly in the East, these tombs serve as a valuable tool for reinterpreting beliefs about the afterlife and social structures through a modern lens, bridging the past with the present.

The burial practices of ancient Eastern societies reflect their social, cultural, and religious beliefs. For example, Neolithic burial sites near the East Sea illustrate the social aspects of different regions. In coastal areas, there was a strong emphasis on the importance of nature, while in the northeastern regions, ancestor worship and the significance of prayers were more pronounced. This demonstrates how burial practices varied according to the natural environment and social structures of each region.¹⁾ In the tombs of high-ranking nobles from the Northern Wei Dynasty (550–577) in China, we can observe strict funeral rites combined with the influences of various ethnic groups. The tombs reflect a blend of Chinese, Xianbei, Turkic, and Sogdian cultures, allowing us to infer the complicated social structure and cultural exchanges during their time.

The Japanese monk Dōgen and the German philosopher Heidegger both left profound reflections on life and death. Dōgen emphasized that life and death are essentially one, something evident in our very breath.

He argued that life and death are intertwined, representing a fundamental aspect of human existence. On the other hand, Heidegger saw existence as fundamentally linked to the fall into nothingness. He emphasized the process in which human existence starts from nothingness and returns to nothingness, highlighting the finite nature of being. In East Asia, death was not viewed as the end of existence but rather as the beginning of a new life. According to the writings of Wang Chong, a philosopher from China's Later Han Dynasty, death was seen as the starting point of a new life, a belief widely held across East Asia at the time. This belief demonstrates that in East Asian culture, death was understood not merely as an end but as a transformative process.

The concept of life and death in ancient China was influenced by Confucianism, Taoism, and Buddhism, reflecting a range of philosophical thoughts. Confucianism regarded life and death as mandates of heaven, emphasizing elaborate funeral rituals. Taoism believed in the pursuit of immortality, while Buddhism sought eternal life beyond the cycle of life and death.

Therefore, the tombs that preserve their lives and deaths are crucial artifacts that reflect the social, cultural, and religious beliefs of their time. From these tombs, we can understand the beliefs about life and death held by people of that era, which can serve as a foundation for developing philosophical reflections on life in modern society. Standing on the edge that connects the ancient and the modern in front of these tombs, we can feel the weight of our existence and gain deeper insights into death.

1) Hwang Chul-joo, 2022, Burial Customs and Social Aspects of the Neolithic Period in Far East Asia Adjacent to the East Sea, Korean Neolithic Research, 43, 1–34.

Either in gentle hills or in towering ridges,
the sky is close enough to be touched



Gaya Tumuli

The Gaya Tumuli are remarkable evidence of the lost civilization of Gaya. Including wooden chamber tombs, various burial systems serve as tangible records of Gaya's historical development and represent broader trends in East Asian burial practices. The Gaya Tumuli are also a universal cultural heritage, containing artifacts from the Northeast Asian cultural sphere, including those from Silla, Baekje, China, and Japan, with which Gaya interacted.

The Gaya Tumuli lines up along summits of natural ridges either behind the royal capital or protruding at the center, creating an outstanding historical landscape. One can discern rulers' intent to visually assert their transcendent superiority. The Gaya Tumuli, built on elevated terrain, exhibit distinct characteristics, setting them apart from the grand tombs of Silla's Daereungwon and Goguryeo's tombs. These burial sites also reflect the religious beliefs and ideologies of the Gaya people.

In the practice of human sacrifice, the confirmation in the Gaya Tumuli is an extreme expression of Gaya's belief in the afterlife, known as Gyese. Scientific restoration of remains found in Gyo-dong and Songhyeon-dong, Changnyeong revealed that the buried individual was a 16-year-old girl. She was a sacrificial victim, buried to serve her master even in the afterlife. In academic circles, she is called "Songhyun-i."

The buried pottery also reveals beliefs about the afterlife. Specially shaped pottery, such as bird-shaped, cart-shaped, and boat-shaped vessels, offer a glimpse into Gaya people's thoughts on death. The gilt-bronze crowns reflect Gaya's power and dignity, while the iron smelting technology showcases the production capabilities and level of scientific advancement at the time.

Scattered across various regions in the southern Korean Peninsula, the Gaya Tumuli demonstrates the diversity in the development of ancient Korean states. Just like Goguryeo, Baekje, and Silla, most countries in ancient East Asia evolved into centralized states. However, Gaya was different. More than 10 nations coexisted in parallel, maintaining horizontal relationships, and survived for over 600 years. The unique civilizational value led to recognition as a World Heritage site.

The World Heritage Committee recognized its "Outstanding Universal Value" based on the evidence that it maintained an autonomous and horizontal system with neighboring countries, showcasing the diversity of ancient East Asian civilizations.

The Gaya Tumuli silently yet powerfully speaks to the history of Gaya.



The World Heritage Committee recognized the Outstanding Universal Value of Gaya Tumuli under the criterion that it “bears a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared.” The Gaya Tumuli was inscribed as a UNESCO World Heritage Site at the 45th session of the World Heritage Committee, held in Riyadh, Saudi Arabia in 2023. This significant achievement was the result of 10 years of preparation and effort by the Cultural Heritage Administration, the Ministry of Foreign Affairs, the Permanent Delegation of the Republic of Korea to UNESCO, local governments in Gyeongsangnam-do, Gyeongsangbuk-do, and Jeonbuk-do, and the The World Heritage Nomination Office for Gaya Tumuli. The president of the Gaya Historical Society and professor of history at Changwon National University, Nam Chae-u, attributed various historical and cultural meanings to the recognition of the Gaya Tumuli as a World Heritage site, stating, “After

10 years of waiting, the myth has become history.” The Gaya Tumuli became the 16th site in South Korea to be listed as a UNESCO World Heritage Site. It is a representative relic of the Gaya Confederacy, which attests to ancient civilization on the Korean Peninsula. It also comprises seven tumuli clusters that represent Gaya, which maintained a confederation system in the southern Korean Peninsula until the 6th century and coexisted with centralized ancient states of East Asia. As a significant relic proving the diversity of ancient East Asian civilizations, the Gaya Tumuli includes seven clusters of top-tier burial mounds from within the Gaya Confederacy, which were of equal status. The layout of the stone chamber tombs, the construction method of the burial mounds, and the uniformity of the grave goods reflect the unity and geographical scope of the Gaya Confederacy. In addition, the burial systems, pottery styles, prestige goods, and trade items from each region indicate that the political entities within the Gaya Confederacy maintained egalitarian relationships. The seven sites that have been inscribed as World Heritage are: Yugok-ri and Durak-ri Tumuli in Namwon, Jeonbuk-do; Jisan-dong Tumuli in Goryeong, Gyeongsangbuk-do; Daeseong-dong Tumuli in Gimhae, Gyeongsangnam-do; Marisan Tumuli in Haman, Gyeongsangnam-do; Gyo-dong and Songhyeon-dong Tumuli in Changnyeong, Gyeongsangnam-do; Songhak-dong Tumuli in Goseong, Gyeongsangnam-do; and Okjeon Tumuli in Hapcheon, Gyeongsangnam-do. All of these sites are significant relics that demonstrate the identity of Gaya culture.

Yugok-ri and Durak-ri Tumuli in Namwon, Jeonbuk-do date back to the late 5th and early 6th centuries during the Three Kingdoms period. It is located in the northwestern inland area of the Gaya Confederacy. 40 burial mounds are distributed along the gentle ridges descending from Yeonbisan Mountain in Namwon, Jeonbuk-do. Excavations in 1989 and 2013 revealed six burial mounds containing pit-style stone chamber tombs and corridor-style stone chamber tombs. The Gaya political group in the Unbong Plateau of Namwon likely had close ties with Baekje, as suggested by artifacts similar to those found in Baekje royal tombs.



Jisan-dong Tumuli in Goryeong, Gyeongsangbuk-do represents Daegaya, which emerged as the dominant force in the late Gaya Confederacy, unifying northern Gaya during the 5th and 6th centuries. The tombs of Daegaya rulers are arranged in a manner that reflects the social hierarchy of Daegaya society. The densely packed tumuli on the high ridges demonstrate the prominence of Daegaya and the peak of the Gaya Confederacy. Large tombs, presumed to belong to the ruling class, contain the remains of dozens of sacrificial victims. A significant amount of pottery was excavated, along with gilt-bronze crowns, armor, helmets, swords, and decorative items. Artifacts excavated from the Jisan-dong Tumuli suggest that Gaya's political power in Goryeong engaged in active exchanges with neighboring countries, including Baekje and Silla.

The Daeseong-dong Tumuli in Gimhae, Gyeongsangnam-do are Gaya tombs located in the hilly area stretching east to west between the Gimhae National Museum and the Tomb of King Suro. As a representative burial site of Geumgwan Gaya that led the early Gaya Confederacy from the 1st to 5th centuries, various types of tombs have been discovered, and an evidence of human sacrifice was first identified here. The wooden coffin tombs contained items such as gray pottery, bronze mirrors, and ironware. In larger wooden chamber tombs, grave goods including Chinese bronze mirrors, dragon-patterned belts, bronze cauldrons imported from northern regions, and windmill-shaped bronze objects from Japan were found. These trade items suggest active cultural exchanges between Gaya, China, and Japan. The Marisan Tumuli in Haman, Gyeongsangnam-do is believed to be the burial site of Ara Gaya Kings, with 37 large tumuli lined up on elevated ground. During the 5th and 6th centuries, these 37 large burial mounds were constructed at the height of Ara Gaya's power. The mounds were constructed with stone chamber and stone-lined tombs as their main structures. Artifacts such as horse armor, horse trappings, ornaments, iron weapons, pottery, and trade goods reveal the cultural level of Ara Gaya and its foreign relations.



Gyo-dong and Songhyeon-dong Tumuli in Changnyeong, Gyeongsangnam-do are widely distributed across areas of Gyo-ri and Songhyeon-ri in Changnyeong-eup. This tumuli cluster represents Bihwa Gaya, a key member of the Gaya Confederacy. Most of the grave goods, including wooden chamber tombs, gold earrings, gilt-bronze butterfly-shaped crown ornaments, silver belt decorations, and horse fittings, show significant influence from Silla. This influence is due to its close proximity to Silla. After the fall of Gaya, Changnyeong Basin became a major local base for Silla, leading to the construction of additional Silla tombs in the late 7th century. Songhak-dong Tumuli in Goseong, Gyeongsangnam-do are seven Gaya tombs located around hills extending from Mugisan Mountain in Goseong-eup. This cluster clearly reflects the unique characteristics of Sogaya, another member of the Gaya Confederacy.

Tombs in the Songhak-dong Tumuli include those of Sogaya Kings and the ruling class, who grew into a powerful maritime force within the Gaya Confederacy since the 5th century. Presence of Daegaya-style pottery, Baekje and Japanese pottery and horse fittings, and Silla's Cheongdo ware and horse fittings demonstrate that Sogaya served as a trading hub within the Gaya Confederacy.

Okjeon Tumuli in Hapcheon, Gyeongsangnam-do are Gaya tombs from the 4th to early 6th centuries, located on hills along the Hwanggang River, a tributary of the Nakdonggang River. The tombs of Gaya rulers contain nearly all artifacts found in the highest-ranking burial sites. Especially noteworthy are dragon-headed swords, iron armor, gilt-bronze helmets, and iron horse helmets, which are considered invaluable resources that showcase not only Gaya culture but also the essence of Korea's burial traditions.

The Gaya Tumuli stands as a cultural heritage symbolizing humanity's cultural diversity, holding exceptional value in a world where globalization leads to cultural uniformity, commercialization, and subordination. Understanding the Gaya Confederacy, which existed in a form different from Goguryeo, Baekje, and Silla, contributes to a broader and deeper understanding of Korea's ancient history. The Gaya Tumuli now serves not only as a subject for the restoration of Gaya history but also as an object for utilization and enjoyment. The starting point is organizing the external appearance and building museums to display the excavated relics and artifacts. The Gaya Tumuli also represents the pride of local residents. Beyond being a cultural space, its value as an educational and tourism resource has greatly increased.

Daereungwon Ancient Tomb Complex

Gyeongju, which has a long history, has many tombs of Kings, queens, and nobles. Among them, Daereungwon in Gyeongju is where the largest collection of tombs is found. With 23 tombs spread across a vast plain, Daereungwon creates a unique landscape unique to Silla. At the heart of Daereungwon lies Hwangnamdaechong, the largest tomb built by the Silla people. In 1973, during a Gyeongju development project, the government decided to excavate Hwangnamdaechong Tomb to uncover the secrets of ancient Silla culture. A team of archaeologists was formed, and to prevent damage to the artifacts, they first conducted a test excavation on a smaller tomb adjacent to Hwangnamdaechong. As they carefully removed the soil surrounding the tomb and lifted the stones beneath, something astonishing happened. A treasure trove of artifacts, including gold crowns, gold belts, gold caps, and necklaces, began to emerge. It was completely unexpected.

It was a Silla royal tomb, perfectly preserved without being looted. Among the artifacts, something particularly special was discovered, unlike anything seen before. It was the Jangni Cheonmado (Painting of Heavenly Horse on a Saddle Flap). Jangni (a saddle flap) is a piece of equipment hung on both sides of the saddle to prevent dirt from splashing onto the rider's clothes, also known as maldarae. This saddle flap was made from birch bark, on which a magnificent white horse flying through the sky was painted. That is why the tomb was named Cheonmachong, meaning "Heavenly Horse Tomb."

The reason it was called chong instead of neung is because the identity of the tomb's occupant is unknown.

The most striking artifact from Hwangnamdaechong Tomb was the Queen's gold crown. This discovery revealed for the first time that queens also wore gold crowns. Even more unusual was the material of the crown. The King's crown was made of gilded bronze, using copper plates covered in gold, but the Queen's crown was made of pure gold. Why the Queen's crown was made from a better material than the King's remains a mystery.







There was also something special. During the excavation of the Hwangnamdaechong Tomb, along with gold and silver artifacts, approximately 180 pieces of glass fragments were also discovered. When these broken pieces of glass were restored to their original form, they became a glass bottle and a glass cup shaped similar to a bird's head. They were made in the ancient Roman Empire. It was an astonishing discovery.

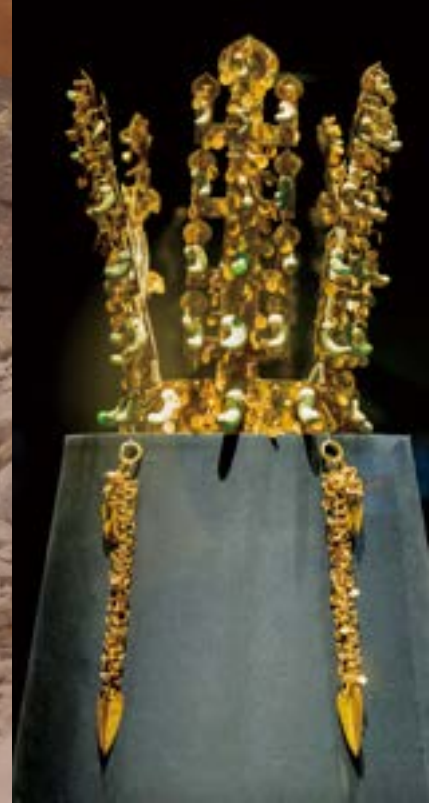
1,500 years ago, at the far northeastern edge of Asia, a glass bottle from the distant Roman Empire was found in Silla.

It is speculated that these glass vessels entered Silla through trade routes such as the Silk Road or sea routes, passing through China and Goguryeo. The glassware indicates that Silla was connected not only with the Western regions but also with Rome. This demonstrates the globalization of Silla and the transformation of its capital, Seorabeol (now known as Gyeongju), into an international city. Designated as a UNESCO World Heritage Site in 2000, Daereungwon is a large burial complex from the Silla Dynasty, geographically located in Nodong-dong and Hwangnam-dong in Gyeongju. It comprises the Nodong-dong tombs, Noseo-ri tombs, Hwangnam-dong tombs, Hwango-dong tombs, and Inwang-dong tombs. The name Daereungwon originates from the historical records of the Samguk Sagi (Chronicles of the Three Kingdoms). It was named after the phrase in the Samguk Sagi that states, "Michu Isageum was buried in Daereung," which refers to a large tomb. While Daereungwon specifically refers to the Hwangnam-dong tomb area, which includes sites such as the Cheonmachong and Hwangnamdaechong Tombs, broadly, it encompasses outer areas such as the Geumgwanchong and Bonghwangdae in Noseo-dong and Nodong-dong tomb cluster.

Daereungwon is situated in the middle of the Gyeongju basin. During the Silla Dynasty, it is presumed to have been akin to a national cemetery park, located in the midst of the capital city, Seorabeol.

Excavations near Daereungwon, specifically in the Jjoksaem district, have revealed that while urban infrastructure and building foundations from the Silla Dynasty densely filled the surrounding areas, almost none were found within the Daereungwon area itself. This can be interpreted as a conservation zone in the center of a modern metropolis. Over the centuries, residential areas emerged between the tombs in Daereungwon during the Joseon Dynasty and the Japanese colonial period. However, the area was reorganized into its current form during redevelopment efforts.

It is difficult to precisely date the tombs at Daereungwon since no inscriptions or stele with written records have been unearthed. Furthermore, no memorial stones identifying the tomb occupants have been found; the only tomb whose name has been revealed is the Geumgwanchong Tomb, which has an inscription that reads "King Isaji." The artifacts suggest that the tombs were constructed between the 4th and 6th centuries. After the 6th century, royal and other significant tombs were built outside the central area of Seorabeol, often in mountains or on the outskirts of the city, rather than in centralized locations such as Daereungwon. Starting from the Wolseong-ro area, the area around Daereungwon was developed early on. The high status of the grave goods found suggests that these were the burial sites of Kings, royal family members, or nobles. Large tombs were initially constructed in the Wolseong-ro and Hwango-dong areas. From the mid-5th century, the scale of the burial mounds became so distinctive that significant tombs such as the Hwangnamdaechong, Inwang-dong Tomb No. 119, and the purported tomb of King Michu were constructed. It is speculated that the development expanded towards the Noseo-ri and Nodong-ri tomb groups in the late 5th to early 6th centuries. The Nodong-dong Tomb Cluster consists of tombs from the late Silla Dynasty. Four closely clustered tombs, including Bonghwangdae, Singnichong, and Geumnyeongchong, are located



here. Resembling an egg of a phoenix, Bonghwangdae measures 82 meters in diameter and 22 meters in height. With large trees growing on its mound, it was once mistaken for a small hill or lookout point. The tomb south of Bonghwangdae, also known as Singnichong, was named after the discovery of gilt-bronze shoes. At Geumnyeongchong, notable for the unusual gold bells unearthed there, a national treasure-level equestrian figure pottery was found. The Noseo-dong Tomb Cluster is located on a wide plain and consists of 14 large and small tombs. Along with Bonghwangdae in Nodong-ri, notable tombs include Tomb No. 130, Geumgwanchong Tomb where a crown was unearthed in 1921, and Seobongchong Tomb, which was excavated in 1926 by Crown Prince and archaeologist of Sweden Gustav VI Adolf during his visit to Japan. In 1946, a bronze vessel inscribed with the name of Goguryeo's King Gwanggaeto was discovered. Other tombs, such as Houchong, Eunpyeongchong, Ssangsangchong, and Machong, have also aided in dating the Silla tombs. Fragments of pottery from Ssangsangchong and horse bones and saddle pieces from Machong were found. The Hwangnam-dong Tomb Cluster refers to the largest ancient tombs of Silla located in Hwangnam-dong. Among them, Hwangnamdaechong is the largest earth-covered mound tomb in Silla, believed to be a joint tomb for a married couple. The tombs from the early Silla Dynasty within Daereungwon include the reputed tomb of Michu, the 13th King of Silla, known as Michuwangneung, along with Cheonmachong and Hwangnamdaechong. Michuwangneung is unique among the tombs inside Daereungwon for having a fence, although it's not certain whether it is indeed the tomb of King Michu Isageum. This is because, unlike the tombs of King Muyeol, King Wonseong, King Heungdeok, and Queen Seondeok, which correspond to historical records or still have some steles remaining, there is no definitive evidence for Michuwangneung. However, the academic

community considers it highly likely that it is a royal tomb of significant status, based on the formation process and size of the tomb garden. Cheonmachong Tomb is named after a horse saddle cover decorated with a painting of a heavenly horse that was discovered there. The Hwang-o-dong Tomb Cluster consists of densely packed tombs from the Silla Dynasty, both large and small. Due to lack of maintenance over the years, many of the burial mounds have suffered damage, but around 10 still remain, which can be assumed to be ancient tombs. Generally smaller in scale and with less impressive grave goods compared to the large tombs in Hwangnam-dong, Noseo-dong, and Nodong-dong, they are considered to be the tombs of nobility. In addition to ornaments, tombs have been found containing bronze vessels, various types of gold and bronze horse gear, iron weapons, and pottery. The Inwang-dong Tomb Cluster is located on the easternmost side of the central plains area in Gyeongju. During the Japanese colonial period, 13 earthen mounds were identified, and an additional 10 tombs were found distributed in the area upon further investigation. Excavations of some tombs revealed burial styles from both the Three Hans and Three Kingdoms periods, indicating that tomb construction began early. The remaining earthen mounds from the Three Kingdoms period are mostly stone-covered wooden chamber tombs. Based on the artifacts found and the size of the remains, these are presumed to be tombs of the Silla nobility. A tomb speaks through its artifacts. Daereungwon is likely still a treasure trove of Silla culture buried underground. It embodies the advanced worldview of the Silla people, who aspired to create a Buddhist paradise. It holds their views on aesthetics, harmony, and the integration of life. Embracing Confucianism, Buddhism, and Taoism, Daereungwon reflects the essence of Korean culture promoting purity and brightness, serenity and silence, along with openness, inclusivity, challenge, and innovation.

Mozu-Furuichi Kofun Group: Mounded Tombs of Ancient Japan

In Japan, kofuns (“old mounds” in Japanese) were constructed by piling up soil to form large hill-like structures. These were subterranean spaces created for the eternal rest and afterlife of the powerful and the noble during their time. During the Yayoi period (Japan’s Bronze and Iron Ages), as regional powers and small states emerged throughout Japan, tombs began to be constructed for the leaders of these groups. Over time, these tombs gradually developed distinct characteristics in each region. Particularly common was the practice of creating burial mounds by stacking soil high, a form known as kofun.

By the mid-3rd century, most kofuns in Japan began to unify in appearance and structure regardless of region. This kofun culture lasted about 300 years until the emergence of the Yamato period, Japan’s first unified regime, around the 4th to 5th centuries. This era is known as the Kofun period. It is known that approximately 160,000 kofuns are scattered throughout Japan today. Japanese kofuns were not created by simply burying the deceased and then piling soil on top to form a mound (burial mound); instead, soil was first piled up to create the mound, then the central part was excavated to create burial facilities, in a style known as funbo. To prevent the mound from collapsing, gravel was laid on the slopes of the mound, and finally, terracotta figurines known as haniwa were placed around the mound for decoration. For large tombs such as that of Emperor Nintoku’s Daisen Kofun, it is estimated that more than 20,000 haniwas were used.

The Mozu-Furuichi Kofun Group is the collective term for tombs constructed in the southern part of Osaka Prefecture from the late 4th century to the early 6th century. More than 200 were constructed, and 89 still remain today. Within these, the tomb group in Sakai is called the Mozu Kofun Group, and the tomb group spanning Habikino and Fujiidera is called the Furuichi Kofun Group. The two kofun groups are about 10 kilometers apart. In 2019, a total of 45 tombs that comprises 21 from Mozu Kofun Group and 24 from Furuichi Kofun Group were designated as UNESCO World Heritage Sites. Tombs in Mozu-Furuichi Kofun Groups feature four major styles: keyhole-shaped tombs, scallop-shaped tombs, circular tombs, and square tombs. The sizes of these tombs vary greatly, with the smallest being 20 meters and the largest reaching up to 486 meters. Mozu-Furuichi Kofun Groups represent significant evidence of the culture during the Kofun period, marking a crucial era in ancient Japanese history. These 45 components highlight the socio-political structure of that time, differences in social classes, and an elaborate funeral system. Mozu-Furuichi Kofun Groups stand out as exceptional examples of burial architecture in ancient East Asia. They underscore the role of tombs in establishing social hierarchies during this historically important period. Heritage elements such as terracotta figures, moats, and geometrically tiered mounds reinforced with stonework are particularly noteworthy.







The Mozu Kofun Group is spread across about 4 km² in the northern part of Sakai. Originally, there were over 100 tombs, but only 44 remain today. Key tombs include Japan's largest keyhole-shaped tomb, the Nintoku Emperor Tomb, the third largest Richu Emperor Tomb, and others such as the Itasuke Tomb and Gobyoyama Tomb where grave goods were found, and the Nisanzai Tomb, known for its beautiful shape. Although entry inside is not permitted, just touring around these tombs is enough to be overwhelmed by their grand scale.

The Daisen Kofun, known as the tomb of Emperor Nintoku, is Japan's largest at 486 meters in length (840 meters including the moat) and 34.8 meters in height. It is referred to as one of the three great tombs of the world, along with the Pyramid of Khufu and the Mausoleum of Qin Shi Huang. The tomb is surrounded by a triple moat, and more than 10 smaller tombs built along with this main tomb are scattered nearby.

The Kami-Ishizu Misanzai Tomb of Emperor Richu, also a keyhole-shaped tomb, is the third largest in Japan, measuring 365 meters in length and 27.6 meters in height. Constructed in the early 5th century, it spans about 365 meters. Along the western moat, there is a cherry blossom-lined avenue, and to the north, there is a viewing spot where you can take in the entire rear part of the tomb. From this spot, you can experience the grandeur of the massive tomb alongside the breathtaking scenery.

The Furuichi Kofun Group includes three imperial tombs (for the 14th Emperor Chuai, 15th Emperor Ojin, and 19th Emperor Ingyo), one imperial consort's tomb (of Empress Nakatsuhime no Mikoto, Emperor Ojin's consort) and a tomb presumed to belong to Yamato Takeru, known as Shiratori-ryo (No. 45). Among these, the largest is Emperor Ojin's Konda Gobyoyama Kofun, which is the second largest in Japan at 425 meters in length and 36 meters in height.

Located on the plains and hills of Osaka, the Mozu-Furuichi Kofun Group is a serial heritage consisting of 45 elements, including 49 unique and large kofuns. These tombs, divided into two main groups, provide the most visible and substantial evidence of Japan's Kofun period culture from the 3rd to the 6th centuries, a time before Japan established a centralized state under the influence of the Chinese legal system.

Various artifacts such as weapons, armor, ornaments, and cylindrical clay figures known as haniwa, which were used to decorate the tombs, have been found within these kofuns, indicating their use as royal burials. The setting of the tombs, their visual presence in the Osaka area, and the physical and visual connections between the tombs highlight significant characteristics of the heritage and attest to their use in unique burial traditions and rituals.

The kofun group narrates a consistent narrative related to royal authority, respected for its ceremonial uses in Japanese society.

The integrity of the serial heritage lies in the theoretical basis of its components and the strength of the tombs in conveying their outstanding universal value. Each component is intact, fulfilling integrity through the physical evidence of mounds and their settings,

as well as their state of preservation. Issues affecting the integrity of the serial heritage include the loss of some features such as moats and changes in use and the background of each component due to proximity to urban development.

However, despite the high degree of urbanization in the Osaka area during the 20th century and changes in use and landscape management, the kofuns still maintain a visually striking landscape and historical presence today. The authenticity of the selected kofuns is proven through their shape and materials, extensive archaeological content, and the deep respect they command in Japanese society.

While the tombs generally exhibit a high level of authenticity, there are disparities in the authenticity of each component of the serial heritage. To maintain the authenticity of the kofuns, it is crucial to consider impact assessments and expertise in maintenance efforts. Legal protection for each component of the Mozu-Furuichi Kofun Groups is based on national and local government laws. To protect the buffer zones, regulations have been established based on various local laws, including height restrictions on new buildings and regulations on outdoor advertising. Osaka Prefecture and each relevant city government have prepared their own disaster prevention plans. Museums and interpretation facilities are available in Sakai, Habikino City, and Fujiidera within Osaka Prefecture. Sakai City Hall is currently planning to construct interpretation facilities in the Mozu area.

Factors influencing this cultural heritage include the proximity of urban development, which could exert considerable potential pressure on the buffer zones. Erosion of the mounds, poorly managed growth of vegetation, and water quality issues in the moats could all pose challenges to the preservation of the kofuns. Conservation efforts by various government agencies, private owners, and communities in Japan will continue. Current conservation measures are adequate, and resources are sufficient. In the future, the development of non-invasive techniques to regularly check the structural condition of the mounds and indicators to assess community interest and support will further strengthen protection.

The Mozu-Furuichi Kofun Groups are an excellent testament to the Kofun period culture that reflects the political and social structures of that time in Japan, based on the size and form of the constructed tombs. These tombs are also significant evidence of the history of the people of the Japanese archipelago, symbolizing power through their burial practices. With its inclusion as a UNESCO World Heritage Site, the Mozu-Furuichi Kofun Groups have now become a cultural heritage that humanity must preserve.

Mausoleum of the First Qin Emperor in Xi'an, China

One of the world's eight great wonders, the discovery of the Terracotta Army of Qin Shi Huang began from a very trivial event. 50 years ago, on a spring day, farmers with the surname Yang in the small village of Xi'an, Lintong County, Shaanxi Province, China were digging a well in a persimmon grove when they discovered a clay figure struck by a pickaxe. It was a figure perfectly shaped like a human torso. Beside the torso, they also found a clay figure that had a face resembling a human's. This was the emergence of a massive underground treasure that had remained completely unknown for over 2,200 years.

The discovery of Qin Shi Huang's Terracotta Army not only excited the Chinese mainland but also shocked the world. The Chinese government immediately conducted a preliminary investigation lasting over a year, confirming the presence of vast amounts of buried artifacts, and began excavation work. In Pit 1, they uncovered 1,087 soldiers standing in battle formation, including infantry and cavalry, along with archers guarding the flanks. It is estimated that this single pit, which is 230 meters long, contains about 6,000 terracotta figures. Today, the area is protected as a museum.

Two other pits were discovered just north of Pit 1, and similar artifacts were unearthed. In Pit 2, 1,500 soldiers along with chariots and horses were found, while Pit 3 contained 68 commanders and high-ranking officials, along with a chariot drawn by four horses. These pits were temporarily reburied, and the artifacts removed from them were displayed in a museum. Additionally, on the western slope of the burial mound, two bronze chariots, half the size of life-size, each with four horses and two wheels, were discovered. The Terracotta Army of Qin Shi Huang's Mausoleum seems to represent the exact number of the imperial guard.



The world heritage left by
Qin Shi Huang may still be achieving
immortality even today.



What is astonishing is that the Terracotta Warriors, standing 175 to 195 cm tall, have robust and imposing physiques, closely resembling real people. Even more amazing is that each soldier has a different posture. Their facial expressions are varied, intricately depicting human psychology. The Terracotta Army faithfully reproduces the mindset and appearance of soldiers heading into battle, ready to protect Qin Shi Huang. Due to its vast scale and intricate detail, Terracotta Army is considered one of the world's eight great wonders, alongside ancient Seven Wonders such as Egyptian Pyramids and Hanging Gardens of Babylon.

Discoveries over time have revealed the sheer scale of Qin Shi Huang's Mausoleum. This site is globally recognized as one of the most astonishing archaeological remains. Clay Terracotta Warriors and bronze funerary chariots are of exceptional technical and artistic quality, making them extremely valuable pieces in history of Chinese sculpture before the Han Dynasty. Army of clay figures also provides insight into military organization of China during the Warring States period (475–221 BCE) and the brief Qin Dynasty (221–210 BCE). Artifacts such as spears, swords, axes, halberds, bows, and arrows serve as definitive evidence of this. From soldiers' clothing and weapons to details such as horses' reins, Terracotta Army holds immense historical value. Furthermore, information contained in these clay figures regarding craftsmanship and techniques of artisans is immeasurable.

Qin Shi Huang's Mausoleum is the largest preservation area in China and can be described as a comprehensive example of unique architecture. The layout of Qin Shi Huang's Mausoleum, surrounded by double walls with the emperor's palace inside, reflects the urban planning of the capital, Xianyang. Qin's capital was a microcosm of the Chinese worldview after Qin Shi Huang unified China, seeking both unification (of script, currency, and measurements) and protection from potential invaders (with the army in the tomb guarding the face of the deceased emperor facing outward). The mausoleum, which is the tomb of a powerful absolute monarch who established a centralized unified state in 221 BCE, holds significant historical importance globally. It is the largest underground royal mausoleum ever designed on such a scale in Chinese history. As a masterpiece representing China's long history and culture, it is a site that people around the world wish to visit. The Terracotta Army's is also renowned throughout the world. In December 1987, UNESCO listed the Mausoleum of the First Qin Emperor as China's first World Heritage Sites, alongside the Great Wall, Forbidden City, and Mogao Caves. Mausoleum of the First Qin Emperor is the tomb of Qin Shi Huang, the first emperor of unified China. Living in the 200s BCE, Qin Shi Huang was a monumental figure in Chinese history. In the late Warring States period, Qin Shi Huang reorganized the governance system, using skilled diplomacy and superior military power to gradually subdue surrounding states, and overcoming both the pressure from neighboring countries and a harsh natural environment. By defeating Qi in 221 BCE, he ended the long era of division during the Spring and Autumn and Warring States periods. However, contrary to Qin Shi Huang's wish that China's first unified

empire would last forever, the Qin Empire collapsed just four years after his death. This downfall was a result of wasting national resources on massive construction projects and extravagant palaces and mausoleums, while subjecting the people to extreme hardships. Notable examples include the Great Wall, built to defend against the Xiongnu, the grand and opulent Epang Palace, and Qin Shi Huang's Mausoleum, the largest tomb in the world. From the moment he ascended to the throne, Qin Shi Huang mobilized 700,000 laborers for extensive construction projects. Over 36 years, they built a massive tomb measuring 79 meters in height, 475 meters east to west, 384 meters north to south, with a perimeter of a staggering 25 kilometers. Qin Shi Huang, who dreamed of immortality, wanted to rule over the land even in death. The underground palace he constructed for his afterlife was modeled after Epang Palace, where he lived during his lifetime. The interior of this underground palace was designed to represent both heaven and the earthly world in small scale. In the mausoleum, there are graves of those who were buried alive to accompany the deceased Qin Shi Huang, along with bronze chariots that he used in life. The Terracotta Army, which was part of Qin Shi Huang's unification efforts, is merely one of the subsidiary facilities of his mausoleum. Inside the tomb, which is a scaled-down version of the capital Xianyang, it is said that there are treasures of gold and silver, and streams of mercury are believed to flow. To prevent grave robbers from breaking in, terrifying arrow traps were reportedly installed. Although this account comes from a passage in Sima Qian's historical records, *Shiji*, and has not been confirmed, a robot exploration conducted in 2003 reported findings consistent with the historical text. In any case, what we can see today is merely a



vast hill, 43 meters high, located 35 kilometers from Xi'an.

The value of the Terracotta Army is beyond gold. Due to the astronomical value and significance of the Terracotta Army, the Chinese government is exercising great caution in its excavation. Apart from Pit 3, where excavation has been completed, Pit 2 has only been partially explored to confirm its contents, with full-scale excavation postponed. The majority of Chinese people believes that it should be passed down to future generations rather than excavated at this point. In reality, the Terracotta Army has suffered considerable damage during the excavation, recovery, restoration, and display processes. The Terracotta figures maintained vibrant colors while buried, but after excavation, they oxidized and turned black.

In the second excavation of Pit 1, a general's figure was accidentally damaged, with its head breaking off during the recovery process. Restoring the Terracotta figures that have been damaged or discolored has not been easy. It takes at least a month to properly restore a single Terracotta figure, and restoring the faded colors remains a challenge even today. Some experts warn that the Terracotta Army is not only experiencing discoloration but also widespread corrosion caused by bacteria. Tourists, numbering over two million annually, are the primary culprits. By opening Pit 1 without proper ventilation measures, the indoor air inside the pit has been contaminating the displayed Terracotta figures. Upon entering the grounds of the Terracotta Army Museum, one is reminded of a giant sports center. In front of the museum's signpost is Pit 1, with Pit 2 next to it, and to the right is the Bronze Chariot and Horse Exhibition Hall. Among the three excavated pits, Pit 1, which is the largest, is organized into a military formation with four sections: vanguard, main force, rear guard, and flanking units. At the very front of the pit stand unarmored light infantry figures. There are three rows, with 68 figures in each row, totaling 204 figures. Their hair is tied in a topknot, wearing leggings and holding bows, indicating that they were the brave, skilled archers of the vanguard unit. Behind the light infantry are 11 corridors running east to west, with 38 chariots and infantry arranged in an alternating pattern. These are armored heavy infantry holding long spears, swords, bows, and other weapons. They form the main body of the military formation, organically combined with the chariots, displaying a sharp and formidable presence. Along the southern and northern edges of Pit 1, a single row of soldier figures is positioned, corresponding to the left and right flanks of the formation. Their primary duty was to prevent the enemy's "feint to the east, strike to the west" tactic. The soldier figures standing at the rear of the pit form the rear guard of the military formation. Their military purpose was to defend against surprise attacks from behind during the unit's advance, ensuring the security of the rear. Qin Shi Huang's Mausoleum, located at the southern foot of Mount Li in Shaanxi Province, China, is the tomb of Qin Shi Huang (259–210 BCE), the first emperor to unify China, and is the largest imperial mausoleum in the world. Discovered in 1974, this archaeological site still contains numerous Terracotta figures that have yet to be excavated. Despite Qin Shi Huang's wish, the unified empire of Qin fell in 206 BCE. However, the Qin dynasty left behind the name "China" and the massive Qin Shi Huang Mausoleum, including the Terracotta Army. The world heritage left by Qin Shi Huang may still be achieving immortality even today.





1) Hwang Chul-joo, 2022, Burial Customs and Social Aspects of the Korean Neolithic Research, 43, 1-34.

Restoring and Sustaining Cultural Heritage

Unlike culture and art resources, cultural resources are content evolved from stories naturally created through the passage of time in a city. The restoration of such resources focuses on the historical and cultural resources themselves that exist in any city, regardless of the region's economic conditions. The restoration of cultural heritage is significant in that it can promote a city's identity, historical experiences, and locational characteristics, while also bringing vitality and vibrancy to the city. Philosopher Georg Lukács stated that all buildings are destined to disappear over time, and redevelopment according to new environments is inevitable. However, the crucial point is that even if the architecture changes over time, the memories of life that have been etched into that place for many years must be preserved and passed on to the next generation.¹⁾

People who use these spaces can be proud of and affectionate towards a region through various experiences in places with traces of history; from the perspective of the local community, it serves to reinforce the city's image and brand. Therefore, the restoration of cultural heritage, through which a city's identity is pursued via its tradition and historical significance, is closely connected to urban development.

Preserving and restoring cultural heritage goes beyond merely protecting the past; it is about safeguarding the legacy that will be passed on to future generations. In this process, restoring cultural heritage in a way that does not harm the natural environment and using sustainable methods has become an essential task in our time. This is not merely about environmental protection, but about sustainable conservation that considers both the long-term preservation of heritage and the health of the planet.

First and foremost, preserving and restoring cultural heritage requires a variety of techniques and methods. While maintaining the original appearance of the heritage, it is crucial to ensure durability and stability by utilizing modern technology. In this process, the environmental impact must be minimized, and sustainable methods should be employed to promote the preservation of the heritage. Such restoration work goes beyond merely restoring physical structures; it is about reviving the cultural and historical significance that the heritage holds.


The materials used in restoration should be renewable and have minimal environmental impact while waste generated during the restoration process should be minimized and recyclable resources should be maximized. It is essential to develop various policies for the long-term preservation of the heritage and to harmonize with the local community where the heritage is located.

Restoration and environmental sustainability in cultural heritage are no longer optional but essential tasks. Moreover, these efforts are critical for ensuring that the heritage of the past is fully passed on to future generations. The process of harmonizing restoration with environmental sustainability is not just a technical challenge but an important journey for humanity to protect both the environment and our heritage simultaneously. These efforts not only protect our cultural heritage but also play a vital role in safeguarding the health of the planet.

1) Han A-reum, Kwak Dae-young, A Sustainable Urban Regeneration Design as a Creative Way to Utilize the Industrial Heritage, Journal of the Korean Society of Design Culture, Vol. 19, No. 3 (2013), p. 808.



Gyeongju Historic Areas



Gyeongju Historic Areas

Korea's Cultural Heritage Preservation System

The cultural heritage preservation system in Korea has undergone several changes, even after the Cultural Heritage Protection Act was established following liberation. The most significant shift occurred when Korea became the custodian of cultural heritage sites listed as World Heritage. Over time, the policy focus has shifted from simply preserving cultural properties to encompassing both preservation and utilization. Policies regarding the preservation and management of World Heritage became more concrete with the enactment of the Special Act on Conservation, Management, and Utilization of World Heritage (Act No. 16932, commonly known as the World Heritage Act) on February 4, 2020, which came into effect on February 5, 2021. Previously centered on the listing of World Heritage sites, cultural heritage policies have now entered a stage where preservation and utilization are discussed together. The World Heritage Act declares in Article 2 that “the underlying principle for the conservation, management and utilization of World Heritage is that the Outstanding Universal Value of the heritage, including the conditions of integrity and authenticity at the time of its inscription, shall be maintained or improved.” It also emphasizes that “the conservation, management and utilization of World Heritage shall be implemented in a manner to raise public awareness of and involvement in World Heritage and enhance the role of local communities concerned,” underscoring that preservation and management are the responsibilities of local residents, specifically the local governments, as will be further explained. Article 4 outlines the responsibilities of the state and local governments, stating that the state shall establish comprehensive policies measures for utilization, and local governments shall establish and promote policies for utilization, considering regional characteristics. This allows the state or local governments to directly plan the future direction of the utilization of cultural heritage.





Efforts to Preserve the Gyeongju Historic Areas

The Gyeongju Historic Areas refer to the ruins and relics found in and around the ancient capital of Silla, Gyeongju. In 2000, the Gyeongju Historic Areas were inscribed on the UNESCO World Heritage List, showcasing a wealth of outstanding monuments and relics related to Buddhist architecture and cultural life.

The ruins and artifacts discovered in Gyeongju, including Namsan Mountain and surrounding areas, reflect the 1,000-year history of the Silla Dynasty and the excellence of Silla culture. The Gyeongju Historic Areas inscribed on the World Heritage List consist of five belts: Wolseong, Hwangnyongsa, Daereungwon, Sanseong Fortress, and Namsan Belts.

Except for the Namsan Belt, the other four belts are closely related to the Silla Capital, the Royal Capital of Silla.

The legal efforts to preserve these areas were formalized in 2019 with the enactment of a special act. The Special Act on the Restoration and Maintenance of the Core Relics of the Royal Capital of Silla (the “Special Act”) was enacted in 2019. The Royal Capital of Silla mentioned in this Act refers to the capital during the Silla and Unified Silla Dynasty, primarily Gyeongju and its surrounding areas where the King resided and governed. Article 2 of the Enforcement Decree of the Act defines the scope of the core relics in the Royal Capital of Silla, specifying the following sites designated as national cultural heritage within the Royal Capital of Silla: the Silla Royal Palace in Wolseong; the Hwangnyongsa Temple area (including Hwangnyongsa Temple Site, Bunhwangsa Temple Site, Guhwangdongwonji Pond, and the Three-story Stone Pagoda at Mitansaji); Donggung Palace and Wolji Pond; Cheomseongdae Observatory; Daereungwon Ancient Tomb Complex; Archaeological Area in Eastern Gyeongju; Chunyanggyo and Woljeonggyo Bridge Sites (including Temple Site in Inwang-dong and Cheongwansa Temple Site); the Namsan Mountain area; and Sacheonwangsa Temple Site. The Special Act aims to preserve the historical and cultural value of these core relics of the Royal Capital of Silla through systematic and comprehensive restoration and maintenance. It also seeks to expand cultural enjoyment opportunities for the public. The restoration and maintenance projects must preserve the historical and cultural value and identity of the cultural heritage while considering harmony with the environment. In particular, to improve the value of the site as a World Heritage, the Act emphasizes strengthening international cooperation, establishing international best practices for the restoration and preservation of relics, and reflecting the opinions of local residents in the projects. It also provides opportunities for residents to participate in the restoration and maintenance processes.

The enactment of this Special Act has made it possible to continuously and stably pursue the restoration of the core relics of the Royal Capital of Silla. In particular, by defining the obligations of the state and local governments regarding the restoration of the core relics of the Royal Capital of Silla and by codifying these key relics, the legal foundation for promoting the Royal Capital of Silla restoration project has been established. This ensures that the project can continue and secure stable funding regardless of future policy changes. Specifically, the Royal Capital of Silla Restoration and Maintenance Project Promotion Team of the Korea Heritage Service (formerly the Cultural Heritage Administration) was changed from a temporary to a permanent organization. The Korea Heritage Service now establishes a comprehensive plan for the restoration and maintenance of the Royal Capital of Silla every five years, and the city of Gyeongju formulates an annual implementation plan each year.

In October 2020, the Enforcement Decree on the Restoration and Maintenance of the Core Relics of the Royal Capital of Silla was enacted and promulgated to support the Special Act and took effect on December 11, 2020. The Enforcement Decree outlines the necessary measures to preserve the historical and cultural value of the core relics of the Royal Capital of Silla through systematic and comprehensive restoration and maintenance, contributing to public cultural enjoyment and the revitalization of the local economy.

With the enactment of the enforcement decree, the number of projects related to the Royal Capital of Silla increased from eight to 15. As the scope of the core relics expanded, the total project budget increased from KRW 945 billion to KRW 1.015 trillion. The first success in the restoration of the core relics was the completion of the Woljeonggyo Bridge restoration in 2018, which was opened to the public and has since become a new attraction in Gyeongju, drawing numerous domestic and international tourists. Subsequent projects include the maintenance and reconstruction of the Wolseong moat, the improvement of the viewing environment at Donggung Palace and Wolji Pond, and the establishment of a preservation and exhibition space for the Geumgwanchong Tomb and a burial information center in the Daereungwon area.

Gyeongju City plans to continue these projects without any setbacks, transforming areas such as Daereungwon, Archaeological Area in Eastern Gyeongju, Donggung Palace, and Wolji Pond into world-class spaces where visitors can physically experience the millennial history of Silla. Additionally, the city is continuing its efforts to excavate Wolseong to restore the splendid Silla royal palace and is also dedicated to the restoration of Hwangnyongsa Temple to inspire national pride as a sacred site of defensive Buddhism and a symbol of the unified nation.

Restoration of the Hwangnyongsa Temple: Harmony of Tradition and Modernity

Hwangnyongsa Temple was built during the reign of King Jinheung of Silla (540–576) and served as the center of Silla Buddhism. It was destroyed during the Mongol invasions in the 13th century, but recent restoration efforts have combined traditional architectural techniques with modern, eco-friendly technology. In particular, various artifacts such as tiles, pottery, and metal relics uncovered during the restoration process have provided valuable insights into the architectural style and daily life of the Silla Dynasty. Major buildings such as Daeungjeon (the main hall), Geumdang (the golden hall), and Gangdang (the lecture hall) were restored based on excavation data and historical records, utilizing traditional construction techniques to recreate them as close to their original form as possible. The building materials used in the restoration of Hwangnyongsa Temple were primarily natural materials. Renewable resources such as wood, earth, and stone were used to revive traditional architectural styles, earning praise for preserving the authenticity of the restoration. In addition, to improve energy efficiency, LED lighting and solar power facilities were installed to minimize electricity consumption.

Restoration of Donggung Palace and Wolji Pond: Harmony With Nature

Donggung Palace and Wolji Pond, formerly known as Anapji, were the secondary palace of the Silla royal palace and a venue for major events. Known for its beautiful pond and gardens, the restoration process focused on water quality management. First, geological surveys and archaeological excavations were conducted to understand the original shape of the pond. Based on these findings, the structure of the pond and its waterways were restored, along with the banquet hall, pavilions, and bridges. A biological filtration system was installed in the pond to naturally purify the water, ensuring clean water without chemical treatment. The landscaping incorporated native plant species, contributing to the protection of the local ecosystem. Efforts were made to prevent the invasion of foreign species and to maintain the balance of the regional ecosystem.

Maintenance Around the Cheomseongdae Observatory: A Natural Flow of History

Cheomseongdae Observatory, the oldest existing astronomical observatory in Asia, is a significant relic symbolizing the scientific advancements of the Silla Dynasty. In Gyeongju, excavation work around the Cheomseongdae Observatory was carried out to determine the original structure and to uncover additional artifacts.

The landscaping around the Cheomseongdae Observatory also focused on using native plant species to protect the



ecosystem. Walkways and resting facilities were constructed using eco-friendly materials such as wood and stone, improving the natural integration of the area while minimizing the environmental impact of the restoration. Furthermore, a drainage system promoting natural water circulation was introduced to allow rainwater to flow naturally, preventing flooding and reducing potential damage.


Restoration of the Daereungwon Ancient Tomb Complex: Eco-Friendly Tomb Management

Daereungwon in Gyeongju is a cluster of royal tombs from the Silla Dynasty, offering significant insights into Silla's burial customs and architectural techniques. The Cheonmachong Tomb is particularly famous for the painting of a heavenly horse on a saddle flap, and its interior is open to the public for direct viewing. Gyeongju City conducts regular inspections and maintenance to preserve and maintain the appearance of the tombs. To preserve the exterior of Daereungwon, efforts such as weed removal and soil reinforcement around the tombs are carried out using methods that minimize environmental impact. Instead of chemical herbicides, biological methods are employed to manage the weeds around the tombs. The materials used in the restoration, such as wood, earth, and stone, are natural to ensure minimal environmental impact. Additionally, LED lighting and solar power facilities have been introduced to reduce energy consumption and minimize carbon emissions.





Córdoba, Spain



Córdoba, Spain

Córdoba is a historic city located in the Andalusia region of Spain. It was once a significant center for both the Roman Empire and the Islamic Empire, and it is rich in historical heritage and culture.

La Mezquita, originally built as an Islamic mosque and later converted into a Catholic cathedral, is renowned for its unique structure that combines Islamic and Christian architectural styles. The Jewish Quarter called the Judería, a UNESCO World Heritage Site, was a thriving center for the Jewish community during the medieval period. It is characterized by narrow alleyways, whitewashed houses, and beautiful gardens.

The Córdoba Synagogue, in particular, is one of the best-preserved medieval Jewish synagogues in Spain.

Córdoba also retains a legacy from the ancient Roman period. The Roman Bridge (Puente Romano), built during the Roman Empire, spans the Guadalquivir River and is one of Córdoba's iconic landmarks. Moreover, the city has well-preserved medieval and Renaissance buildings, making the entire old town of Córdoba a UNESCO World Heritage Site and a highly attractive place for walking.

Córdoba presents an exemplary model of sustainable urban development by leading environmentally friendly approaches to preserve its historical heritage. This chapter will explore four key areas of Córdoba's sustainable efforts: the development of a sustainable transportation system, the improvement of energy efficiency, the expansion of green spaces, and the promotion of waste management and recycling.

Sustainable Transportation System

Córdoba has made significant efforts to establish a sustainable transportation system to protect its historical heritage and preserve the environment. These efforts focus on preserving Córdoba's historic center while simultaneously reducing the city's environmental footprint.

Córdoba first introduced a sustainable transportation system to safeguard its historic center and conserve the environment.

The city expanded its public transportation system, increased the number of bicycle lanes, and introduced eco-friendly transportation options such as electric buses. In particular, by limiting vehicle traffic in the city center and expanding pedestrian-only zones, Córdoba has improved air quality and reduced noise levels. These measures not only provide a pleasant environment for visitors but also contribute to improving the quality of life for residents.

The expansion of the public transportation system has reduced the citizens' dependence on vehicles. Bus routes connecting major tourist attractions and historical heritage sites within the city have been strengthened, allowing tourists to move conveniently without relying on personal vehicles. Additionally, electric buses have been implemented on major routes throughout the city to reduce air pollution.

To alleviate traffic congestion and promote eco-friendly transportation, bicycle lanes have been expanded, and a bike-sharing system has been introduced. By connecting bicycle lanes across the city, a safe and convenient environment has been created for both residents and tourists to use bicycles. Bicycle rental stations have been installed throughout the city, providing tourists with an eco-friendly and healthy way to explore Córdoba on shared bikes.

Furthermore, certain areas of the city center have been designated as pedestrian-only zones, restricting vehicle traffic. These pedestrian zones have been established primarily in areas dense with historical heritage, contributing to improved air quality and reduced noise levels in the city.





Improving Energy Efficiency

Improving energy efficiency has been another crucial aspect of Córdoba's eco-friendly development. To achieve this, Córdoba has installed energy-efficient systems in the restoration of historical buildings and actively utilized renewable energy sources such as solar panels.

For instance, during the preservation of the Mezquita Cathedral, high-efficiency LED lighting was installed inside the cathedral to reduce energy consumption, and the design was modified to maximize natural lighting. As a result, Córdoba has significantly reduced energy consumption while preserving the traditional architectural style.

Furthermore, the city has actively embraced the use of renewable energy. Solar panels have been installed not only on modern buildings but also on historical heritage structures to increase energy self-sufficiency. In addition, a smart energy management system has been introduced to monitor energy usage. Smart meters installed in public and heritage buildings analyze energy usage patterns, offering efficient energy management solutions. This helps to improve insulation and implement efficient heating systems in buildings.





Expansion of Green Spaces

The expansion of green spaces within the city not only aids in environmental conservation but also contributes to the health and well-being of residents. Córdoba is home to numerous public gardens and patios (courtyards), which play a crucial role in maintaining the ecological balance of the city.

Among them, the Alcázar Gardens are a major green space in Córdoba, historically significant alongside the Alcázar fortress. Filled with diverse plants and vibrant flowers, the gardens are particularly popular during the spring and summer months. They are renowned for their fountains and water features influenced by Islamic architecture, as well as their varied garden designs. The Guadalquivir River Park is another green space along the Guadalquivir River, offering a place to enjoy nature within the urban environment. The park features walking paths, bicycle lanes, and resting areas, and the riverside promenade allows visitors to enjoy both historical architecture and natural scenery, making it a popular attraction.

Additionally, the park serves as a habitat for various wildlife, playing an important role in maintaining ecological diversity. Córdoba has also extended its physical green spaces into the realm of festivals. The Festival of the Patios, held annually in May, is an event where traditional patios throughout the city are opened to the public. Patios are small gardens typically located in the center of residential areas, and during the festival, residents open their patios to visitors, showcasing beautifully decorated gardens filled with various flowers and plants. This unique festival combines Córdoba's culture with nature.

Waste Management and Recycling Promotion

In Córdoba, an integrated waste management system has been implemented throughout the city to efficiently collect and process household waste. Recycling bins have been installed in various areas of the city to separate recyclable materials from general waste, and educational programs have been conducted to teach residents the proper methods of sorting waste. As a result, the amount of waste has decreased, and the recycling rate has increased.

The "Eco-Patio" project is also noteworthy. It is a program that promotes environmentally friendly lifestyles by leveraging the traditional patio culture. It encourages residents to decorate their patios with recycled materials and eco-friendly supplies, as well as to utilize renewable energy. Through the Patio Festival, the project also raises awareness among the local community and tourists about the importance of environmental protection. The Eco-Patio project goes beyond merely improving aesthetics; it is a practice of sustainable living.


Córdoba also operates waste-to-energy facilities.

By incinerating waste to generate energy, the city reduces the amount of waste while simultaneously producing electricity and heat, thereby minimizing resource wastage.

These initiatives in Córdoba demonstrate how the restoration of World Heritage sites and eco-friendly management can harmoniously coexist. The city is not only preserving its historical heritage but also leading the way in promoting sustainable development and environmental protection. This shows that Córdoba is not merely preserving the legacy of the past but is also contributing to the creation of a sustainable environment for future generations. Through these efforts, Córdoba continues to improve its value as a World Heritage city.



Ljubljana, Slovenia



Ljubljana, Slovenia

Slovenia, located at the crossroads of Eastern and Western Europe, is a small country with a population of about 2.08 million, roughly twice the size of Gyeonggi-do Province in South Korea.

The capital is Ljubljana, known as the “City of Love and Romance.” The name Ljubljana itself means “beloved.”

As the name suggests, Ljubljana is filled with beautiful and charming landscapes throughout the city. But there's another reason Ljubljana is gaining attention. The city is renowned as the first European green city aiming for “zero waste.” The city's continuous eco-friendly policies and support from the Ljubljana municipal government have gradually transformed it into a cleaner and more pleasant place to live. Thanks to a meticulously developed waste management system, as of 2024, the waste separation rate in Ljubljana has reached 63%, the highest among the capitals of European Union countries. In 2016, Ljubljana was selected as the best eco-friendly capital in Europe at the European Green Capital Awards organized by the European Commission.

Consumer campaigns aimed at reducing waste, promoting reuse, and fostering a responsible consumption mindset have also contributed significantly. The state-of-the-art trash bins scattered throughout the city are particularly impressive. The sleek design of these bins is also appealing. This system allows for precise control and sorting of individual waste, making recycling a part of everyday life. Moreover, most residents of Ljubljana walk or use bicycles. The city center is largely designated as pedestrian and bicycle-only zones, with limited access for some delivery vehicles during specific times. Ljubljana also operates electric vehicles called Kavalir, which means “Green Gentleman.” These electric vehicles resemble golf carts. Catching the vehicle is also simple. Just like hailing a taxi, you can wave down one of these green cars when you see it passing by, tell the driver your destination, and hop in. What's even more interesting is that the ride is free. Both citizens and tourists can use it, so if you get tired while walking, you just need to stop and wave your hand.

Slovenia is often referred to by its people as the “land of love” as the word “love” is embedded in the country's name.

There is a theory that the name of the capital, Ljubljana, is derived from the ancient Slavic word in Slovenian meaning “beloved” (Ljublj-). Thus, Ljubljana is a city that adds the meaning of love to the love already present in the country's name.

Ljubljana is not as widely known to Koreans like other famous European cities. However, it is increasingly recognized as a city with unique beauty, similar to Prague in the Czech Republic. It is also well-known as the setting of Paulo Coelho's novel *Veronika Decides to Die*. Like many other European cities, Ljubljana has a rich history marked by various events, resulting in a diverse array of architectural styles. Although Ljubljana is the capital of Slovenia, it is relatively small, about one-fourth the size of Seoul, with a population of around 280,000.

Ljubljana was first mentioned in historical records between 1112 and 1125. The city began to take shape in the late 12th century. For most of the medieval period, Ljubljana was owned by the House of Habsburg. By the 15th century, Ljubljana had become famous for its paintings and sculptures. However, after the earthquake of 1511, Ljubljana was rebuilt in the Renaissance style, and new city walls were erected around the city. In the mid to late 17th century, Baroque architecture was introduced when foreign architects renovated monasteries, churches, and palaces.

During the 18th century, Ljubljana was an Austrian provincial town, but it suffered significant damage during the great earthquake of 1895. The subsequent rebuilding process saw the incorporation of the Vienna Secession style in some parts of the city. The period of reconstruction between 1896 and 1910 brought about many changes and innovations, leading to what is often referred to as the “Ljubljana Renaissance.”

After the dissolution of the Austro-Hungarian Empire in 1918, Ljubljana became part of the Kingdom of Serbs, Croats, and Slovenes. During World War II, the city was occupied by Italy and Germany. After the war, Ljubljana became the capital of the Socialist Republic of Slovenia, which was part of the Socialist Federal Republic of Yugoslavia. Finally, in 1991, when Slovenia gained independence, Ljubljana became the capital of the newly independent nation.

Ljubljana experiences a humid subtropical climate, with mild summers and moderately cold winters, making it an attractive destination with many beautiful tourist spots. Notable landmarks in the city include the Žale Cemetery, St. Michael's Church,

Ljubljana Castle, and Prešeren Square.

In 2021, buildings designed by Slovenian architect Jože Plečnik were inscribed on the UNESCO World Heritage List. Centered around Prešeren Square, the old town retains its medieval charm, and its quaint beauty gives it the appearance of a small fairytale village.

Furthermore, it cannot be denied that Ljubljana's global appeal is improved by its image as the first European city to declare a “zero waste” policy. The goal of zero waste is to ensure that all products, packaging, and materials can be reused without being burned. This means preserving or recycling all resources without emitting waste into the land, sea, or air, which could threaten the environment or human health.

Snaga is a public institution under the City of Ljubljana. The place manages the waste for Ljubljana and 10 surrounding municipalities with a combined population of 400,000. Thanks to clear goals and consistent efforts, Snaga has achieved a remarkable separation rate of 68% for solid waste generated in Ljubljana and nearby cities. Only a minimal amount of waste, which cannot be recycled or composted, remains after separation.

Ljubljana is striving to halve the amount of residual waste after separation and increase the recycling rate to 78% by 2025. In 2012, Snaga began curbside collection of paper and packaging materials. This method was the same as the biodegradable waste collection system that had been implemented earlier. Before fully implementing the curbside collection of paper and packaging materials, Snaga conducted a pilot program in a small town near Ljubljana in 2011. The results were successful. Within just a few months, the recycling of packaging materials increased more than threefold, and the amount of residual waste after separation decreased by 29%. Based on the success of this pilot program, it was decided to implement the system throughout Ljubljana and the surrounding towns.





After Ljubljana implemented the curbside collection system in 2013, Snaga maintained the collection of recyclable and compostable waste but reduced the frequency of residual waste collection after separation. In areas with lower population density, such as neighborhoods with many single-person households, the collection of residual waste started at once every two weeks and was soon reduced to once every three weeks. In higher-density areas, such as apartment complexes, residual waste was collected weekly, while recyclable and compostable waste was collected several times a week.

Despite negative feedback from residents and the media about the reduced waste collection frequency, Snaga pushed forward with the policy and continued to engage in communication to persuade the public. They also organized media site visits to demonstrate that this measure effectively increased the amount of recyclable waste and reduced residual waste after separation. Journalists who visited the sites were convinced and helped encourage citizens to cooperate with Snaga's measures. As a result, the recycling rate continued to rise, increasing from 55% in November 2013 to 68% in 2018.

Moreover, the average monthly waste management fee per household decreased, reaching 8.20 euros in 2018, making Ljubljana's household waste management costs the lowest in Slovenia. While the average annual waste management fee for Slovenian households is around 150 euros, in Ljubljana, it was less than 100 euros.

In 2013, Snaga revamped its communication strategy and reorganized its activities and goals. They decided to shift their focus from merely raising awareness about recycling to encouraging citizens to reduce waste generation, reuse items, and practice responsible consumption. In collaboration with the Chamber of Commerce, they launched a nationwide campaign called "Get Used to Reusing."

Additionally, they focused on food waste, developing strategies to make citizens more aware of and responsible for the amount of food waste they purchase and discard. The media, local NGOs, and restaurants also supported Snaga's efforts in this initiative.

As a result of these efforts to reduce waste, by 2018, the average waste generated per resident was only 358 kg, with 68% being recycled, composted, or reused after recovery. By 2018, the amount of waste sent to landfills had decreased by 95%, and the total amount of waste generated had decreased by 15%.

Ljubljana is renowned as a zero-waste city and the green capital of Europe. In 2016, the European Commission evaluated the urban environmental policies of European cities based on 12 criteria, including urban greening, transportation, noise, environmental management, and sustainability. Ljubljana received the highest score, making it the leading city in Europe in terms of green initiatives. As a green city in Europe, Ljubljana plays a leading role in fostering cooperation among European countries and cities.

Today, Ljubljana is famous for its beautiful landscapes and a city free from air pollution, but it wasn't always like that. Despite Slovenia having a population of just over 2 million, there were over 1 million registered vehicles, leading to crowded streets and significant challenges. Vehicle exhaust emissions were severe, and it was difficult for citizens to walk comfortably around the city.

In response, the Ljubljana City Council invested over KRW 25 billion since 2004 in urban redevelopment projects. The primary goal was to significantly reduce the number of cars. Ljubljana began aggressively investing in bicycle infrastructure under the name "City Wheel Project." Throughout the city, bicycle storage stations called Bicikelj, similar to Korea's Ttareungi system, have been installed.

Bicycle renters can receive a card online and use it to borrow a bicycle for free from these stations located throughout the city. The borrowed bicycle can be returned to any station of the user's choice. To support this, Ljubljana expanded bicycle lanes across the entire city.

In addition to free rentals, Ljubljana provided more incentives to encourage daily bicycle use. Citizens who used bicycles received a pass allowing them to use public transportation for free for three days and also received discounts at restaurants. Furthermore, the city implemented restrictions, designating most of the city center as pedestrian and bicycle-only zones, allowing entry for certain delivery vehicles only during specific hours.

But that wasn't all. Ljubljana also prepared an alternative for those who might not be able to use bicycles. The city operates free electric vehicles called Kavalir, which resemble golf carts. Ljubljana residents and tourists can simply wave down a Kavalir when they see one and tell the driver their destination. Additionally, Ljubljana has refined its waste management system to increase the waste separation rate to nearly 70%, which is said to be the highest in the European Union. To reduce waste and encourage recycling, the city actively promoted consumer campaigns and designed attractive public trash bins that encourage proper sorting.



Ljubljana, the green capital of Europe, is also home to a Korean studies program at the University of Ljubljana. Many Slovenians are learning Korean, and the number of South Korean tourists visiting Slovenia reached 140,000 in 2019, reflecting the growing exchange between the two countries. Environmental protection and sustainability are essential values for our future. Cities around the world are making various efforts to establish themselves as models of eco-friendly urban development, and their dedication and passion serve as a great inspiration to all of us. However, environmental issues are a significant challenge that requires the cooperation and efforts of people worldwide. It is important to cultivate habits that consider the environment in our daily lives and to work together for a sustainable future. The message that Ljubljana, Slovenia, a city that has successfully pursued eco-friendly initiatives, conveys to the world is refreshing. Prešeren Square, part of Ljubljana's pedestrian zone in the old town, is a venue for various events. It is frequently used as a meeting place and is also the starting point for many walking tours. This square is at the heart of the European Green Capital.

TURKMENISTAN IS THE PEARL OF TOURISM

In the period of the Revival of the New Era of the Powerful State, new horizons in the deep scientific study and dissemination of historical, cultural and wonderfully natural monuments of Turkmenistan, which are of great importance in the history of the development of world civilisation open up. In the year, the motto of which is “Fount of Wisdom Magtymguly Pyragy”, under the wise leadership of the respected President of Turkmenistan Serdar Berdimuhamedov, at a qualitatively new stage in the development of national history, the restoration of an objective picture of historical events and the wide popularisation throughout the world of the richest layer of the spiritual and cultural heritage of the Turkmen people are of paramount importance in the overall trends in the state development. Unique architectural structures of different historical eras of Turkmenistan, located along the Great Silk Road, will be a definite contribution to the study and wide popularisation of genuine masterpieces of architectural and urban planning art and to the development of entire areas of the dynamically developing sphere of the domestic tourism industry.

Gulyalek Annamuhammedova,
Editor-in-Chief at the Medeni et we Sy ahat Journal

This article may differ somewhat from the direction of the OWHC-AP Heci Tag.





HISTORICAL AND CULTURAL MONUMENTS - WITNESSES OF THE GREAT PAST

On the territory of Turkmenistan, there are about two thousand historical and cultural monuments, testifying to the glorious pages of the history of the Turkmen people. In our independent country, such monuments as Nisa, Kunyaurgench, Merv, Kerki, Sarahs, Dehistan, Abiverd and Geokdepe Fortress have been given the status of state historical and cultural reserves. The historical and cultural archaeological complexes of Merv, Nisa and Kunyaurgench are included in the UNESCO World Heritage List. Currently, comprehensive research is being carried out on a number of historical monuments that are subject to inclusion in this authoritative international register. The creative strategy, proclaimed by the Hero Arkadagly Serdar to ensure further confident progress of the national spiritual and cultural sphere of sovereign Turkmenistan, opens new horizons in the restoration, in-depth scientific study, enhancement and wide promotion of the rich national cultural heritage, an integral part of which are the historical and cultural monuments and natural attractions of Turkmenistan.

A BRIEF EXCURSION TO THE WONDERFUL CITY OF ASHGABAT

The white-marble city Ashgabat is the heart of independent neutral Turkmenistan, cordially welcoming true friends and dear guests from all over the vast planet. The majestic capital is an object of the sincere pride and admiration of all our people, confidently taking one of the leading places in the system of enduring value coordinates in the hearts of our compatriots. Poeticised by the light of peace and goodness, the very name of the beautiful Turkmen capital in the minds of millions is associated with one of the main centres of the emergence of world culture, the cradle of universal civilisation. Having overcome a period of severe trials, steadfastly enduring the irresistible force of natural disasters, Ashgabat, with its splendour and unique architectural look, now vividly symbolises the indestructible will of the Turkmen people for peace, prosperity and creation, causing constant admiration. The history of Ashgabat goes back centuries. On the world map, the city is marked as one of the earliest centres of settled residence of people who perfectly mastered the secrets of agricultural culture, traditional crafts and original applied arts. The great independence radically transformed the look of the Turkmen capital, cities and villages of our country.

ARKADAG – THE “SMART” CITY OF THE REGION

In June 2023, a grand opening of the city of Arkadag took place. The colossal scale and comprehensive nature of the conceptual plan for architectural and urban planning work, developed under the leadership of the National Leader of the Turkmen people Gurbanguly Berdimuhamedov, are concretely embodied in the unique look and splendour of not only white-marble palaces, artistic and cultural complexes and administrative buildings, but also in the high level of comfort and perfection of planning residential buildings, roads, bridges, parks and public gardens, new industrial and social facilities, entire cities and newly created etraps. Laid into the basis of the modern conception of urban planning, these concepts serve as a guiding vector in the construction of buildings and structures that are unique in their look and plasticity, causing constant delight and admiration among people. That is why we are proud of the constructive course chosen by the inspired architect of the creative era, standing at the origins of the socioeconomic, spiritual and cultural revival of the Turkmen land. The comprehensive conception of the planned development of the city of Arkadag, being implemented at the current stage of historical development, determines the transformation of the white-marble city into one of the most beautiful cities in the world. The planned and successfully implemented vector of the architectural and urban planning conception contributed to the emergence of majestic buildings that symbolise the creative essence of the period of the Revival of the New Era of the Powerful



State and the swiftness and constant triumph of the fundamental reforms being implemented at the present stage. The uniqueness of the design solutions and the monumentality of these structures are akin to the grandeur of the historical era. Wide and bright avenues, starting from the Arkadag Monument located in the very heart of the square, like the rays of the sun, diverge in different directions, tracing the path of warmth, kindness, happiness and our people's wellbeing. The ever-increasing volumes of housing construction are also worthy of sincere admiration. Most of the new city, being built at the foothills of the Kopetdag Mountains, consists of residential buildings. Each of these houses, consisting of five, seven or more floors, combines in its design the features of traditional architecture and innovative trends emerging in the world. Echoes of original architectural art are palpable in the plastic contours of newly constructed facilities and in the conceptuality of the overall design of the internal and external façades, in the manner of using individual decorative elements and in the comprehensiveness of measures for general improvement and external landscaping. All this allows us to talk about a worthy continuity of the former glory of national architecture in the overall picture of world urban planning art. This is confirmed by the inclusion of many facilities in the city of Akadag in the Guinness World Records.

AHAL – CRADLE OF ANCIENT CULTURES

Southern Turkmenistan is an archaeological gem of the Turkmen land, a region that has preserved evidence of the glorious historical past of our people. In the VII-V millennia BC, in the fertile expanses of the Kopetdag lowland, a developed agricultural culture with a characteristic way of life arose. In the scientific community, this ancient civilisation and the archaeological monuments that have survived to this day received the code name Jeytun – after the name of the central area in the narrow space between the spurs of the Kopetdag Mountains and the sands of the Karakum Desert, chosen for settling by ancient farmers. The baton of the consistent improvement



of a highly developed agricultural civilisation on the territory of Turkmenistan was taken over by the ancient culture of Anau, whose name is invariably associated with the birthplace of abundant wheat – ak bugday. This historical period also marks the heyday of the Namazga culture. In the III-II millennia BC, large settlements with a regular layout also appeared and an urban civilisation was formed in the eastern part of the Kopetdag plain. A unique monument of the Namazga era, Altyn-Depe, is now known throughout the world as one of the first city-states of antiquity. In the Baherden etrap, one of the many visited tourist places is Kovata, a cave with an underground lake with an area of about 1000 sq. m.

OLD AND NEW NISA

The Parthian fortresses of Nisa, located at the foothills of the Kopetdag Mountains, are now the ruins of two ancient settlements: Old Nisa and New Nisa. Old Nisa was the first capital of the Parthian state. Archaeological finds, discovered during excavations of this ancient settlement, are of great importance in the study of the history of the Parthian state. The city was founded by King Mithridates I and was named Mithridatkert (Fortress of Mithridates) in his honour. In the centre of the fortress, there was the residence of the Parthian kings from the Arsacid dynasty. Settlements on the site of the ancient settlement of New Nisa existed even before the emergence of the Parthian state. If Old Nisa died along with the Parthian kingdom, then in New Nisa, life continued until the 18th century.

MAUSOLEUM OF SARAHS-BABA

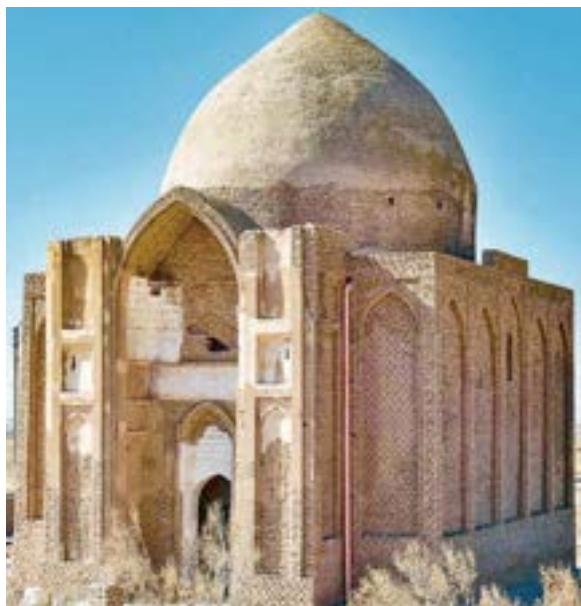
The tomb, built in 1024 in memory of the famous Sheikh Abul-Fazl al-Sarhsi, a Turkmen scientist-thinker, is called the mausoleum of Sarahs-Baba. The monument is located in Old Sarahs, in the Sarahs etrap, Ahal velayat. The structure is made of baked brick in the form of a square building with sides of 15.4m. It contains a square room with sides of 10.2m, expanded by four deep lancet niches. The walls are lined with ornamental masonry made of double bricks separated by a vertical half brick.



MAUSOLEUM OF MYANE-BABA

The mausoleum of Abu-Said Abulhayir Fazlallah (Myane-Baba), located in the village of Myane, Altyn Asyr etrap, Ahal velayat, takes a key place in the medieval history of Turkmenistan.

The mausoleum was built in 1049, during the period of the founding and strengthening of the power of the Great Seljuk empire, at the time of the economic prosperity of Khorasan. It was erected over the grave of an outstanding figure of his time, a great thinker and master of artistic expression, Myane-Baba. The richness, diversity and high artistic style of the mosaics and paintings of the Myane-Baba mausoleum allow considering it as a masterpiece of architectural ornamentation, which became a recognised standard in the architecture of Central Asia of the 14th-15th centuries.





ON THE SHORE OF THE ANCIENT CASPIAN SEA

The historical chronicle of the emergence of ancient architectural monuments, located on the vast territory of the Balkan velayat, dates back to the Stone Age. Clear evidence of this is the valuable artefacts discovered during scientific research near the Jebel station, in the Dam-Dam-Cheshme hole and the Kaylyu grotto, which in practice substantiate a scientific hypothesis about the high level of the development of a civilisation that existed in the X-VIII millennia BC. Scientists believe that the name “Dehistan” itself comes from the word “Dakhistan”, that is, the country of the Dakhs, repeatedly mentioned in the records of ancient authors. According to information from medieval sources, Dehistan was located on the territory of the modern Etrek etrap, Balkan velayat. The picturesque ruins of ancient settlements and dilapidated buildings constructed during the II millennium BC–XIV-XV centuries AD have been preserved there. It has been established that in the Middle Ages, there were about 15 cities and urban settlements in Dehistan. The largest of them was Mashat-Misrian.

SEYIT JAMAL AD-DIN

A few kilometres east of Ashgabat, the majestic ruins of the Seyit Jamal ad-Din mosque lie. The monument consisted of four buildings: the mosque itself, the building above the tombstone located in front of the mosque and two large buildings with high domed halls. This complex structure served as a mosque, mausoleum, madrasah and khanqah. The mosque consisted of 17 premises. The inscriptions on the main façade of the mosque mention the name of the ruler of Khorasan, Sultan Abu-l-Qasim Babur (1446–1457). The image of dragons on the façade of the religious building is a unique phenomenon in Central Asia.



SHIR-KABIR MOSQUE-MAUSOLEUM

In the northeast of the Dehistan Plain lies the vast space of Mashad, on which many ruins of structures made of burnt bricks and several buildings that have survived through time have been preserved. The most interesting among them is the history of the Shir-Kabir cult mosque, whose height is about 11 metres. Based on the stylistic features of the ornamentation, the monument dates back to the 10th century. The decoration of the mihrab is a rare example of ornamental art. The full ornamental decoration of the mihrab is unique.



MISSERIAN MOSQUE

The architectural layout of medieval cities consisted of a palace complex and city fortresses, caravanserais, bazaars, mosques and minarets located around it. Among the monumental buildings, mosques were particularly beautiful.

Among the monuments of the Misserian settlement, two pylons of the portal of the main room of the mosque have been preserved, which to this day continue to amaze with the richness of their ornamental decoration made of figuratively laid bricks with blue glaze inserts. The mosque had a rectangular courtyard with a pool and was surrounded by a vaulted gallery. Fragments of the portal's inscription mention the names of the rulers of Khwarezm at that time.

MISSERIAN MINARETS

Built in 1102, the northern minaret, with a diameter of about 8 m at the base, has been preserved to a height of 20m and belonged to the cathedral mosque. Inside the minaret, there is a spiral staircase about 90cm wide. The northern minaret has beautiful ornamental brickwork and ribbons with Arabic inscriptions that encircle the trunk of the structure three times. The relief inscriptions are made of brick in the Kufic script. The final part of the lower inscription gives the date of the construction of the mosque and minaret – 495 AH or 1102–1103 in new chronology. One of the remarkable buildings of ancient Misserian is the southern minaret, which gives a peculiar grandeur to the complex of monuments located in the Dehistan lowland. This minaret, whose height reaches 20 metres, hospitably welcomed caravans, travelling along the Great Silk Road, for many centuries.





JOURNEY AROUND ANCIENT MERV

Merv in the era of the Great Seljuks was surrounded by a whole constellation of satellite cities located along the main routes of the Great Silk Road, which ran to the capital in all directions. As it is noted in the book of the National Leader of the Turkmen people Gurbanguly Berdimuhamedov Turkmenistan – the Heart of the Great Silk Road, “During the Middle Ages, Merv received a special epithet ‘Shahijan’, which literally translates as ‘Soul of Kings’. Other epithets that it was given in medieval chronicles are ‘Mother of all Cities of Khorasan’ and ‘City on Which the World Rests’.”

The Ancient Merv State Historical and Cultural Reserve became the first of the monuments of Turkmenistan, included in the UNESCO World Heritage List in 1999. Since this period, it, as an object of universal human value, has been protected on the basis of the relevant laws of Turkmenistan and the UNESCO Convention on the Protection of the World Cultural and Natural Heritage. The great significance of this monument at the world level was facilitated by the presence of a number of historically important points: the urbanised settlements of the Merv oasis for four millennia had a tangible impact on the course of the development of culture in Central Asia and Iran. The culture of the Seljuk era had a particularly strong influence on the development of architecture and fine arts, science and culture of those regions. The complex of cities of the Merv oasis and their defensive structures for several millennia served as a standard in the development of civilisations in Central Asia.

GONUR-DEPE

Gonur-Depe, belonging to the monuments of the Bronze Age, was the capital that existed in this region of the powerful state of Margush (Margiana). During excavations, a palace complex, built at the end of the III millennium BC, was discovered there. The perimeter of the palace was surrounded by administrative buildings. On the western side of the palace and temple complex, a vast area with ancient burials dating back to the end of the III-mid-II millennium BC, in which various items made of gold, silver, bronze and ivory were found, was discovered. In the royal necropolis of Gonur, important signs of monarchical power such as spears, gold eagle figurines, dishes made of gold and silver, a miniature figurine of a gold gazelle and a turquoise lion cub, fragments of wall mosaics and other items were found. This collection of ancient art represents unique archaeological artefacts that have no equal in Central Asia.



GREAT KYZ-KALA

Merv, the capital of the powerful Seljuk empire, was one of the largest political, economic and cultural centres of Central Asia in the 6th-7th centuries and maintained close trade and cultural contacts with neighbouring and distant states. The architecture of Merv in the 6th-7th centuries was characterised by the construction of many fortified palaces and castles. The large architectural complex of Kyz-Kala is the most striking example of the palace architecture of Merv of that time. The decoration of the façade of Kyz-Kala has not lost its architectural splendour over more than a thousand years of its existence.

SMALL KYZ-KALA

Among the monumental buildings of the VI-VII centuries, Small Kyz-Kala takes a special place. The monument, whose dimensions are 22.5m x 22.1m, with its semi-cylindrical columns on the façades, is a true masterpiece of architectural art. Initially, the two-storey building was connected by spiral staircases. Several rooms up to 4.5m wide are grouped around a large room located in the centre of the palace. The exits of all rooms and stairs lead to the central room. People have preserved various legends about Kyz-Kala. One of them says that Kyz-Kala was built by order of the padishah's daughter, who ruled a powerful state from a young age. When she reached adulthood, princes from different countries began to send matchmakers to

her. The young queen set a condition – she would marry someone who, along with her, would build a fortress within one light day. One young man in love with the young princess began building a fortress on the appointed day. Not to be left behind, the girl also began to build her own fortress nearby. When she had almost completed the work, the sun set below the horizon, but the young man did not have time to complete the work. The proud young man could not bear the humiliation and rushed down from the fortress. A girl who had lost a sincerely loving and devoted man died of grief. People called the fortress built by the girl Kyz-kala – “Maiden's Fortress”.



MAUSOLEUM OF MUHAMMAD IBN-ZAYD

Among the monuments of Ancient Merv, built in the 11th century, this building has no equal in beauty and quaint architecture. It is associated with the name of Muhammad ibn Zayd, who is buried there. The square mausoleum was built in 1112 by order of the ruler of Merv, Sherif ad-din Abu Tahir. This amazing structure most clearly reflects a qualitatively new level of medieval architectural art. In the 9th-11th centuries, mud brick was mainly used in the construction of public buildings and palaces, while burnt brick was used only for laying foundations.



MAUSOLEUM OF SULTAN SANJAR

Ancient Merv reached its greatest prosperity and power during the reign of the great Seljuk dynasty. Sultan Sanjar (1118–1157) is rightfully considered one of the outstanding representatives of this dynasty, at whose command large-scale construction was launched in the city, as a result of which the total area of medieval Merv reached 1,500-1,800 hectares. Majestic in its look and architectural structure, the mausoleum of Sultan Sanjar is one of the characteristic examples of architectural art of that period. Due to its enormous size and perfect lines, this historical building in the Middle Ages was called nothing less than “the greatest building in the world”. The architectural monument was erected approximately in the middle of the 12th century.



Historical sources that have survived to us indicate that the mausoleum was built by a native of Saraks – the outstanding architect Muhammad ibn Atsyz and his apprentices.



SEPULCHRES OF THE SAHABA

In the 7th century, Merv expanded greatly and became one of the largest cities in Khorasan. The city, due to its geographical position at the easternmost borders of Khorasan, strengthened itself as one of the main strongholds in Asia during the period of increasing Arab influence. The nearby tombs of the Sahaba gained veneration among the local population as an object of sacred pilgrimage associated with the names of the companions of the Prophet Muhammad and the standard-bearers of Islam in Central Asia – Al-Hakim ibn Amr al-Gifari and Bureyda ibn al-Husayb al-Aslami. In order to perpetuate the memory of the holy Askhabs, prominent representatives of Islam in the 15th century, the rulers of Merv built two mausoleums above their graves. The structural originality of these monuments opened a new page in the architectural art of Merv.



YUSUF HAMADANI MOSQUE

In the Middle Ages, Merv became one of the most powerful cities in Central Asia. Strategically important issues of economic and political development of the region were resolved there. At that time, the city was not only one of the key points on the Great Silk Road, receiving merchants from all over the continent, but also equipped and sent trading caravans to different countries. Outstanding scientists and thinkers, philosophers, astronomers, doctors, historians, linguists, famous poets and masters of artistic expression lived and worked in Merv. A native of Hamadan, one of the prominent representatives of Eastern science, Abu Yaqub Yusuf ibn Ayyub Hamadani was one of them. The scientist lived in Merv in the first half of the 12th century and preached Islam. After his death in 1140, a mausoleum was built over his grave. Among the local population he was also known under the name “Khoja Yusup”. In the 16th century, the ensemble of Yusuf Hamadani Mosque consisted of a mosque, a mausoleum and residential premises and was a group of buildings of different periods.

HISTORICAL AND NATURAL MONUMENTS IN LEBAP

The Lebap velayat is rich in natural and ancient monuments. They have attracted the attention of both historians and travellers for many years. This velayat, as the poet Rahmed Seyidov sang it, “Leb is the bank, ab is water, this is the bank of the Amu Darya,” located on the bank of the Amu Darya River, which got its name because of the fast current and high water. Many natural, historical and cultural monuments can be found throughout the velayat. Every year the number of people, wishing to see live witnesses of the beautiful places of nature and history and way of life of our ancestors, increases.





NATURAL WONDERS OF KOYTENDAG

The splendour of mountain landscapes and the beauty of majestic plains, the quaint world of underground karst caves, the rich diversity of local flora and fauna, the enchanting mystery of the fossil traces of ancient dinosaurs and the world-famous village of Hojapil, the ancient history of the Koytendag Mountains and the countless treasures of their depths are conducive to the intensive development of the region. The uniqueness of Koytendag is explained primarily by the centuries-old history of the formation of an integral biosystem of the region. A number of representatives of the animal kingdom, relict and endemic plants preserved on the territory of the Koytendag Mountains are of great value for preserving the sharply declining diversity of the global biosystem. The unique ecosystem of Koytendag is a true gem of natural harmony, captivating hearts and attracting the attention of hundreds of thousands of both domestic and foreign tourists.



DAYA-HATYN

The ruins of a medieval rabat and a caravanserai are located on the left bank of the Amudarya, 32km downstream from the village of Kabakly in the Birata etrap, Lebap velayat. The most ancient structure is the rabat (fortification). The Daya-Hatyn caravanserai is a wonderful specimen of medieval culture. This is a square building with dimensions of 53mx53m. Rooms of different size and shape are grouped along the external walls. Decorative panels with the names of the four first caliphs have been partially preserved on the main façade. The caravanserai is a characteristic architectural monument of the 10th-12th centuries.



AMUL

Amul was one of the large cities near the important crossing of the Amudarya. The archaeological site is located on the southern outskirts of the city of Turkmenabat, at the intersection of the Kerki and Mary routes. Currently, the city is a fortress (shahristan), the walls of which form an almost regular quadrangle with an area of about 9 hectares. They rest on a multi-metre pakhsa massif, towering 21-24 m above the surrounding area. In the north-western corner of the fortress,

there is a massive citadel, which is an irregular trapezoid in plan. There were five towers along the entire perimeter of the former walls of the citadel. At the end of the 10th century, Maqdisi characterised it as a densely populated city with numerous estates in the surrounding area.



MAUSOLEUM OF ALAMBERDAR

It is located at the 12th kilometre of the Kerki–Turkmenabat highway, in the village of Gabshal. This building is the tomb of the last ruler of the Samanid state, Abu Ibrahim Muntasir. Based on stylistic features, the monument dates back to the beginning of the 11th century. The mausoleum is considered one of the most striking artistic examples

of medieval architectural art in Central Asia. The mausoleum is single-chamber, square in plan (12.8m x 12.8m), covered with a dome on arched sails. The walls outside and inside are divided by three pointed shallow niches.



MAUSOLEUM OF ASTANA-BABA

The monument is located in the village of the same name, 10km from the city of Atamurat. The tomb also has other names: Zeyd-Ali and Zuveyd-Ali, Ubeyda and Zuweyda, Hazret-shahi-Merdan. The mausoleum is a group of buildings of different periods, attached to each other.

The complex consists of several parts: an open corridor, a courtyard, a portal, a covered corridor, a four-pillar hall, a mosque, the tomb of Zeid-Ali and Zuveid-Ali, a divan-khana and a narrow corridor connecting to the mausoleum of Kizlyar-Bibi. The mausoleum was built gradually, maintaining its basic parameters. It expanded from west to east, i.e. began to grow along with the mosque and the building located north of it. The sides of the monument face different parts of the world. The portal is on the eastern side. The construction of this hall dates back to the 16th-17th centuries.



DASHOGUZ – WONDERS OF THE HISTORICAL PAST

In 2005, the archaeological complex of Kunyaurgench, the historical centre of Dashoguz velayat, was included in the UNESCO World Heritage List. The complex was inscribed on this list due to a number of historically important points of global relevance:

- original traditions, clearly expressed in the ornamentation and construction style of Kunyaurgench, had a tangible influence on the improvement of the architecture of Iran, Afghanistan and the Mughal Empire (India, 16th century).
- Kunyaurgench serves as an excellent example of cultural traditions (in particular, the Islamic culture of Khwarezm) and, in its preservation, represents a unique phenomenon. The civilisation that created this centre has long disappeared from the face of the earth, but the complex itself still attracts the unflagging interest of thousands and thousands of pilgrims from all over the planet.

IZMYKSHIR (ZAMAHSHAR)

It is located on the territory of Gerogly etrap, Dashoguz velayat, 30km southwest of the city of Dashoguz. Many Muslim authors (al-Maqdisi, as-Samani, Rashid ad-Din), starting from the 10th century, mention the medieval city of Zamahshar in their works. In the 10th century Zamahshar was the westernmost outskirts of the Khwarezm oasis and was located on the way from Gurganj to Shahristan and Nisa. The settlement has the shape of an irregular pentagon in plan. The total length of its walls is about 1,500 metres.

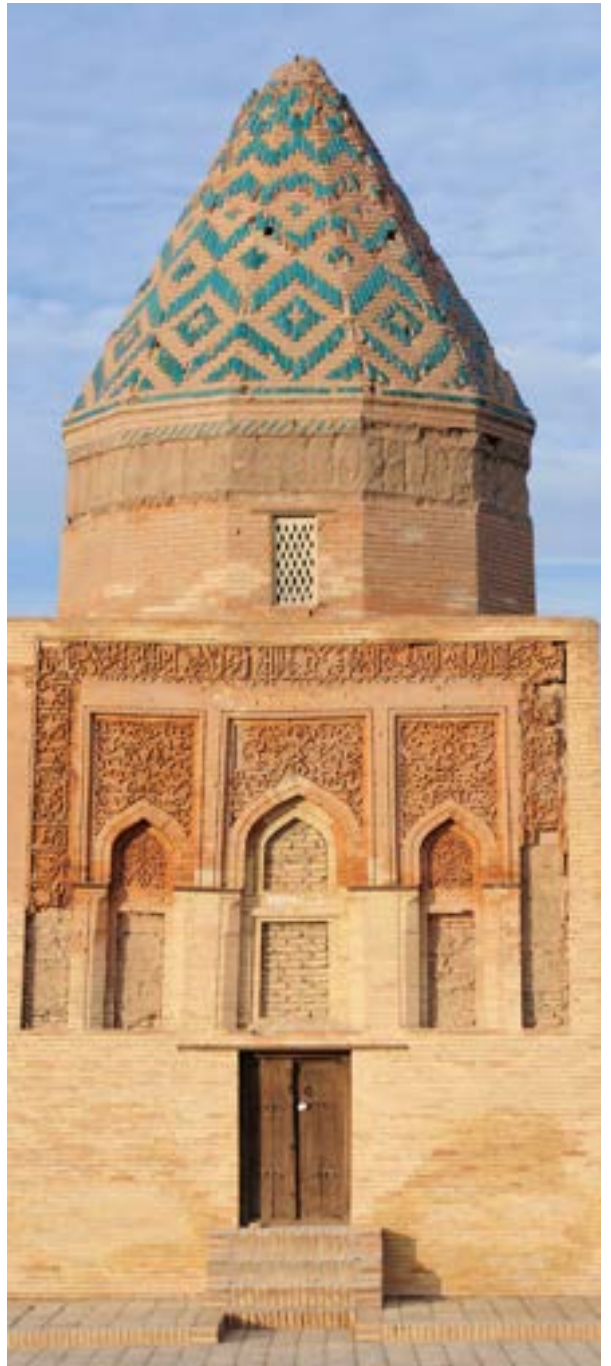




MAUSOLEUM OF IL-ARSLAN

The mausoleum is located on the territory of the Kunyaurgench Historical and Cultural Reserve and is known primarily for the magnificent terracotta decoration of the main façade. It dates from the second half of the 12th century. The building, square in plan (external dimensions are 6.60m x 6.34m and internal dimensions are 3.5m x 3.6m), is oriented to the cardinal points, with the main portal façade facing east.

The Mausoleum of Il-Arslan is one of the first monumental buildings in Central Asia, whose height was artificially increased by using the space between the inner dome and the outer tent.



MAUSOLEUM OF SULTAN TEKESH

Located on the territory of the Kunyaurgench Historical and Cultural Reserve in the Dashoguz velayat. The local population associates this mausoleum with two outstanding historical figures – Khwarezmshah Tekesh and the prominent religious figure Sheikh Sheref (Sherep-Baba).



MAUSOLEUM OF NAJM AD-DIN AL-KUBRA

The mausoleum, located within the modern city of Kunyaurgench, includes four domed rooms: the vestibule, the tomb itself (9.3m x 9.3 m) and two identical rooms (6m x 6 m) to the left and right of it. According to legend, the tombstone was installed over the grave of the famous Sheikh Najm ad-Din al-Kubra, who had founded a khanqah and Sufi brotherhood in Gurganj.



KUTLUG TIMUR MINARET

It is located on the territory of the Kunyaurgench Historical and Cultural Reserve in the Dashoguz velayat. The conical tower, 59.9m high, sharply tapering at the top, has been preserved to almost its entire height. The trunk is 47m high, with a diameter of about 11 m at the base and 4m at the top, covered by 18 ornamental belts, decorated with decorative paired masonry with carved “bow” inserts of different design and relief inscriptions. On the western side, at a height of 6.4 m, there is an arched entrance to a spiral staircase with 143 wooden steps. The uppermost cylindrical part of the tower, narrow and slightly tapering at the top, encloses a once-existing two-storey space with rectangular openings on two levels.



MAUSOLEUM OF TYURABEK-HANYM

The mausoleum, dating back to the 14th century, is located on the territory of the Kunyaurgench Historical and Cultural Reserve in the Dashoguz velayat. The three U-shaped frames of the portal, one into the other, were lined with brick, and the gaps between them were filled with a thin mosaic, where among the floral ornaments on a blue background were the inscriptions in white letters of the Thuluth script. On the main axis, there is a hexagonal hall with an area of about 100 square metres, covered with three concentric domes. In the walls of the main hall, there are openings of four large arched windows on the ground floor and 12 smaller windows – on the first one. The walls and ceilings are decorated with cashin mosaics.





United Nations
Educational, Scientific and
Cultural Organization
국제연합교육과학문화기구



International Centre for
the Interpretation and Presentation of
World Heritage Sites under the auspices of UNESCO
유네스코 세계유산국제해석설명센터

Opening the Door to Interpretation and Presentation of World Heritage for the Future

UNESCO International Centre for the Interpretation and Presentation
of World Heritage Sites (WHIPIC)

Excerpt from *Interpreting World Heritage* (Issue 1, 2022)

In 2022, the UNESCO International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC) opened in Sejong, marking the 50th anniversary of the World Heritage Convention. Established by UNESCO and the Korean government, the UNESCO Category II Centre is dedicated to heritage interpretation. WHIPIC is built on three core functions: research, capacity building, and information dissemination. It was established to uncover the diverse meanings and values of World Heritage, fostering inclusive understanding and protection of heritage.

Initially, perspectives on heritage, as reflected in the Athens Charter and the Venice Charter, focused heavily on the preservation and restoration of buildings. However, the Burra Charter, developed in Australia in 1979, expanded this view, recognizing heritage not just as monuments but as “places” imbued with social and historical significance. In 1992, the concept of “Cultural Landscape” was introduced into World Heritage, moving beyond the dichotomy of culture and nature to recognize that heritage could be a collaboration between humans and nature. Over two decades, the World Heritage program’s operations highlighted a bias toward Europe and certain regions, leading to concerns that key heritage concepts were Eurocentric. This led to calls for cultural diversity to be reflected in World Heritage. UNESCO’s adoption of the “Global Strategy for a Balanced, Representative and Credible World Heritage List” in 1994 aimed to address the underrepresentation of certain regions in the World Heritage list. The Nara Document on Authenticity (1994) further emphasized that evaluations of heritage value and authenticity should be contextually grounded within each country’s specific circumstances. In this evolving context, UNESCO’s 2003 Convention for the Safeguarding of Intangible Cultural Heritage prompted a reevaluation of intangible values and the communities surrounding heritage in the preservation process.

Entering the 2000s, the focus on protecting heritage expanded to include the importance of embracing its diverse values and fostering the enjoyment of heritage. This shift brought the interpretation and presentation of heritage to the forefront. In response, the International Council on Monuments and Sites (ICOMOS) issued the Charter for the Interpretation and Presentation of Cultural Heritage Sites in 2008. Currently, WHIPIC is collaborating with international experts to revisit the basic concepts and definitions of heritage interpretation and presentation, using the ICOMOS Charter as a foundation.

As heritage has evolved through new challenges and issues over time, it is increasingly recognized today that interpreting the diverse values of World Heritage and reflecting multiple voices is as important as its physical preservation. Consequently, the role of heritage interpretation and presentation has become more prominent.*

In response, WHIPIC is laying the groundwork for World Heritage interpretation and presentation, including redefining core concepts.

WHIPIC has been fostering international dialogue on this topic through initiatives such as the Lecture Series and the Conflict Heritage Webinar. Starting in 2023, the centre has refined its activities into three main areas: research, capacity building, and information dissemination.

In the research sector, WHIPIC is establishing the theoretical foundations of interpretation and presentation. This involves dividing its projects into four categories: theory, policy, themes, and regions. These efforts include foundational research to establish principles of interpretation and presentation applicable to World Heritage sites, assessing the status of conflict heritage worldwide, and organizing international conferences aligned with key annual themes.

In the capacity-building sector, WHIPIC is running educational programs for World Heritage practitioners and experts, as well as awareness-raising initiatives for the general public. This includes developing a toolkit for capacity building in heritage interpretation and presentation, conducting workshops for heritage managers, and hosting international lectures and webinars. Especially to ensure that the interpretation and presentation of heritage do not remain solely in the realm of experts, WHIPIC is strengthening programs that encourage public participation.

In the field of information, WHIPIC is making long-term preparations to create a platform that can efficiently provide information on heritage interpretation and presentation. The efforts involve technical research to establish an international heritage interpretation platform, enabling multinational stakeholders to share information. They are also exploring digital methods for heritage presentation. Additionally, WHIPIC regularly produces and distributes publications such as *Interpreting World Heritage* and the WHIPIC Newsletter to share and spread discourse on heritage interpretation.

To realize the World Heritage Convention’s vision of protecting heritage for the sustainable development of humanity, WHIPIC employs around 20 staff members who collaborate with heritage experts from various countries. WHIPIC plans to continue collaborating with a broader range of World Heritage sites to foster inclusive heritage discourse.

* Cameron, Chistina. 2021. UNECO WHIPIC’s Webinar Series: World Heritage, Multiple Memories

INTERVIEW

Director General Hong Chang-nam,
UNESCO International Centre for Interpretation and Presentation of World Heritage Sites (WHIPIC)





What is the most urgent issue in this era, where embracing the diverse values of heritage (inclusive heritage interpretation) is crucial?

During the early stages of the World Heritage Convention (1972), a Western-centric paradigm based on the Venice Charter (1964) led to issues of geographic representation, balance, and credibility in heritage preservation. In response, UNESCO introduced policies such as the Global Strategy in 1994 and the five strategic objectives of the World Heritage Convention (5Cs). These measures align with the goal of embracing the diverse values of heritage. The most crucial task for embracing the diverse values of heritage is finding ways to overcome the boundaries between these values. Interpretation, as the process of creating value, and presentation, as the method of sharing its content and process, are key to this inclusivity. In this context, WHIPIC conducts research to establish principles for heritage interpretation and presentation, develop methodologies for attribute extraction, and create interpretation strategies, all aimed at holistically understanding and communicating the tangible and intangible, cultural, and natural attributes and values of heritage.

What are the specific examples demonstrating the different interpretations and perceptions of heritage across eras, spaces, and groups?

A representative example is the Great Zimbabwe National Monument, a site in which our centre is currently participating in the development of an interpretation plan as part of an international cooperation project. The Great Zimbabwe National Monument was an ancient African city built in the 11th century, which prospered as a trade hub. Later, it was mistakenly identified by Europeans as the biblical city of the Queen of Sheba or the city of gold, leading to looting. The site was also managed by the British during Zimbabwe's colonial period under British rule. Today, the Great Zimbabwe National Monument is deeply connected to the formation of Zimbabwe's national identity. Efforts are being made to reinterpret the heritage by overcoming the Western-centric perspectives imposed by Europeans and incorporating the narratives of local residents and Africans. However, challenges remain, such as resolving conflicts among different tribes and ensuring that the interpretation of the heritage reflects an African-centered perspective within the region.

The Great Zimbabwe National Monument, therefore, embodies a site with multi-layered contexts. Ongoing efforts are focused on creating a more contemporary interpretation of the heritage by encouraging the participation of various local communities and preserving the surrounding natural landscape. WHIPIC's expertise and capabilities are being utilized in this process.

What are the potential solutions for addressing the increasing trend of conflicts between nations regarding world heritage?

WHIPIC believes that ethical and responsible interpretation and presentation of heritage can be a way to mitigate conflicts between nations surrounding World Heritage. Recently, as conflicts have intensified over places of memory associated with disputes, the UNESCO World Heritage Committee established guidelines for the inscription of related heritage. These guidelines stipulate that the entire history and contemporary significance of the heritage must be addressed, and that stakeholders, including local communities, should actively participate in the interpretation and presentation process to incorporate multiple voices. This approach could help prevent conflicts between nations caused by the emphasis on specific narratives. Particularly, our centre, in collaboration with various institutions and international experts, is dedicated to ethical and responsible interpretation and presentation of not only conflict-related heritage but all World Heritage sites. We hope this effort will contribute to resolving conflicts between nations concerning World Heritage.

What are the outcomes of global collaborative partnerships for inclusive world heritage interpretation and presentation?

WHIPIC collaborates with various international World Heritage institutions, with one of the most representative partnerships being the Great Zimbabwe World Heritage Site Maintenance and Development project in cooperation with the UNESCO Southern Africa Office. The project, which we have been participating in since last year, involves reinterpreting the Great Zimbabwe World Heritage Site (inscribed in 1986) under a project led by UNESCO and supported by the French Development Agency. The project aims to uncover a post-colonial perspective on the heritage narrative and incorporate community opinions to ensure that the heritage contributes to the prosperity of the local community.

In collaboration with the UNESCO Southern Africa Office and local partners such as Great Zimbabwe University, we developed a new heritage interpretation framework earlier this year. To support this, a workshop involving various local stakeholders in heritage interpretation was held on-site late last year.

Our goal is to ensure that the Great Zimbabwe World Heritage site can be cherished both domestically and internationally, bringing vitality to the community. More World Heritage sites globally seek reinterpretation for various reasons, including tourism revival, post-colonial narrative development, community involvement, and economic vitality. Our centre is working to secure diverse cases and develop relevant methodologies.

These cases and methods will be actively shared at the World Heritage Committee meeting in India this July.

What is the World Heritage Interpretation and Presentation Capacity-Building Program?

WHIPIC is actively engaged in various programs to strengthen the capacity of World Heritage site managers and stakeholders globally in heritage interpretation and presentation. We are conducting the international World Heritage Interpretation and Presentation Capacity-Building Training Program for African World Heritage Managers and the World Heritage Interpretation and Presentation Capacity-Building Training Program for World Heritage Managers in Arab Region. In 2023, we signed an MOU with the African World Heritage Fund, launching an international capacity-building program for over 50 stakeholders from 30 African countries. This program successfully expanded the concept of heritage interpretation and presentation while increasing the centre's recognition. In 2024, through an MOU with the Arab Regional Centre for World Heritage (ARCWH), we will offer training to 25 World Heritage professionals from 15 Arab countries, focusing on global trends in World Heritage and the principles and methodologies of heritage interpretation and presentation. Starting this year, we are also introducing an East Asian World Heritage Interpretation and Presentation Capacity-Building Workshop. This workshop aims to develop methodologies and models for an integrated approach to the management of both tangible and intangible heritage, a growing area of importance.

In Korea, we have been conducting capacity-building programs annually for World Heritage site managers and interpreters. Now in its third year, the practical training for World Heritage interpretation and presentation has produced 172 graduates from 103 institutions over the past two years. In 2024, the third round of practical training was held from June 3–5 in Yeosu and Suncheonman Wetland, where 60 World Heritage interpreters and managers were selected from a large pool of applicants. For those unable to attend, we are also offering online content, such as the World Heritage Interpretation and Presentation Online Lecture Series and the World Heritage Interpretation Webinar Series.

What does the Centre do to share information and content on inclusive interpretation and presentation of world heritage?

The World Heritage Convention has been a collaborative network of the international community for over 50 years, and most information related to World Heritage can be found on the World Heritage Centre's website.

With approximately 50,000 pieces of information accumulated over the past five decades, finding specific information on the website can be time-consuming due to the emergence of various systems and strategies over the years. Therefore, the center aims to establish a systematic and innovative information platform that will allow many people to understand the World Heritage Convention and easily access the value of World Heritage.



How is digital technology being used in heritage interpretation and presentation, and what are the future prospects?

Digital heritage has recently become a highly regarded area in cultural heritage, and within digital heritage, interpretation and presentation are crucial. In particular, for materials inherently created in digital form (such as 3D scanned images and digital twins), the value of the heritage may sometimes be overlooked. In these cases, integrating heritage interpretation helps to convey the correct heritage value.

What should WHIPIC do to contribute to human sustainable development through heritage?

The core of sustainable development lies in ensuring that human society develops freely and equally while being in harmony with the surrounding environment. To achieve this, heritage must interact with contemporary people and continue to play a role within society. This requires an awareness of change and a participatory approach. WHIPIC proposes a framework where heritage and humanity can develop together by respecting and sharing the diverse values of heritage as perceived by various groups and individuals, and by acknowledging the values of heritage that evolve over time. The center is committed to various efforts such as researching heritage interpretation methods from multiple perspectives, establishing principles and strategies for heritage interpretation and presentation, and engaging in capacity-building activities.

What are the future plans and goals?

The World Heritage Convention is considered one of UNESCO's most successful international agreements, with 195 countries having joined. World Heritage sites are inscribed as they possess Outstanding Universal Value, which belongs to all humanity. However, in recent times, conflicts surrounding World Heritage sites have been increasing due to wars, armed conflicts, climate change, and development (as seen in cases such as Hashima Island (Gunkanjima) and Jangneung Royal Tomb in Gimpo). There is a growing recognition within the World Heritage community that "my (our) heritage may not be considered heritage by others (nations, religions, ethnicities)," emphasizing the need to acknowledge diversity. More than anything, there is a need for efforts to see and understand not just the heritage itself but also the environment, history, culture, and the lives of local residents surrounding the heritage.

WHIPIC intends to actively promote research, education, information-building, and collaboration to ensure that the diverse values of World Heritage are discovered, respected, and widely disseminated. The goal is to establish a space where World Heritage experts, site managers, and researchers from around the world can come together to strengthen their capabilities and skills for interpretation and presentation. Through inclusive heritage interpretation and presentation, WHIPIC aims to promote the diversity of World Heritage values and contribute to UNESCO's core ideals of peace and sustainable development.



Opening a Path to the Memory of the World

UNESCO International Centre for Documentary Heritage (ICDH)



The UNESCO International Centre for Documentary Heritage (ICDH) is the first international organization in the field of the Memory of the World established by UNESCO. It was created to ensure the safe preservation, management, and universal access to the Memory of the World.

The Memory of the World represents humanity's valuable memories, showcasing the unique identities of regional communities and nations that were created in different cultural and linguistic environments. ICDH serves as a central hub that connects Memory of the World, experts, and the global community through various programs, including capacity-building and awareness-raising for UNESCO Memory of the World, content development, network and hub-building, and monitoring. ICDH strives to contribute to international development by fostering mutual understanding and promoting peace through the documentation of history.

INTERVIEW

Secretary-General Cho Yoon-myung,
UNESCO International Centre for Documentary Heritage (ICDH)



What is the most urgent task in these times when many Memories of the World are at risk of being damaged or lost due to unavoidable events such as war and natural disasters?

It is true that many factors, such as climate change and shifts in international relations, pose significant threats to the Memory of the World today. When the Memory of the World is damaged, it is not merely the loss of a record or material; it signifies the disappearance of the memories of that era contained within it. Consequently, we lose the ability to understand those memories. Thus, it is crucial to establish a global understanding of the need to preserve and protect the Memory of the World so that it can be passed down to future generations. Everyone must recognize the necessity and importance of this issue so that discussions can be held about the appropriate measures, and the necessary policies and support can be implemented. Raising public awareness about the significance and meaning of the Memory of the World, and what efforts are required to continue preserving it, is an urgent task.

What efforts are being made to form a global network to address the endangered Memory of the World ?

Currently, in collaboration with UNESCO's Abidjan office, we are working on a project to preserve and digitize the Memory of the World of the Amadou Hampâté Bâ Foundation in Côte d'Ivoire. Amadou Hampâté Bâ, known as the sage of Africa, famously stated in his 1960 UNESCO speech, "When an old man dies, a library burns to the ground." He dedicated his life to documenting African oral traditions, and thanks to his efforts, we can still study and learn about these vanishing traditions in Africa. Unfortunately, these records are at risk of deterioration due to the lack of proper preservation environments. We are working to support their preservation and digitization so that Amadou Hampâté Bâ's achievements and the oral traditions of Africa can be known worldwide. Many environmental factors pose threats to the preservation and protection of the Memory of the World. There is a growing call for investigations into whether these heritages are being preserved in appropriate environments and what measures are necessary. To address these needs, ICDH is conducting research and studies to support UNESCO's monitoring of the Memory of the World. Through this work, we aim to understand the current state of preservation and provide the necessary responses to protect these invaluable records.

Tell us about the collaboration with Cheongju, the City of Jikji.

Cheongju is the hometown of Jikji and a representative city of the

Memory of the World. It shares many connections with our centre, and the community is highly interested in our activities. ICDH is also striving to develop programs that can engage and communicate with the citizens of Cheongju. For instance, we are operating the Memory of the World education program for schools and groups, in connection with the exhibitions held on the second floor of the centre. In addition, we have conducted the Memory of the World course for elementary students in collaboration with the humanities programs run by local libraries. The participation from the students have been remarkable. We are continuously discovering programs linked with local institutions, and we are making efforts to offer a variety of activities not only through educational programs but also to engage the broader community.

Tell us about the preservation and management of the Memory of the World and digital technology.

Currently, various digital technologies are being utilized, particularly in the digitization process. We are working on standardizing digital images, including high-resolution scanning, size, and pixels. In the future, these technologies will likely facilitate cloud storage of the Memory of the World images and data. Moreover, AI technology will make it possible to restore images and translate ancient and extinct languages, greatly improving the preservation and accessibility of the Memory of the World.

Korea holds 18 UNESCO Memory of the World listings, the fifth most in the world. What are the efforts and support needed to maximize Korea's strength in the Memory of the World?

Korea is a nation that possesses a wide range of UNESCO Memory of the World listings across various fields, including history, language, and medicine. The longstanding cultural emphasis on the importance of records and an awareness of the significance of the Memory of the World has led to the impressive achievement of 18 UNESCO-listed heritage items. However, as with all heritage, the Memory of the World that holds humanity's collective memory, its true value is realized when its content is well understood and actively utilized. In this context, it is essential to focus on developing content that leverages the Memory of the World we possess. If memories of the past can inspire and guide us in the present, that becomes the true significance and power of the Memory of the World. To achieve this, there needs to be a platform that provides information and resources to facilitate the development of content based on the rich content of the Memory of the World. This requires not only the active cooperation and participation of the government but also that of individual holding institutions.

What is the vision for content development utilizing the Memory of the World?

These days, there is a growing trend of developing diverse content and uncovering new stories. This is precisely where the power and strength of the Memory of the World lie.

For example, there was a popular TV series called *The Red Sleeve* a few years ago. The story was based on historical events and facts, enriched with imagination to explore what might have happened within that context. The author of the original novel, which inspired the drama, mentioned that they referred to *Ilseongnok* (Records of Daily Reflections), which is listed as a UNESCO Memory of the World. This demonstrates the power of human imagination to create new stories from a single sentence or a photograph preserved in records. In today's society, which thirsts for new content and stories, the Memory of the World can become a true form of soft power. Therefore, it is anticipated that more content based on the memories and stories preserved in the Memory of the World will continue to be developed in the future.

What are the key focus areas for systematic global management of the Memory of the World?

To achieve the integrated management of the Memory of the World, the first and foremost priority is data collection. A system can only be meaningful if it has a comprehensive database to manage. Therefore, we are focusing on gathering data from various countries and holding institutions where these records are scattered.

Rather than collecting data randomly, we are also working on standardizing each piece of data. This will enable systematic management and dissemination of information. Once the data has been collected, it will be made accessible through a platform, ensuring that the Memory of the World can be universally accessed from anywhere in the world. This is the goal of the centre.

Tell us about the capacity building for preservation and utilization of the Memory of the World for practitioners.

ICDH is currently conducting various capacity-building programs focused on the Memory of the World. One of the key initiatives is the development of guidelines for the preservation and protection of endangered heritage. In the past, while there were numerous resources and programs related to preservation and protection, there were limited opportunities to hear directly from those on the ground. By collecting articles and case studies from practitioners working in international organizations and holding institutions related to the Memory of the World, we aim to assist these institutions in establishing policies and procedures for the preservation and protection of the Memory of the



World. The program emphasizes addressing various threats to the preservation of the Memory of the World and strives to develop and disseminate a range of content that supports the capacity building of practitioners. This year, the program kicked off with a capacity-building workshop for the National Archives in Morocco in February, followed by a workshop in July for the National Archives in the Ibero-American region, held in Chile. These workshops not only aimed to improve understanding of the Memory of the World but also provided lectures that could assist with the registration process. One of UNESCO's ongoing priority areas, which also continues to be a focus for the centre, is the Small Island Developing States (SIDS). We are planning projects targeted at these regions. This includes a capacity-building workshop for Pacific Island nations scheduled for the second half of next year. The workshop will not only cover the registration of the Memory of the World but also support practitioners in strengthening their skills in preservation, restoration, and utilization on an annual basis.

Why is “supporting the discovery of potential Memory of the World” necessary and what are its impact?

Our centre is currently undertaking a project to discover potential heritage in Central Asia and Southeast Asia. Unfortunately, many countries still have a limited understanding of the Memory of the World, and despite the value and importance of certain records, they are often not recognized, properly preserved, protected, or researched. The goal



of the potential heritage discovery project is to identify such cases, highlight their significance and value, and support their inclusion in the Memory of the World. This effort provides an opportunity for the content of these records to be properly evaluated for their importance, enabling education and research on previously neglected or overlooked areas and memories. Ultimately, this can lead to global discussions on a diverse range of values.

What are some tips for fully enjoying the exhibitions at the centre?

The first and second floors of the centre are open to everyone. The first-floor book café, inspired by the Bibliotheca Alexandrina in Egypt, is a welcoming space for local residents to visit, read books, and engage in conversations. This space is also used for educational programs upon request from schools and other organizations. The second-floor exhibition space hosts a new exhibition each year that utilizes the Memory of the World. Until June, the centre held a special opening exhibition, and next year, the plan is to create an exhibition that uncovers and showcases hidden stories within the Memory of the World. Notably, volunteers from the local senior club provide introductions to the centre and the exhibitions for visitors. While it's great to enjoy the space and exhibitions alone, you might find it even more informative and moving to experience them with the passionate explanations of these volunteers.

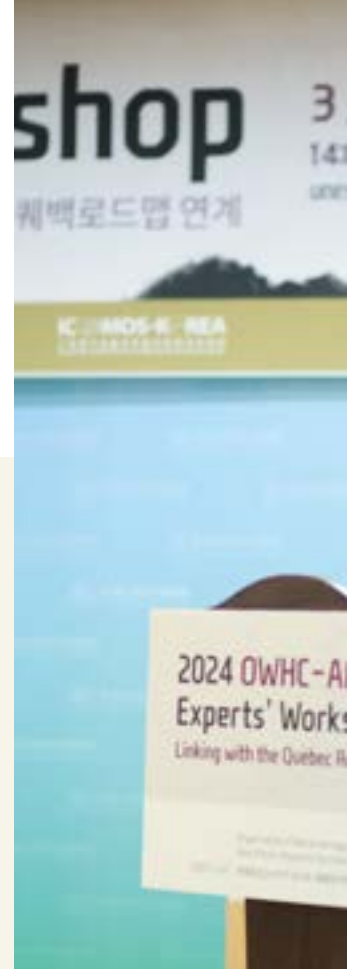
What needs to be done to ensure that more people have a proper understanding of the Memory of the World?

The Memory of the World signifies the importance of the memories preserved within records. It also suggests that for these memories from the past to shine today, we must utilize them well and ensure that our memories are properly recorded so that future generations can use them. We hope this opportunity allows readers to learn a bit more about our centre and the significance of the Memory of the World. It is essential to consider what kind of memories we, living in the present, will leave for the future. UNESCO's International Centre for Documentary Heritage aims to shed light on the meaning and value left by the Memory of the World for those who, like us today, strive to build a better future through the memories of the past. To achieve this, ICDH will professionally run educational and research programs utilizing the Memory of the World, actively uncover the possibilities and values it holds as a repository of stories. Through these efforts, we will play a bridging role, connecting the past with the present and extending into the future. I hope that many people will cherish the meaning and value of the Memory of the World and walk alongside our centre on this journey.

OWHC-AP Experts' Workshop: Connecting With World Heritage

On July 3, 2024, the OWHC-AP Experts' Workshop was held at UNESCO Hall in the UNESCO House. Organized in collaboration with the ICOMOS Korea Committee, the workshop was aligned with the Quebec Roadmap Project by the OWHC Headquarters, focusing on "Traffic Management Within World Heritage Buffer Zones" and "Raising Awareness and Disseminating Heritage Information to Local Communities." The workshop was conducted in a hybrid format.

The workshop commenced with Dr. Lee Ji-eun from OWHC-AP explaining the motivation behind the topic selection and the planning background, followed by an introduction to the Quebec Roadmap. Congratulatory letters from Mayor Joo Nak-young of Gyeongju and OWHC Secretary-General Mikhaël De Thyse were also presented. OWHC-AP aligned with the OWHC Headquarters' recognition of the need for innovative urban projects to address complex issues such as climate change, natural disasters, armed conflicts, and gentrification. The workshop provided an analysis and outlook on these topics within the Asia-Pacific region.





#OWHC-AP

The first presentation was by Dr. Chae Mi-ok from Miraesaesang and Professor Kang Dong-jin from Kyungsung University. Their research focused on the “Traffic Management System Within Heritage Buffer Zones in Gyeongju,” highlighting how “roads” are interconnected with urban landscapes, economy, industry, culture, tourism, and environment. The related issues have been incorporated into Gyeongju’s 2030 Master Plan, Historic City Preservation and Promotion Plan, and the Long-Term Urban Traffic System Plan. The presentation also emphasized the ongoing need for policies such as one-way streets near heritage sites, car-free zones, eco-friendly vehicles, and transfer parking lots to promote carbon neutrality. Following this, Professor Han Seung-woo from Konkuk University argued for a comprehensive examination of mobility, analyzing the relationship between mobility satisfaction, heritage conservation, and livability in Suwon. Panelist Pham Phu Ngoc, Director of Hoi An Center for Cultural Heritage Management and Preservation, shared insights on water transportation in Hoi An, which serves as a tourist attraction and a means to disperse travel routes, inspiring the adoption of new transportation methods such as water transport, electric shuttles, and trams. Professor Agung Wiranatha from Udayana University highlighted that road construction and the introduction of new transportation methods often lead to divided opinions among stakeholders. He stressed the importance of establishing institutional frameworks for expert consultation, as well as listening to residents’ and visitors’ opinions during cultural heritage impact assessments and urban planning.

Dr. Gil Ji-hye from Seoul National University’s Environmental Planning Institute analyzed recent developments in Gyeongju’s heritage sites, focusing on small-scale digital experience facilities and community-based projects. She noted the discrepancy between the high quality of content designed to make learning about the environment and heritage enjoyable and the low visitor turnout, suggesting the need for more active promotion. Dr. Kim Dae-sung from ICOMOS Korea introduced a community program in the Seoul City Wall Fortress Village, emphasizing that it is particularly encouraging that residents, rather than the government, are leading the initiative. The final presentation was by Dr. Oh Seon-hwa from Hwaseong Management Office, who explored the use of digital technology in Hwaseong Fortress and the potential for increased local community participation. She presented examples linking cultural heritage, the Memory of the World, and citizen activities around Hwaseong Fortress and showcased best practices such as the digital heritage preservation management system, community video records, and radio broadcasts. Panelist Thanh Binh Le from Hue Monuments Conservation Center introduced examples of using 3D scanning, hologram e-books, and virtual exhibitions to leverage Hue’s World Heritage, the Memory of the World, and intangible heritage. She suggested that digital technology can help heritage dissemination, thereby contributing to cultural diversity and world peace. Dr. Ming Chee Ang from Malaysia highlighted tailored World Heritage education programs conducted by George Town World Heritage Incorporated, which resonated with the workshop participants. Professor Zhang Chaozhi from Sun Yat-sen University highlighted that local governments and residents in the Asia-Pacific region often view heritage as a means of generating revenue through tourism. He pointed out that government and municipal management and regulations for heritage conservation can sometimes lead to negative perceptions among residents regarding their heritage. Therefore, he suggested that using digital technology in World Heritage education could improve residents’ pride and affection for their local heritage. Professor Choi Jae-heon from ICOMOS Korea chaired the discussions, with a conclusion that the expert workshop provided a comprehensive overview of transportation systems and educational programs surrounding World Heritage in Korea and the Asia-Pacific region. He noted that the workshop laid the foundation for introducing and participating in international discussions on World Heritage. Finally, OWHC-AP expressed its commitment to continuously discuss and develop ways to apply the shared experiences and materials from the workshop to individual sites and policies.

» Written by Lee Ji-eun, OWHC-AP

Art Capturing Life and Death

Art is one of the most fundamental expressions of human existence. Artists often create works through deep reflection on life and death, rooted in their inner contemplation.

These works of art provide us with new insights into life and death, prompting us to reflect on ourselves.



Life is the journey from birth to death. We grow, experience joy and happiness, and also endure sorrow and pain. Throughout this journey, we continuously explore the meaning and value of our existence.

Artists delve deeply into the essence of life and express it in their unique ways.

Death is also an inevitable part of human existence. While the thought of death brings fear and anxiety, artists often choose to explore its meaning rather than fear it.

They accept death as a part of life and strive to uncover new meanings and values through it.

Thus, art is created from deep contemplation of life and death. Through their work, artists provide us with fresh perspectives and insights into these fundamental aspects of existence. These artworks encourage us to reflect deeply on the meaning and value of our own lives, aiding us in living better lives.

Ultimately, art plays a crucial role in exploring the essence of life and death, helping us understand and grow.

The works of artists offer us new insights into life and death, providing opportunities for introspection and self-reflection.

Through this process, we can live more fulfilling lives.



Cave of Altamira and Paleolithic Cave Art of Northern Spain

Altamira, Humanity's First Art

Altamira, Humanity's First Art

The Altamira paintings are estimated to have been created around 36,000 years ago during the Paleolithic era. They are preserved in the Cave of Altamira, located in northern Spain. These paintings transcend mere illustrations, encapsulating the daily life, survival, and perceptions of death held by humans of that time. The Altamira paintings primarily consist of depictions of animals. These animals were the main targets of hunting, which was essential for human survival.

The animals portrayed in the cave paintings were not just representations of prey; they symbolized life and death for the people of that era.

For instance, the vivid depiction of animals can be interpreted as a ritualistic act to ensure successful hunts. Such practices illustrate how humans perceived and interacted with nature, and how they understood life and death within that context. This indicates that the paintings were not merely records, but also carried religious or spiritual significance related to survival.

Furthermore, the Altamira paintings exemplify how humans explored the meaning of life and death through creative expression. The materials and techniques used in creating these paintings provide insight into the technological and artistic capabilities of the time. Artists employed natural pigments to realistically depict the fur and skin of animals, and they utilized the natural contours of the cave to improve the three-dimensional effect. This was not merely an



attempt to achieve visual beauty, but rather an effort to embody deep reflections on life and death. By vividly portraying the vitality of the animals, artists may have wanted to remind viewers of the harsh realities in which they fought fiercely for survival. The Altamira paintings also serve as crucial evidence of how early humans perceived death. Paleolithic people may have viewed death not as an end, but as a new beginning.

The animals depicted in the paintings can be interpreted as symbols of death and regeneration. Animals that died as a result of hunting provided life to humans, enabling their survival.

Thus, the death of animals in the paintings can be seen as a metaphor for the idea that death leads to the continuation of life.

In this way, the Altamira paintings have functioned as a significant medium for exploring the meaning of life and death throughout early

human history. The dynamic representations of animals in these paintings reflect more than just artistic expression; they encapsulate profound reflections on survival and death. This demonstrates that art is not merely for aesthetic enjoyment, but also serves as a critical means of exploring the essence of human existence. The Altamira paintings continue to remind us of the meaning of life and death, attesting to the enduring power of art.



Padua's Fourteenth-Century Fresco Cycles

Year of Inscription: 2021

A Synthesis of Philosophical Thought by Contemporary Intellectuals, the Fresco Cycles

The fresco cycles in the eight buildings at the heart of Padua's historic center, painted over the course of the 14th century, showcase the development of important artistic styles in the history of painting, beginning with Giotto. The eight building complexes can be categorized into four components: (a) the Scrovegni and Eremitani; (b) the Palazzo della Ragione, the Carraresi Palace, the Baptistery, and its adjoining Piazza; (c) the complex associated with the Basilica of St. Anthony; and (d) San Michele.

The fresco cycles in Padua, although created by different artists for various patrons and located in buildings with different functions, exhibit a consistent unity in style and content. Despite their diversity, the frescoes display coherence within their artistic narratives, particularly in their exploration of life and death, where art and philosophy converge.

These works function as more than just religious narratives or aesthetic expressions; they serve as a medium for deep reflection on the essence and finality of human existence.

The fresco cycles symbolically express the transience of human life, inviting contemplation on the human condition and mortality. The artists involved in the fresco cycles of the time utilized various symbols and images to emphasize the transience and uncertainty of life. For instance, the frescoes frequently feature images such as



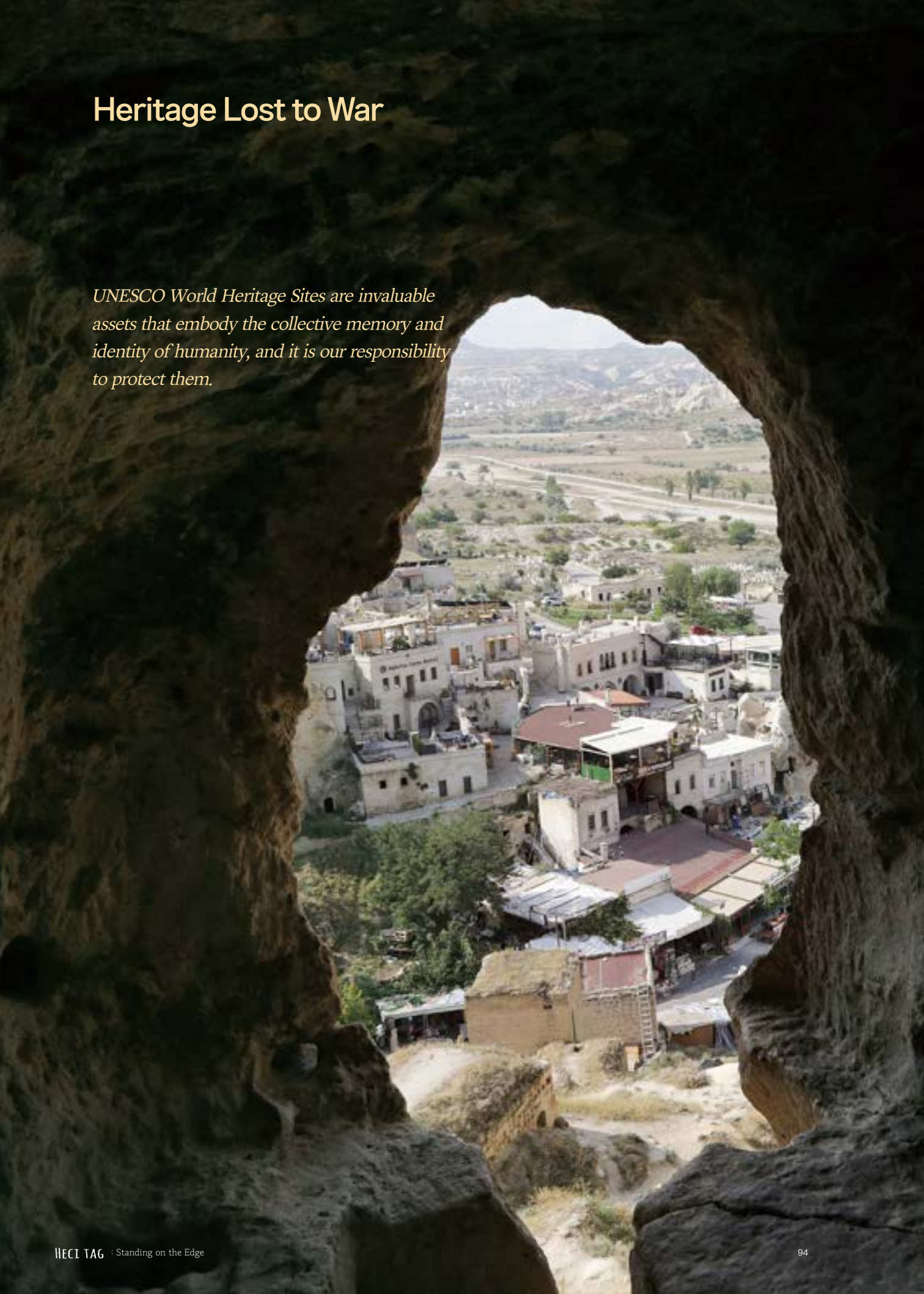
wilting flowers or crumbling structures, which hint at the inevitable end of human life. These symbols align with the concept of *Memento Mori* often discussed in medieval philosophy. The Latin phrase, meaning "Remember you must die," serves as a reminder of life's impermanence, urging individuals to cherish their present lives. The fresco cycles also depict the journey of human life in stages. From childhood, youth, and adulthood to old age, the various phases of life are captured within the artwork. Each stage includes its own challenges, achievements, pains, and joys, reflecting the complex emotions and situations that humans experience throughout their lives. This depiction of life stages can be connected to Aristotle's concept of *Eudaimonia*, or happiness. Aristotle argued that human life is completed through a series of experiences and reflections, leading to true happiness.

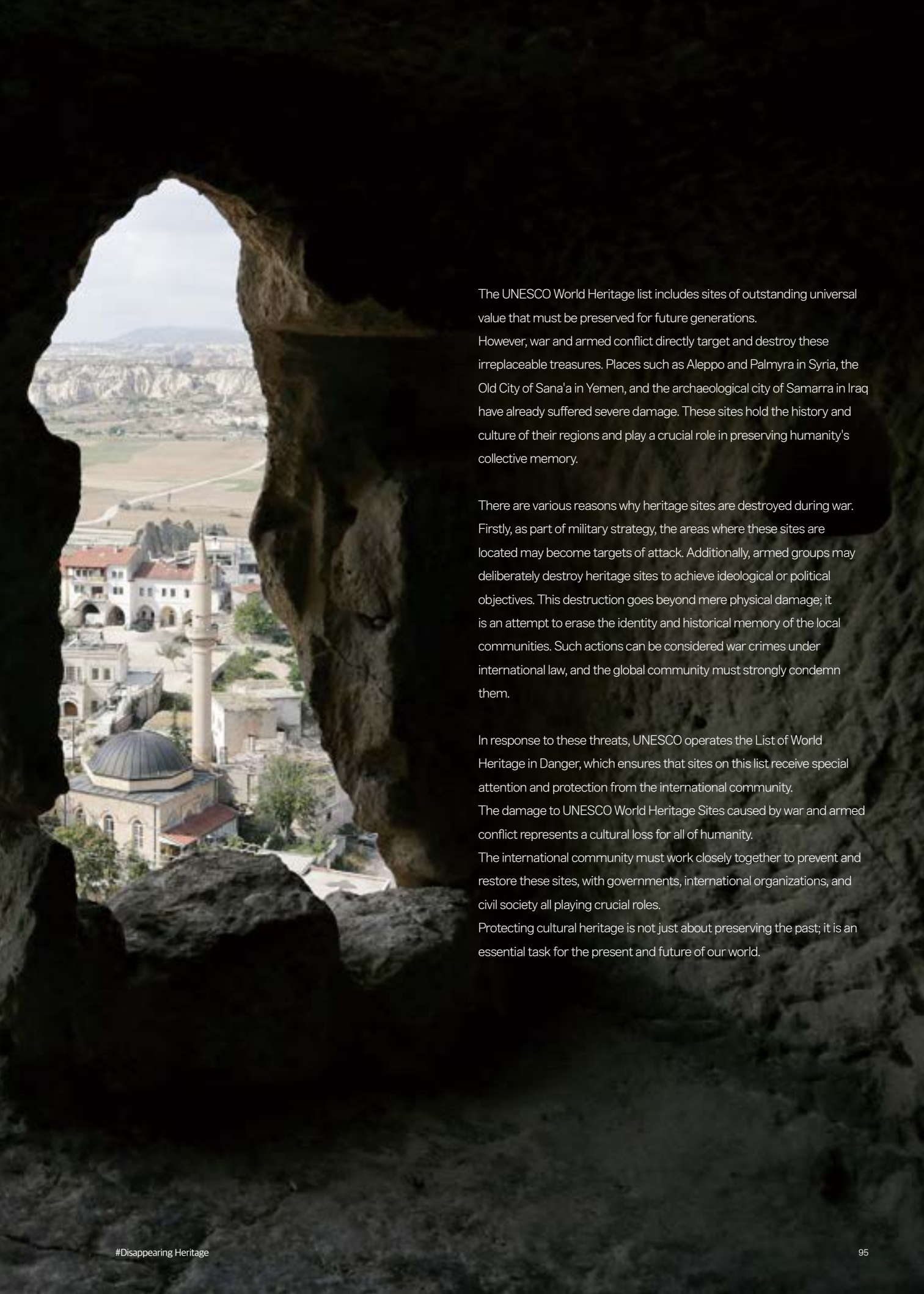
Moreover, the fresco cycles of Padua reflect the medieval beliefs and philosophical thought concerning life after death. Scenes of heaven, hell, and judgment frequently appear, illustrating the continuation of existence beyond death and embodying the core medieval Christian concept of the immortality of the soul. The immortality of the soul reflects the belief that human beings continue to exist after death and are rewarded or punished based on their actions in life.



Heritage Lost to War

UNESCO World Heritage Sites are invaluable assets that embody the collective memory and identity of humanity, and it is our responsibility to protect them.





The UNESCO World Heritage list includes sites of outstanding universal value that must be preserved for future generations.

However, war and armed conflict directly target and destroy these irreplaceable treasures. Places such as Aleppo and Palmyra in Syria, the Old City of Sana'a in Yemen, and the archaeological city of Samarra in Iraq have already suffered severe damage. These sites hold the history and culture of their regions and play a crucial role in preserving humanity's collective memory.

There are various reasons why heritage sites are destroyed during war. Firstly, as part of military strategy, the areas where these sites are located may become targets of attack. Additionally, armed groups may deliberately destroy heritage sites to achieve ideological or political objectives. This destruction goes beyond mere physical damage; it is an attempt to erase the identity and historical memory of the local communities. Such actions can be considered war crimes under international law, and the global community must strongly condemn them.

In response to these threats, UNESCO operates the List of World Heritage in Danger, which ensures that sites on this list receive special attention and protection from the international community. The damage to UNESCO World Heritage Sites caused by war and armed conflict represents a cultural loss for all of humanity. The international community must work closely together to prevent and restore these sites, with governments, international organizations, and civil society all playing crucial roles. Protecting cultural heritage is not just about preserving the past; it is an essential task for the present and future of our world.

Ancient City of Aleppo (inscribed in 1986) and
the Site of Palmyra (inscribed in 1980) listed as
World Heritage in Danger in 2013





Syria is a country rich with ancient cities that hold significant historical and cultural heritage for humanity. Among these, Aleppo and Palmyra were inscribed as UNESCO World Heritage Sites due to their extraordinary value.

However, the ongoing civil war in recent years has placed these sites in grave danger, leading to their inclusion in the List of World Heritage in Danger.

Aleppo is one of the oldest continuously inhabited cities in the world, with a history dating back to around 2000 BCE. Its old city is home to masterpieces of medieval Islamic architecture, with the Aleppo Citadel being one of the most renowned landmarks. This citadel showcases a unique blend of architectural styles from the Hellenistic, Roman, Byzantine, and Islamic periods. In addition, Aleppo's souk (market) was a crucial hub on the Silk Road, connecting the East and West, and served as a center of diverse cultures and commerce.

These historical treasures played a vital role in Aleppo's designation as a World Heritage site.

Located in the heart of the Syrian desert, Palmyra was a significant city during the Roman Empire. The location began to flourish in the 1st century BCE. By the 3rd century CE, it had grown into an independent city-state that thrived between the Roman and Persian empires. The site features well-preserved Roman-style architecture, including magnificent temples, a theater, and a triumphal arch, reflecting the city's once-glorious culture. Especially notable among Palmyra's ruins is the Temple of Bel, a symbol of the city's architectural and historical significance, showcasing the beauty and intricacy of ancient construction. Due to these qualities, Palmyra was inscribed as a UNESCO World Heritage Site in 1980.

However, with the outbreak of the Syrian Civil War in 2011, both Aleppo and Palmyra began to suffer severe damage. Aleppo's old city saw extensive destruction starting in 2012 due to intense battles between government forces and rebels. The Aleppo Citadel suffered partial collapse from bombings, and the souk sustained significant damage from fires and explosions.

Palmyra faced an even more tragic fate under the control of the Islamic State of Iraq and Syria (ISIS) in 2015. ISIS, viewing the ancient ruins as symbols of idolatry, deliberately destroyed significant monuments, including the Temple of Bel, the Temple of Baalshamin, and the Triumphal Arch. This deliberate destruction shocked the world and underscored the critical importance of protecting cultural heritage.

Today, restoration efforts are underway for both Aleppo and Palmyra, though challenges remain significant. In Aleppo, reconstruction of war-damaged buildings is progressing, slowly returning the city to its former state with international assistance. However, full restoration will require extensive time and resources. Palmyra also faces a long road to recovery, as many of its ancient structures were permanently lost due to ISIS's destruction.

Nevertheless, some ruins have survived relatively intact, serving as a foundation for ongoing restoration efforts.

Kiev: Saint-Sophia Cathedral and Related Monastic Buildings, Kiev-Pechersk Lavra

Inscription Year: 1990 (Revised in 2005),
Designated as World Heritage in Danger in 2023





Located in the capital of Ukraine, Kiev, the Saint-Sophia Cathedral and monastic buildings, along with the Kiev-Pechersk Lavra, consist of several structures and sites constructed between the 11th and 18th centuries. These sites have greatly influenced the religious and cultural development of Eastern Europe, from the Kievan Rus period to the modern day.

Saint-Sophia Cathedral in Kiev was established in the early 11th century by Yaroslav the Wise, who ruled Kievan Rus at the time. It became the religious center of Kiev, the capital of Kievan Rus. The cathedral is a prime example of Byzantine architecture, adorned with grand frescoes and mosaics inside. These artworks represent the pinnacle of medieval Eastern European religious art, making the Saint-Sophia Cathedral significant for its architectural and artistic value.

The Kiev-Pechersk Lavra, founded in 1051, is a monastery that has served as a crucial center of Eastern Orthodox Christianity in Eastern Europe. The monastery includes both underground caves and above-ground structures, housing the relics of numerous saints. Pechersk Lavra served as a religious and cultural hub during medieval Eastern Europe and remains a site of pilgrimage to this day.

Background to these sites being endangered lies in Russia's invasion of Ukraine in 2022. This invasion led to widespread fighting and bombing across Ukraine, including Kiev, resulting in destruction or damage to many cultural heritage sites. Particularly vulnerable due to their location in Kiev, Saint-Sophia Cathedral and Pechersk Lavra were directly impacted by conflict. Warfare and bombings caused damage to parts of structures, and artworks within have also suffered.

Currently, Saint-Sophia Cathedral and Pechersk Lavra in Kiev are in a state of severe damage due to ongoing war. UNESCO and international community are making efforts to protect these heritage sites, but continued conflict hampers effective protection and restoration work. Although Ukrainian government and international bodies are planning to safeguard and restore these heritage sites, progress remains stalled due to uncertainty and ongoing nature of war.

Puppetry Reflecting Life

Puppetry possesses a powerful ability to create empathy by allowing performers and audiences to breathe and communicate together.

It plays a vital role in restoring a sense of community among people. This art form can serve as a remedy for the desolation within the human soul, enriching our lives as a comprehensive art.



Puppetry uses puppets, manipulated by people, instead of actors as a means of expression in performances. People often associate puppets with children's toys and, may mistakenly regard puppetry as merely children's entertainment. However, puppets are artistic representations that miniaturize and idealize human forms, and are not simply toys but works of art.

The origins of puppetry are a subject of much scholarly debate, but it is believed to have a long history, dating back to before recorded history, with many varieties likely existing. Though not all of these forms have survived to the present day, it is true that the art has developed significant technical skill and expressive ability. In the West, string puppetry and glove puppetry have primarily developed, while in the East, hand puppetry and shadow puppetry have been prominent. Among these, shadow puppetry is particularly popular in South Asia, such as in Indonesia, and in the Middle East, including Iran, Iraq, and Turkey.

Japan has its own large-scale puppet theater, known as Bunraku, which has been practiced for over 400 years. An interesting aspect is that until the 19th century, puppetry was performed by wandering entertainers, both in the East and the West. As a result, it was inherently folkloric, and puppeteers were often marginalized and lived in poverty. However, as the 20th century began, puppetry evolved significantly as a form of theater, becoming more professionalized and allowing puppeteers to settle in one place rather than leading a nomadic life.

Puppetry saw more remarkable development in the West than in the East. In countries such as France, the Soviet Union, Canada, the United States, and various Eastern European nations, dozens or even hundreds of professional puppet theaters emerged, actively performing. In Korea, the traditional folk puppet theater, known as Kkokdugaksi Noreum, was the only form that had been passed down. However, in the 1970s, experiments with string puppetry, popular in the West, began, leading to further attempts with string puppetry and the creation of new puppet shows using traditional methods.

Puppetry, in its broadest sense, encompasses all forms of performance that use objects instead of live actors. In a narrower sense, it refers to performances where any object is given meaning and is directly manipulated by a person to create a show. When classifying puppetry, it is generally divided according to the manipulation method into string puppets, rod puppets, hand puppets, and shadow puppets. However, with the advent of modern times and various innovative approaches, the lines between different types have blurred. Unless the form specifically aims to preserve traditional styles, these classifications have become less significant.

Kunqu of China

Kunqu is a genre of traditional Chinese opera that developed during the Ming dynasty (14th–17th centuries) in Kunshan, a city located in Suzhou, southeastern China. Kunqu has its roots in popular theater, with most of its singing repertoire evolving into a theatrical form. It is one of the oldest forms of traditional Chinese opera still in existence today.

Kunqu is characterized by its dynamic structure and a unique melody known as Kunqiang. Major works such as the *Mudanling* (The Peony Pavilion) and *The Palace of Eternal Life* are considered classics.

Kunqu is an art form that combines singing and recitation, incorporating highly sophisticated choreography, acrobatics, and symbolic gestures.

The performances feature a variety of characters, including young lovers and comedic figures, all dressed in traditional costumes.

The singing in Kunqu is accompanied by instruments such as the *qudi*, drums, clappers, gongs, and cymbals. These instruments improve the actors' performances and emotions on stage. Kunqu is renowned for its intricate traditional rhythm known as *Changqiang*. Later-developed forms of traditional Chinese opera, such as Sichuan opera and Beijing opera, were heavily influenced by Kunqu. However, since the 18th century, Kunqu has gradually declined due to the requirement for audiences to have a deep knowledge of the opera's high-level artistry. Kunqu has been kept alive thanks to the dedicated efforts of experts and supporters who strive to attract the interest of the next generation of performers.



Nohgaku Theater of Japan

Noh is an elaborate masked drama where the lead actor wears a mask, harmonizing dance and spoken parts, accompanied by an orchestra and chorus.

In contrast, Kyogen is a form of comic theater that does not involve masks (although it may include some dance), focuses on quick dialogue and mimicking actions, and lacks musical accompaniment or a chorus. Together, Noh and Kyogen are collectively referred to as Nohgaku.

Until the Edo period, it was known as Sarugaku.

Noh is Japan's oldest form of theater, with a tradition spanning approximately 700 years. During the Nara period, Nohgaku was introduced from China's Tang dynasty as a popular art form, and by the Kamakura period, it had split into Noh, a musical dance drama, and Kyogen, a spoken word play. Originally, Noh involved singing and dancing performed at temples and shrines, often as part of rituals praying for a bountiful harvest. Over time, it evolved to incorporate greater literary refinement and philosophical depth. During the Muromachi period, the father-son duo Kan'amichi and Zeami elevated Noh to an artistic pinnacle. By the Edo period, it had become cherished as part of the cultural education of samurai and intellectuals.



Wayang Kulit of Indonesia

Wayang Kulit is a traditional shadow puppet theater performed on the islands of Java and Bali in Indonesia, where intricate puppets are used to tell stories. These performances are often accompanied by traditional Indonesian music, known as gamelan, with puppeteers manipulating the characters behind a white screen to create shadow images. The performances often take place during festivals at Hindu temples, featuring stories from ancient Indian epics such as the Mahabharata and Ramayana. The term Wayang in Javanese means “shadow,” while Kulit means “leather,” referring to the leather puppets used in these performances. The word Wayang originates from “ayangan” in Malay and Indonesian, which also means shadow or ghost. Although Wayang originally referred to shadows, today, the word generally signifies the puppets themselves or the puppet puppetry. In September 2009, Wayang Kulit was officially inscribed as a UNESCO Intangible Cultural Heritage of Humanity.





Puppetry of Slovakia and Czechia

The puppetry traditions of Slovak and Czech communities (Marionette theater) are a popular form of entertainment that also serves as a medium for conveying visions of the world. It also functions as an educational tool that conveys messages about moral values.

The puppets, often made of wood, are crafted to represent real or fictional characters and are manipulated in various ways. In the early days, puppet performances were typically conducted by itinerant puppet theater families who traveled with their shows. These performers incorporated regional language and themes into their acts, making each performance uniquely localized.

Puppet theater is an essential part of the regional theater and literary traditions of Slovakia and Czechia. It plays a crucial role in fostering creativity, teaching collaboration and communication, and strengthening social identity. Puppet shows, which are central to other traditional rituals, celebrations, markets, and fairs, continue to be expressed in various forms today but still draw nourishment from tradition. The practice is passed down within the performing communities through imitation and rehearsal, particularly within traditional puppet families in Slovakia, as well as in workshops run by non-profit organizations and in music and art schools.



Ningyo Joruri Bunraku of Japan

Japan's traditional puppetry, known as Bunraku, is a comprehensive art form that combines Joruri, Shamisen, and Ningyo. Bunraku is a musical drama accompanied by the Shamisen, and a performance in which puppets are manipulated to the rhythm of the Joruri narration. The original name is Ningyo Joruri, a term combining Ningyo, meaning puppet, and Joruri, a form of narrative music. The term Bunraku originally referred to the theater where Ningyo Joruri was performed, but it has since evolved to become synonymous with Ningyo Joruri itself. In Bunraku, life-sized puppets are manipulated by three puppeteers, whose skillful coordination allows for intricate movements and expressive facial performances. Recognized as an Important Intangible Cultural Property of Japan, Bunraku was also inscribed as a UNESCO Intangible Cultural Heritage in September 2009. Along with Kabuki, Bunraku represents one of Japan's most prominent traditional performing arts. It is a unique stage art that merges the distinct genres of Joruri and puppet theater to create performances primarily aimed at adult audiences.

Since most Bunraku works were created during the Edo period, the accent and performance styles of Kyoto and Osaka from that era are preserved. By portraying the universal aspects of human nature and conflict, Bunraku continues to resonate with audiences, transcending time to evoke deep emotional responses even today.

Please visit the website if you wish to become a member city of the Organization of World Heritage Cities and share the same values, concerns, and goals.
You are always welcome.

OWHC



OWHC-AP



Subscription

Subscribe to enjoy Heci Tag, a magazine issued by OWHC-AP.

You can subscribe to the mailing service (e-book) by scanning the QR code with your mobile phone and filling out the subscription application form.

The information entered when subscribing to the mailing service is used to send email.

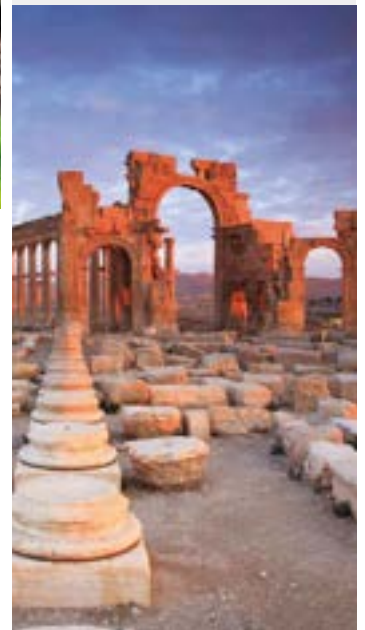


Subscribe



Catalog

HECI TAG



The Organization of World Heritage Cities (OWHC) is an international advisory council representing cities with UNESCO World Heritage. Founded in 1993, OWHC is headquartered in Quebec, Canada, with five regional secretariats globally. As of 2023, there are around 220 member cities, and global and regional conferences are held every other year to discuss the sustainable development of world heritage cities. Finding and implementing better ways to conserve and manage World Heritage Sites by sharing vast knowledge and information are the shared hope and goal of the OWHC member cities.

The Organization of World Heritage Cities Asia-Pacific Regional Secretariat (OWHC-AP) was established in Gyeongju, Korea in 2013 as a branch office to oversee member cities in the Asia-Pacific region. As of 2023, the Asia-Pacific region has 24 member cities dispersed across 6 countries, encouraging collaboration on the protection of world heritage cities, as well as the significance and importance of world heritage to the public, via a variety of activities such as academic, educational, artistic, and promotional projects.



OWHC-AP

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

Organization of World Heritage Cities Asia-Pacific Regional Secretariat

📍 Gyeongju City Hall, 260 Yangjeong-ro, Gyeongju-si, Gyeongsangbuk-do, 38102, Republic of Korea

☎ +82-54-779-6113

🌐 www.owhc-ap.co.kr



03980