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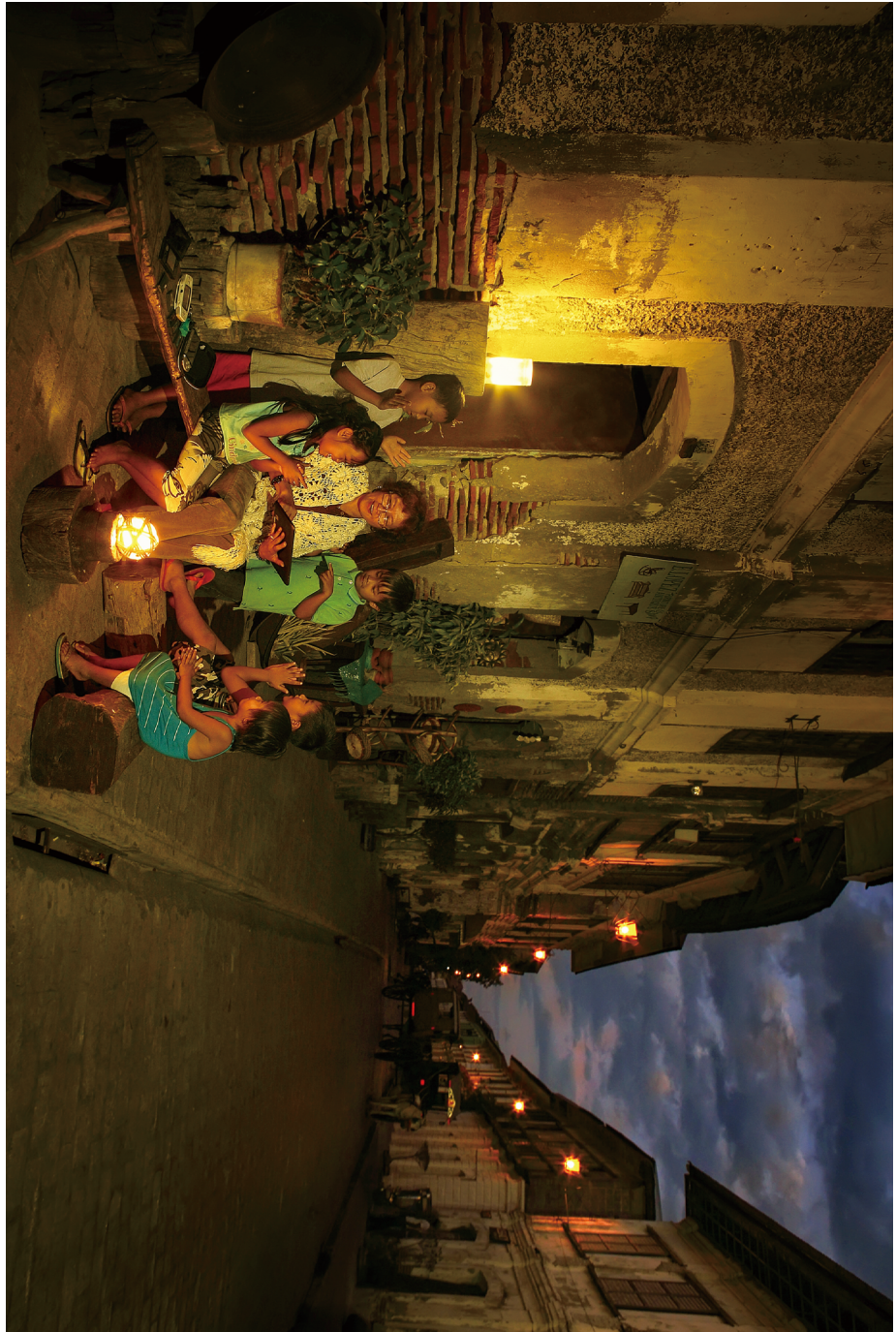
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11





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



OWHC-AP

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Living Tradition Imbued with Modern Inspiration

Puppetry in
Slovakia and Czechia



A child turns into a grandma
And returns to the theater
Passing down memories and traditions
To her grandchildren

Written by Editor
Suh Soon-jung

The streets of Prague, Czech Republic are replete with marionette shops, each looking like a small kingdom of puppets. Along with these shops, marionette theaters are also strewn around the city. A marionette show, where puppets become alive at the hands of professional puppeteers with decades of experience, is a part of Czech tradition that transcends linguistic, racial and age barriers. The most popular show in the National Marionette Theater in Prague is Mozart's opera Don Giovanni. Yet, the shows that have been enjoyed by generations of Czechs are those concerned with small stories from everyday life. After all, a marionette is just another facet of our lives. The Czechs grow up with characters from marionette shows. Traditionally, they were performed in a miniaturized family home theater placed on top of a table. Every family had their own theater, with each family member playing a role and sharing in the fun. In this regard, the love of marionettes is a major part of Czech tradition. A child becomes a grandmother, who then returns to the marionette theater with her grandchildren, passing down memories and naturally maintaining the tradition. Even when the Czechs were under the rule of Austria-Hungary and forced to speak German as their official language, marionette shows were still performed in their native Czech language. These shows toured villages around the country and were performed in the people's beloved mother language. Ironically, the oppressive political circumstances at the time helped marionette shows become more popular and further develop. Even today, artisans continue to make new marionettes, proudly maintaining the precious tradition while sharing joy with many. Puppetry in Slovakia and Czechia was inscribed on UNESCO's Representative List of Intangible Cultural Heritage in 2016. This tradition continues to influence the world as a modern art genre with outstanding universal value. Once a nationalistic tradition, marionette shows have become a form of art. In this respect, history and tradition can serve as new inspirations for the most contemporary changes and progress. Going beyond merely reflecting the past, marionette shows are still evolving with modern sensibilities.

Puppetry in Czechia



'Living' Illustrations That Have Grown Together with the Czechs

A puppet show is part of Czech tradition. Czechs grow up watching these shows as kids. How did it all begin? The shows date back to the Middle Ages. Puppet shows at the time had yet to be firmly established as a cultural genre; instead, they were mostly used in religious dramas to depict hard-to-describe scenes, including the appearance of Satan, or the Devil, and the physical punishment of a saint. Many actors, poets and raconteurs who roamed around Europe in the Middle Ages used puppets as "living" illustrations. As such, puppet shows were not performed as a genre of their own; rather, they served as a visual accompaniment to the stories and songs of those medieval entertainers. In the 16th century, marionettes, or puppets controlled with strings, were introduced. In the mid-18th century, puppetry troupes began to appear. In particular, troupes based on family clans were formed at the time, with each clan developing its own techniques and tradition. The case in point is the Kopecký family who greatly contributed to placing puppet shows at the center of the Czech National Revival. As an artistic genre, marionette shows instilled patriotism in the hearts of the Czech people, which, in turn, naturally raised the status of these shows, as demonstrated by the fact that Bedřich Smetana, the greatest Czech composer at the time, wrote a prelude for a puppet play by the Kopecký family.

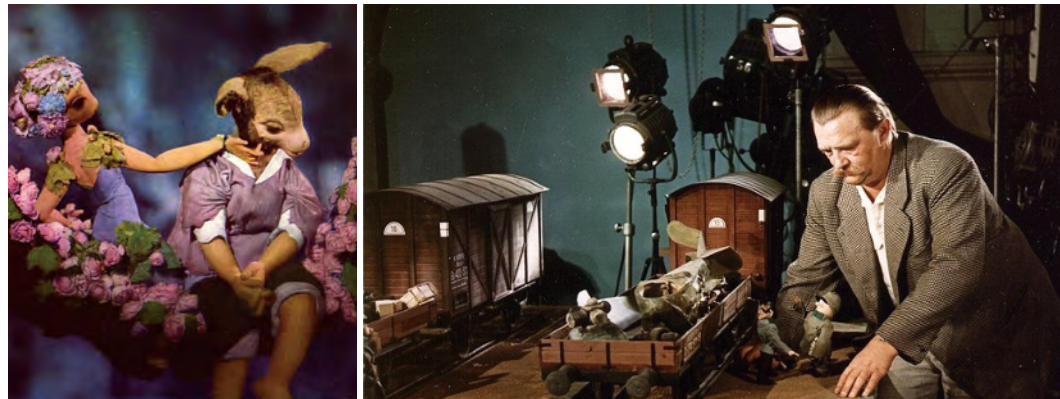


There were over 3,000 puppet theaters in Czechia at the time

Around the turn of the 20th century, puppetry troupes began to disappear, making way for amateur puppet theaters. These small-scale family puppet theaters started in Prague and expanded across the entire nation, with richer and more diverse repertoires. Along with works inculcating a sense of national consciousness, works for young children also began to appear. It was during this time that popular theaters began to emerge. There were over 3,000 puppet theaters in Czechia during the 1930s. The sheer number hints at how diverse such theaters must have been. It was during this time that Spejbl and Hurvínek, still the most popular national puppet show among the Czechs, was first produced. In the 1940s, puppet shows once again played a crucial role in Czech culture. After Germany invaded the Czech Republic, the Germans began censoring operas composed by Smetana, with the censorship soon expanding to dramas. This left puppet shows as the only form of artwork that could express nationalistic sensibilities. Prague is where the International Puppetry Association was founded. As we have seen, the continued evolution and time-honored tradition of puppet shows have allowed the Czech Republic to preserve its puppetry traditions and continue to nurture professional puppeteers, thereby maintaining its status as the world capital of puppetry.

A Permanent Union with Tradition Jiri Trnka and Czech Puppet Animation

In the Czech Republic, the world capital of puppetry, top authorities in each domain participate in the production of puppet shows. The country boasts the most advanced expertise, not only in the making, decorating and manipulation of puppets but also in other areas, including directing and stage design. Against this backdrop, the traditional puppetry of Czechia was combined with motion picture, giving birth to a unique animation genre known as “puppet animation.” Unlike cel animation, where a series of hand-drawn pictures create continuous motion, puppet animation creates motion by taking a picture of 3D puppets for each frame. At the center of the onset and development of Czech puppet animation is Jiri Trnka (1912–1969). His mastery in bringing forth the unique charm of puppets has produced animation films that come alive. At the same time, he was also well aware of the limitations related to the material characteristics of puppets. As such, he paid great attention to good storytelling, comparable to that of Lewis Carroll. Although he directed animated puppet films such as *A Midsummer Night's Dream*, which was inspired by the Shakespeare play of the same name, his works were mostly concerned with Czech myths and legends, thereby allowing the audience to feel a sense of pride in their national roots and ethos. His nuanced and restrained sense of humor, passionate patriotism and a yearning for justice were a powerful appeal to people around the world trying to break free from gloom and depression in the aftermath of World War II.



The Most Traditional Yet Modern Sensibilities

Clearly, Jiri Trnka and Czech puppet animation have greatly influenced the global animation industry. Since puppet animation involves a painfully meticulous and time-consuming process, it has experienced some downturns. However, with the emergence of the next-generation of artists, such as Aurel Klimt, Czech puppet animation has continued to maintain its influential power. Combined with modern technology, puppets, imbued with unique aesthetics, are constantly evolving into new art genres. The Prague-born filmmaker Jan Švankmajer (1934 –) has garnered critical attention with his surrealist avant-garde animations following in the footsteps of the Czech puppet animation tradition. His works, which cross the boundaries of diverse art forms to create singular styles replete with unique imagination, have influenced other filmmakers, including Tim Burton and Terry Gilliam. The animation genre, which originated from early human attempts to mirror our own movement, has evolved by adopting a broad range of techniques. Building on such technological evolution, Czech animation has created the new genre of puppet animation inspired by the unique Czech tradition of puppetry. Its most traditional yet most modern sensibilities are influencing not only the Eastern European but also the global cultural scene. 🌐

Barcelona is Gaudí

Works by Antoni Gaudí

Inscribed in 1984 on UNESCO's World Heritage List
(Extended inscription in 2005)

Written by Editor
Suh Soon-jung

There is an architect who is perceived as one and the same with his city. Such is the relationship between Antoni Gaudí (1852–1926) and Barcelona, Spain. Spanish delicacies, which recall the exuberance of the Mediterranean Sea and can be enjoyed until late at night; the youthful squares redolent of freedom; passion-filled soccer matches and bullfights; and the museums of Pablo Picasso and Joan Miró – these probably symbolize the cultural landscapes of Barcelona, but none of them have the weight of Antoni Gaudí.

Regardless of one's religious, racial, linguistic or cultural background, one can discover Barcelona through the architectural works of Gaudí.



Completely Catalan Yet Utterly Universal

Gaudí was born in 1852 in Reus, Catalonia, Spain. Located on the Iberian Peninsula, the border between the Christian culture of Europe and the Islamic culture of the Middle East and North Africa, Catalonia has served as the cultural and industrial hub of the surrounding region. Now a small city, Reus was once a major city and home to 12 European consulates. Gaudí's father was a coppersmith who mostly crafted cauldrons, and his mother also came from an artisan family. As a child, Gaudí would observe at his father's workshop in Riudoms how a plain copper plate transforms into a metal container, helping him develop a sense of spatial awareness. Gaudí's respect for his father's trade later resulted in the use of ornate interior decorations in his own architecture. Reus, Riudoms and Tarragona, the three cities where Gaudí was born and grew up, are home to rich architectural heritage replete with diverse architectural styles, including Roman, Gothic, Renaissance and Baroque architecture. During his adolescence, he and two of his closest friends even came up with a restoration plan for the Poblet Monastery, an idea inspired by the *Renaixença*, or the Catalan Renaissance movement. In the early 19th century, the central government of Spain began to expand centralized control, for instance, by forbidding the use of Catalan, the native language of Catalonia, at schools in the region. However, Catalan intellectuals were strongly opposed to such policy, raising their voices to preserve their self-respect while calling for a restoration of the age of prosperity of the Catalan Kingdom. Amid the rapid development of the textile and ironware industries in Barcelona in the late 19th century, the Catalan Renaissance movement spread throughout all segments of society. Having spent his adolescence during this turbulent period, Gaudí remained totally devoted to Catalan regionalism throughout his life.



Gaudí was the youngest of five children, among whom two passed away before he was born. His brother Francesc was 18 months senior to him. Although their family was not well off, the two brothers studied in Barcelona. In particular, Francesc attended medical school, adding to the financial burden of the family. They lived in a district mostly inhabited by laborers. Gaudí worked as an assistant for diverse workshops before entering architecture school, thereby earning money and gaining experience, not to mention having an opportunity to explore the architectural heritage of Barcelona. Spending his teen and school years in Catalonia, where a rich natural environment blends with the vestiges of history, especially architectural heritage, allowed him to create his own art world teaming with one-of-a-kind architectural styles that defy emulation. Untiring love for his home region and country was the source of his genius, now recognized as having outstanding universal value that transcends time and region. "Gaudí is a figure who represents a strong regionalism and who, at the same time, takes center stage in the global architectural world," noted Professor Joan Bassegoda Nonell at the Gaudí Research Institute in Spain.



How do trees remain standing firmly on the ground?

A casual glance is enough to make us realize that Gaudí's architectural works are absolutely unique. Even if we take into account his leaning toward complete regionalism, their beauty is often seen as the antithesis of universal. Then how do we still find the sublime in his works? The answer lies in the architectural utopia conceived by Gaudí. He learned of the ideals of architecture from trees, observing how they are able to stand firmly on the ground. He thought that nature was an open book and always began designing a building after thoroughly studying its neighboring buildings and natural surroundings. He also used construction materials easily available near the site. For Gaudí, every creation was a return to the origin symbolized by divinely-inspired nature. Against this backdrop, what he had finally discovered were curves which inherently resemble shapes found in nature. Gaudí's core architectural philosophy is well summarized in his quote: "The straight line belongs to Man. The curved line belongs to God." The trees, animals, insects, mountains, rocks and all other natural objects he grew up seeing were the source of his inspiration, and the resultant curves embrace all of his architectural creations.

In particular, the Park Güell is a park where every nook and cranny features round and smooth curves instead of straight or angular shapes. The exterior appearance of his Casa Milà, dubbed "endless lines," looks utterly alive. Inspired by the Montserrat Mountains in Spain, the building conjures up the image of a gigantic rock that wiggles like a sandy beach swept by massive waves. Casa Milà is a large building occupying the entire corner of a street, but the dynamic nature of the building makes it look even more colossal. What Gaudí first designed upon graduation from architecture school was his own desk. From this first creation, which features diverse patterns inspired by insects, animals and plants of his own design, to the Sagrada Família, his life's work, all of his works reflect the natural environment of Catalonia. In some cases, the outer appearance of the building resembles shapes from nature; in other cases, they appear in interior design elements. Gaudí's architecture resembles an organic life form and not an inanimate object, and its curves are his unique language of design that floats around while dominating the senses of the viewer.

Endless Line

Vivid Color

Architecture Must not Renounce Color

"Architecture must not renounce color, but must on the contrary use it to bring shape and physical volume to life. Color is the complement of form, and the clearest manifestation of life," said Gaudí, while confessing that his architecture was heavily influenced by the decorative elements and colors of ancient Greek temple architecture. He thought that a decoration must be imbued with color. The oil painting-like tones of his architecture, created by the juxtaposition of contrasting colors and their repetition, added vibrancy to it, as best demonstrated by his use of diverse tiles and stained-glass mosaics. If the first thing that comes to mind when we think about Gaudí's architecture is the rhythmic, curved exterior design that looks as if it is dancing, then the second thing is probably the use of resplendent colors, almost bordering on extravagance. Cases in point are broken tile shards, with striking color combinations, featured in every part of the Park Güell; and the rainbow-colored ceramic mosaics covering the exterior surface of Casa Batlló. These colorful design elements create a striking contrast to the cold grey tones of surrounding rocks, bringing these buildings to life. As with forms, the colors used by Gaudí represent the regional characteristics of Catalonia. He used the *trencadís* technique, where mosaics are created with shards of pottery, burned in the traditional Catalan way to produce bright and vibrant colors. Their unique tones are strongly decorative, and the use of shards facilitates application on curved surfaces. Thanks to the benefits of the *trencadís* technique, he was able to freely imbue his architecture with unique artistic inspirations, as if creating a collage by sticking decorative objects onto a canvas.



The Trinity of Nature, Religion and the Arts

Gaudí was a devout Catholic, devoted enough to fast for 40 days. He was a vegetarian and led an austere life. Despite their diversity in style, his works are considered to reflect religious nationalism because of his religious identity. Even Gaudí's secular works, not to mention a convent, bishop's palace and cathedral, are imbued with the characteristics of Catholic culture, thereby forming a unified art universe. As Spain's national religion, Catholicism has served as the cultural foundation of the Spanish people and is an important part of the Spanish lifestyle. Gaudí had also attended church since he was a child. Such familiarity with Catholic culture led him to repeatedly incorporate Catholic themes and elements into his works. His originality, manifest in his reproduction of curves that exist in divinely-inspired nature, was made more perfect by the unity of his religious worldview. And the ultimate display of such unity is the Sagrada Família, or the "Church of the Sacred Family." Gaudí devoted himself to building the church until his death, and its name resonates even more strongly because he once said: "The house is the small nation of the family." From 1883 until he was run down by a streetcar and died on June 7, 1926, he spent 43 years of his life on this church project. During his last ten years, he lived in the basement of the church with construction workers. Yet, Sagrada Família is still under construction and slated to be completed in 2026, which marks the centennial of the architect's death.



The house is the small nation
of the family

Criticism and Support

It is perplexing that, despite Gaudí's huge international acclaim today, there are no architects who can emulate his architectural style. One reason is his one-of-a-kind art universe, but we also need to consider the fact that implementing his construction techniques requires a great deal of investment. Although he did not come from a noble or rich family and spent his later days living as an ascetic, his architecture is highly aristocratic and religious, a characteristic criticized by figures such as Picasso but maintained through the support of influential patrons. During his time as an active architect, the designs for Spanish houses mostly emphasized symmetry, straight lines and right angles. Against this backdrop, Gaudí's works looked even more bizarre and were sometimes criticized for being hideous. As such, the never-before-seen singularity of his works drew more criticism than praise. Still, his art world was appreciated by some, most notably by Eusebi Güell. Enthralled by Gaudí's glass cabinet during the 1878 Paris World's Fair, Güell later visited Gaudí's workshop, where they had their first destined meeting, a meeting between a man who would become a lifelong patron and a young man who would later become a world-renowned architect.



The Aesthetics of Fusion

Umberto Eco rightly predicted that the 21st century would be a hybrid fusion where all manner of cultures are mixed together. However, this trend is not about merely breaking down walls separating genres. A fundamental intermixture creates harmony and a new genre, through conflict, assimilation and absorption, sometimes rendering genre boundaries obsolete. Such intermixture takes place not only between genres and people but also between an artwork and its audience, which further accelerates the trend. Collaboration between an architect and a fashion brand was once all the rage. For instance, Frank Gehry, a master of deconstructive architecture, designed an Issey Miyake store in Chelsea, New York. Renzo Piano, the architect behind the Pompidou Center, designed an Hermès store in Ginza, Tokyo. Rem Koolhaas, who co-designed the Leeum Museum in Seoul, also designed a flagship Prada store in Soho, New York. Such art marketing efforts have been a great success, creating synergy around the world. Similarly, Gaudí's works have inspired diverse genres. As his architecture creates the impression of a sculpture, it has naturally drawn sculptors. One such sculptor was Niki de Saint Phalle, who was suitably shocked when she visited Barcelona. Inspired by the Park Güell, she created a sculpture garden known as the Tarot Garden in Capalbio, Italy. There, artificially created sculptures blend in well with the surrounding natural environment, thereby creating a new type of nature. With the growing environmental consciousness of the current era, the garden has been receiving renewed attention. The geometric structures and painting-like characteristics of Gaudí's architecture can also be applied to textile design in the fashion industry. His architecture and textile design are similar in that both have practical and aesthetic value. As such, Gaudí's works can offer new aesthetic suggestions in the realm of fashion. In the collections of Junya Watanabe and Alexander McQueen, both well-known for architecture-inspired designs, architectural and geometric qualities enhance perfection. As presented, new artistic attempts inspired by Gaudí continue to expand the realms of diverse genres, establishing deep roots in our daily lives. Crossover is no longer a term reserved for jazz music. Perhaps, the entire history of culture and art is the history of crossovers.



Insight, A Century Ahead of His Time

In this age of globalization and internationalization, regional culture is becoming increasingly important. Gaudí's architecture is, in a way, representative of Catalonia itself, a region replete with unique history and culture, the beautiful Mediterranean sun, a gorgeous natural environment and medieval architecture. The identity of Catalan culture, shaped by Gaudí's contributions, is ultimately helping to raise the status of Spanish culture in the global cultural realm. His works are not mere architectural spaces and structures; they deserve to be recognized as a "culture" in their own right, a culture born from regional culturalism. All the inner stories behind the births of his architectural works are touched with narratives related to regional culture. His creations, including houses, parks, churches and abbeys, are akin to an autobiography and, at the same time, serve as a guidebook of Catalan culture. The bizarre-looking rocks and peaks of Montserrat Mountains, the rolling waves of the Mediterranean, faded rocks at an ancient ruin and shards of stained glass – these natural and historical vignettes of Gaudí's childhood memories were transformed into an art form through his transcendent and insightful imagination. This architectural genius of Catalonia created outstanding universal value – a century ahead of his time – based on regional cultural traits, an approach considered most desirable in the current age. ●

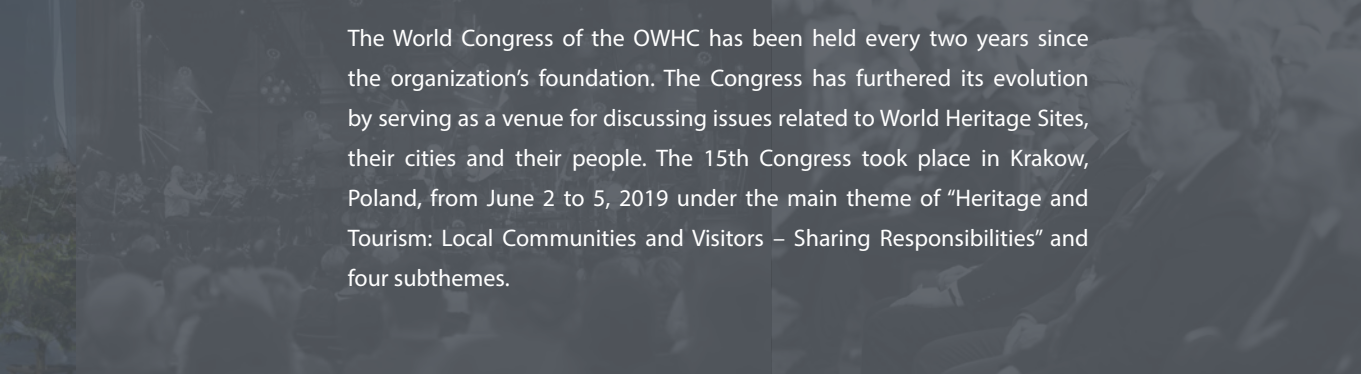


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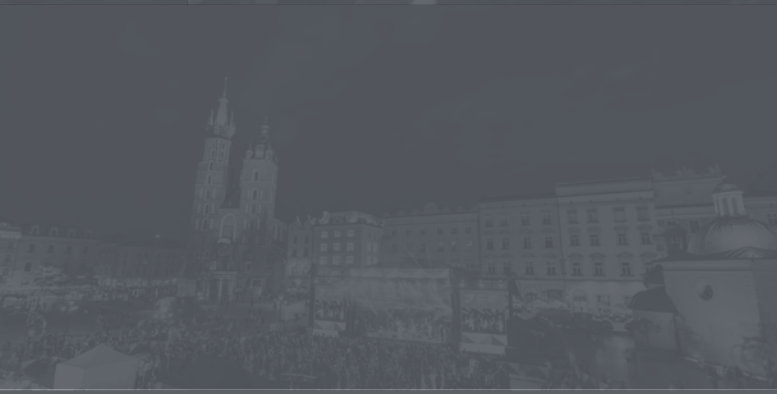
Regarding Sustainable Coexistence Between Cultural Heritage and Tourism

15th World Congress of the OWHC

Written by OWHC-AP



The World Congress of the OWHC has been held every two years since the organization's foundation. The Congress has furthered its evolution by serving as a venue for discussing issues related to World Heritage Sites, their cities and their people. The 15th Congress took place in Krakow, Poland, from June 2 to 5, 2019 under the main theme of "Heritage and Tourism: Local Communities and Visitors – Sharing Responsibilities" and four subthemes.





Heritage and Tourism

According to the World Tourism Organization, the number of international tourists has been increasing and will continue to do so. In fact, tourism is a major economic activity in a fair number of World Heritage Cities. However, increases in tourist arrivals have created a variety of negative effects in these cities, forcing us to reconsider issues pertaining to World Heritage Sites themselves and their local communities. Against this backdrop, the OWHC has chosen “Heritage and Tourism” as the main theme for this year’s World Congress to discuss how tourism affects World Heritage Cities, hoping that new ideas will help provide visitors with better experiences and World Heritage Sites and their local residents with stronger protective measures.

Communicating Heritage

To stimulate discussions on tourism and cultural heritage, an array of tools and methods of communication are being used, depending on the culture of the city, its context and its challenges. The term “communication” is used here in its broadest sense and can, for instance, refer to the development of assistive systems for both tourists and local residents. It also serves as a standard that can satisfy all relevant parties.

Overtourism

As previously mentioned, with a skyrocketing increase in global tourists, some World Heritage Cities are confronted with the issue of overtourism due to their extreme popularity. However, by discussing strategies to better distribute tourists within limited time and space, we can predict and counter this new phenomenon.

Sustainable Tourism and the HUL Approach

The Recommendation on the Historic Urban Landscape (HUL) is defined by an integrated approach to heritage management and urban development. In a tourist city, the HUL can also provide guidelines to help create an effective strategy to promote sustainable tourism.

Local Communities and Tourism

The recommendations adopted at the 14th World Congress of the OWHC in Gyeongju remind us that local residents must be involved in the conservation and management of heritage as they are affected by relevant decisions. Since heritage and tourism are closely linked, encouraging local communities to participate in the development of tourism strategies is essential.

June 1. Wed

DAY
1



Networking Cocktail Reception

Krakow City Hall

Before the official launch of the World Congress, participants from board cities and member cities exchanged greetings at a networking cocktail reception hosted by the City of Krakow. For some, this was their first contact with OWHC members; for others, it was an opportunity for a reunion with colleagues from around the world. Held at the Krakow City Hall, the reception was an unofficial venue heralding the beginning of the five-day journey of events.

June 2. Sun

DAY
2



Registration

ICE Krakow Congress Center

The first official day of the World Congress thus began. Representatives from over 100 World Heritage Cities around the globe registered for the event, with slightly tired yet expectant faces. Some looked around the ICE Krakow Congress Center, the venue for the Congress, with their name tags hanging around their necks. Others returned to their hotel rooms for some rest. Still, all of them appeared to be excited about the opening ceremony to be held during the evening.

Opening Ceremony

Main Market Square

The opening ceremony of the 15th World Congress of the OWHC, which marks the official start of the Congress, was held at the Main Square of the Old Town of Krakow, which was inscribed on UNESCO's World Heritage List in 1978. Workers installing a special stage for the ceremony at the center of the Main Square, technicians checking the sound equipment backstage and participants of the World Congress – everyone involved was clearly excited about the event. Congratulatory speeches by the Mayor of Québec (President of the OWHC) and the Secretary General of the OWHC were followed by Mayor of Krakow Jacek Majchrowski's opening declaration, heralding the grand start of the World Congress to Krakow residents and tourists. Befitting the birthplace of Chopin, the opening ceremony was accompanied by a variety of orchestral and traditional music performances, delighting the eyes and ears of those present.

June 3. Mon

DAY
3



Academic Symposium

ICE Krakow Congress Center

The main event of this second official day of the World Congress was an academic symposium on the main theme "Heritage and Tourism" and its four sub-themes, which took place from morning until the afternoon. The keynote speakers Doug Lansky and Jacek Purchla, as well as speakers for each session, gave lectures, led Q&A sessions and engaged in discussions, to provide an academic approach to tourism-related issues surrounding World Heritage Cities. By listening to the opinions of experts, who themselves are a group of stakeholders, the participating cities had an opportunity to contemplate the role of administrators amid diverse stakeholders as well as better ways to cope with the relevant issues.



Gala Dinner

ICE Krakow Congress Center

The first gala dinner of the World Congress was held at the ICE Krakow Congress Center. During the dinner, the winners of the International Video Production Competition were announced. The 10th cohort of OWHC-AP CC members, in particular, achieved the feat of winning the 2nd prize in the competition. Dinner participants reflected on the serious conversations they shared throughout the day, while continuing to freely discuss, in a relaxed atmosphere, the direction World Heritage Cities should be headed toward.

June 4, Tue

DAY
4

Presentations by Candidates for a New Board and Next World Congress Host City

ICE Krakow Congress Center

During a World Congress, a new OWHC Board of Directors for the next two years is selected. Back in 2017, when the 14th World Congress was held in Gyeongju, the host city became a board member for the first time as a city in the Asia-Pacific region. Having successfully completed its first term, the city applied for re-election. A total of 15 candidate cities gave presentations. Gyeongju Mayor Joo Nak-young, in particular, announced two pledges during his presentation. He announced that he would promote cultural diversity within the OWHC by representing the voices of Asia-Pacific member cities during the decision-making process and that he would play a leading role in reinforcing the OWHC's policy development and research activities.

Regional Meetings

ICE Krakow Congress Center

Along with a Regional Congress, regional meetings held during a World Congress provide important opportunities for member cities of each Regional Secretariat to gather together and discuss regional issues. As for the OWHC-AP, its member cities reported on the progress of on-going projects and shared diverse opinions on the direction of these projects. They also discussed possible themes for the 2021 World Congress.



Selection of the New Board and the Theme of the 2021 World Congress

ICE Krakow Congress Center

All participating World Heritage Cities can exercise their vote. Through a fair election process, a new Board of Directors was elected. Subsequently, candidate themes proposed in regional meetings were collected, among which, after discussion, the theme of the next World Congress was chosen.

Gala Dinner

Wieliczka Salt Mine

During this second gala dinner, the newly elected members of the Board of Directors were announced. Gyeongju Mayor Joo Nak-young, who was reelected as a board member for the first time among mayors of the Asia-Pacific region, said, "With a new mindset, we will raise the voice of the Asia-Pacific region in the OWHC and deliberate on and make the most of our new role as a board city."

June 5, Wed

DAY
5

Mayors Workshop

ICE Krakow Congress Center



During the Mayors Workshop, an exclusive program reserved for World Heritage City mayors, participants presented analysis of their city's case studies related to the theme of the World Congress, thereby sharing key results with other cities.

Election of the Next World Congress Host and the President of the Board

ICE Krakow Congress Center

The host city of the next World Congress of the OWHC was selected by member cities. At the same time, a new President for the Board of Directors was also selected from new board members who had been elected by votes from the night before.

OWHC General Assembly

ICE Krakow Congress Center

Along with the Board of Directors, the General Assembly makes important decisions by allowing all member cities to participate in the discussion of crucial issues. This year, the attending cities discussed the appointment of a new Secretary General of the OWHC and listened to a report on the results of candidate interviews.

Closing Ceremony

Garden of the Archaeological Museum



The closing ceremony and gala dinner were held at the Garden of the Archaeological Museum in Krakow, a venue filled with the lush verdant radiance of early summer. The garden was particularly awe-inspiring under the beautiful sunset. While raising their last toast, participants of the World Congress reflected on the significance of their time together, which felt both long and short, looking back on the previous five days during which they formed new friendships and engaged in fierce discussions on current issues.

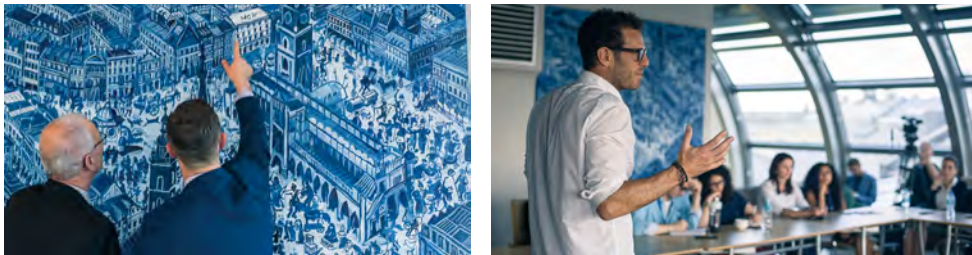
Event

1 OWHC-AP Experts Workshop

The most important task of the OWHC is to explore the relationships among World Heritage, its host cities and their people. During a variety of sessions, delegations from member cities had time to discuss better ways to coexist in harmony with World Heritage. However, the role of the OWHC is not limited to mere communication with delegations from World Heritage Cities. For instance, the OWHC-AP Regional Secretariat hosted an Experts Workshop, with a theme related to that of the World Congress, by inviting international experts with unmatched knowledge regarding the significance and value of World Heritage. The event served as a networking venue, which helped these experts share ideas as well as expand the breadth of their understanding on World Heritage by building on their respective expertise and knowledge. Since the theme of the 15th World Congress was “Heritage and Tourism,” there were a lot of discussions taking place during the workshop on issues we are all familiar with as tourists ourselves.

2 Young Professionals Forum

This was the second time a Young Professionals Forum was held. The inaugural one was held in Gyeongju in 2017. The attendees visited an array of UNESCO World Heritage Sites, including the Wieliczka Salt Mine, and took part in other programs. They learned more about the necessity of the preservation of World Heritage and the risks incurred by international tourism while, at the same time, expressing their ideas as young experts.

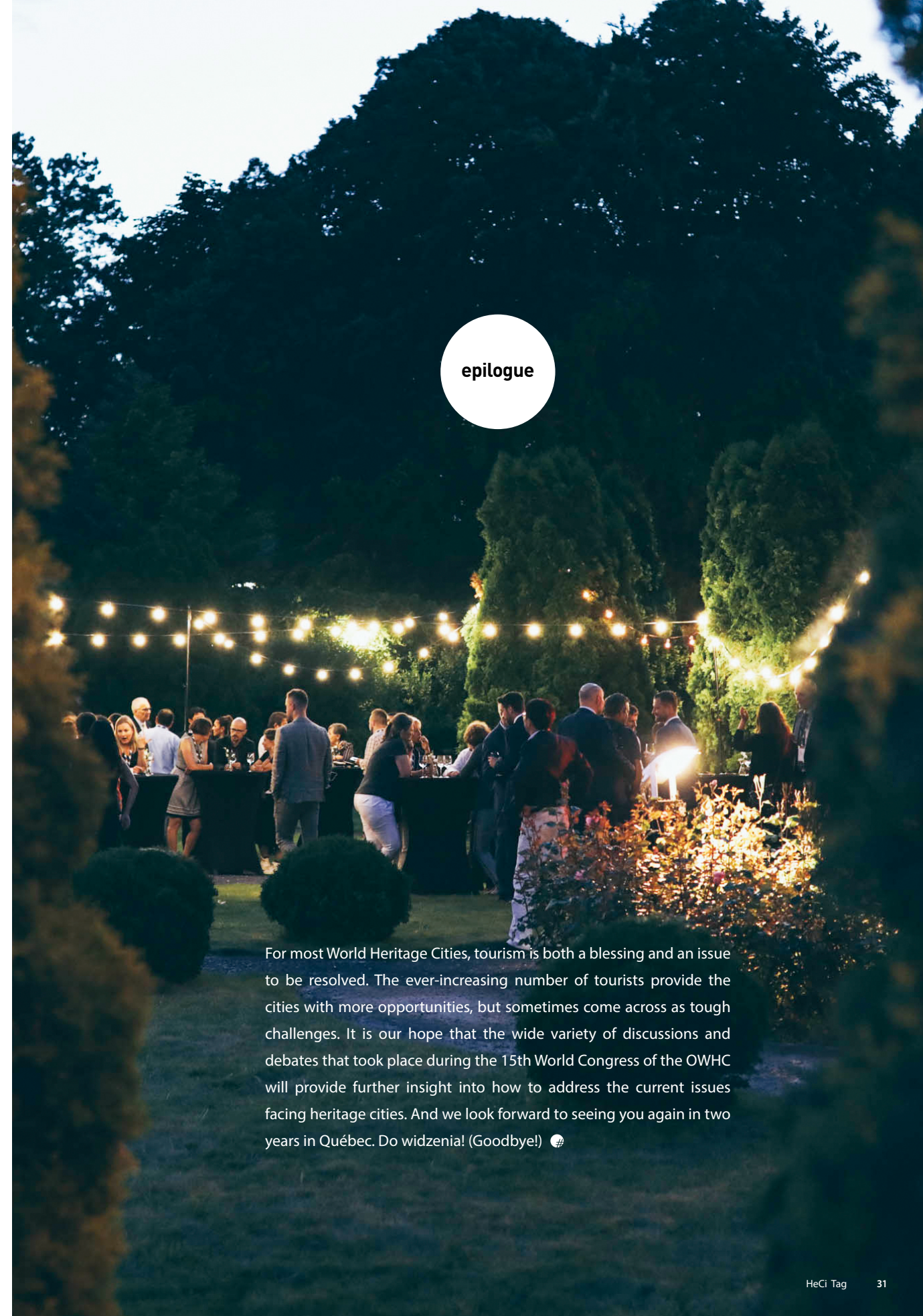


3 OWHC-AP Photo Exhibition and Promotion Hall

The OWHC-AP Photo Exhibition, which had previously only been held in Gyeongju, was held this time as a parallel activity to the World Congress. The event aimed to promote the beauty of World Heritage Cities in the Asia-Pacific region and to show the everyday faces of their local residents in a down-to-earth way.

4 Journalists Workshop

At no other time in human history has information been so widely available. In these circumstances, the role of journalists has become increasingly important in multiple respects. The workshop aimed to help journalists expand their knowledge of cultural heritage and give them opportunities to discuss relevant issues with experts so that they may find better ways to contribute as members of the media.



epilogue

For most World Heritage Cities, tourism is both a blessing and an issue to be resolved. The ever-increasing number of tourists provide the cities with more opportunities, but sometimes come across as tough challenges. It is our hope that the wide variety of discussions and debates that took place during the 15th World Congress of the OWHC will provide further insight into how to address the current issues facing heritage cities. And we look forward to seeing you again in two years in Québec. Do widzenia! (Goodbye!) 🌐

Coexistence Between World Heritage and Cities Young Voices Aiming for the Future

10th Cohort of the OWHC-AP CC

Written by Editor
Suh Soon-jung

The OWHC Asia-Pacific Secretariat (hereinafter OWHC-AP) has, since 2014, worked together with youth to raise their voices for a better future. They have been learning about cultural heritage policies of World Heritage Cities, while adding their thoughts and values to imagine a better tomorrow shared by more World Heritage Cities.

Creating Content

The term content creator(s) is commonly abbreviated as CC. We began to use the abbreviation in this sense during the first half of 2018, when we recruited the 8th cohort of the OWHC-AP CC. Until then, for our purposes, CC stood for (Youth) Communication Committee. Thus, even though the group is still called “CC,” its meaning has evolved to reflect the changes of our modern era and consciousness. One-person media, whose strength lies in its familiar everydayness and a feeling of being on site, is transcending the realm of personal hobbies, increasingly being shared and expanding its influence. Such an open media environment, where anyone can enjoy access and easy participation, is a perfect vehicle for OWHC-AP CC activities. CC members are now earnestly engaged in the entire process of planning, producing and editing required to create efficient audiovisual content expanded from text materials. Producing even a short video clip involves repeated cycles of trial & error, thoughtful reconsideration and retrial. Such painstaking efforts make the term “creator” a much-deserved designation. The fresh thoughts and sensibilities of CC members, when aimed toward enhancing World Heritage Cities, can produce content tailored to the young generation. When such content is consumed in the form of subscription, it also provides the creators with communication experience, thereby allowing them to grow and share their lessons. .





First Meeting in Gyeongju

The 10th OWHC-AP CC members had their first meeting on January 12, 2019 in Gyeongju, a World Heritage City where the past and the present coexist in everyday life. Here's what they told us on that day before taking up their CC activities in earnest.



Regarding the Role of a City

Gwon Su-yeon (Banpo, Seoul) The Banpo area serves as rest area for busy Seoulites, so it is considered a good place to live. Joining the CC piqued my interest in the particular role each geographic region plays. I asked myself: "What role does my friend's hometown play?" By expanding this question, I would like to create content dedicated to the role of a World Heritage City.

World Heritage City as Everyday Living Space

Mun Su-hyeon (Busan) As a Busan native, I walk to Beomeosa Temple on weekends, have taken field trips to the Bukcheon-dong Ancient Tombs, and live near Dongnae Shell Mound and the Dongnae-bu Magistrate's Office. In this way, I am fortunate enough to appreciate cultural heritage in my daily life. And I would like to study the everydayness of World Heritage Cities so that familiarity does not cause me to forget the preciousness of heritage.

Our Shared Memories of Cultural Heritage

Park Jae-in (Ganghwado Island) Ganghwado Island is where my best friend grew up, and it has become my second hometown. He said that, as a child, he used to play and take pictures underneath dolmens, laughing out loud under those megalithic tombs from prehistoric times. In this way, I think, cultural heritage can build memories in the minds of both local residents and tourists, on top of their historical significance. By applying what I've learned from my major, I would like to create content that can create and conjure up warm memories.



Historical Cultural Event Planners: What do they do?

Baek Yu-eun (Jeonju) There's more to Jeonju than just its specialty dish bibimbap and hanok (traditional Korean house) village. It's a city with great historic value as the venue of the Joseon Dynasty's origin. With an interest in such history, as well as in designing cultural content that can promote the value of heritage, I have been pursuing my dream of becoming a historical cultural event planner, so I am expecting to learn a lot from CC activities.

To Capture Fleeting Moments

An Seo-hui (Andong) My love of cameras began from my desire to capture happy moments shared by visitors to Andong. I am often moved by my edited videos featuring those beautiful moments. I hope that my video content will help people become more interested in World Heritage Cities.

Cultural Heritage Sites Near Me

HyeonJi Oh (Gyeongju) What does Gyeongju mean to me? That's the question I often ask myself. Whenever I ask that question, it reminds me of how privileged I am to live in this city. And I wish to return what I have received back to Gyeongju. I think it's a small but difficult task to pull off. I have been contemplating on how to study the beauty and value of our familiar cultural heritage and how to better share such knowledge with more people.





World Tour of a Korean Country Girl to Begin

Choi In-yeong (Hapdeok, Chungcheongnam-do) Hapdeok-eup in Chungcheongnam-do Province is a typical country town where there is more greenery than gray asphalt. It is also home to Hapdeok Catholic Church, a well-known Catholic historic site built in 1890 (the 27th year of King Gojong's reign), although not many know about this. I thus became curious about other people's hometowns. And I believe that such interest matches the objectives of the OWHC.

Adding Academic Value to the Beauty of Cultural Heritage

Choi Ju-ho (Gyeongju) Although I am currently living in Seoul because my university is located in the capital city, I am a Gyeongju native. Riding a bike to Cheomseongdae Observatory to enjoy flowers and going on a picnic at Seokguram Grotto used to be a natural part of my life. Against this backdrop, I came to be interested in history, which is one way of understanding cultural heritage, and became a history major. I believe that historical stories are content that can help visitors remember cultural heritage sites longer and make them want to revisit them.

World Heritage City: A Crossroad Between Age, Life and People

Hong Min-jeong (Gangnam, Seoul) Bustling streets, urban entertainment, fierce competition among students – these constitute the typical image of the Gangnam District. However, it is also home to history-filled place names, such as Apgujeong and Nakseongdae, a prehistoric site, an earthen fortification from Baekje and the royal tombs of the Joseon Dynasty, all coexisting amid a grid-like road network. Growing up watching such intermingling of the remnants of diverse historic periods and contemporary life has made me interested in World Heritage Cities. I am also a big fan of traditional Korean music and currently learning how to play the geomungo (traditional Korean stringed instrument).from my major, I would like to create content that can create and conjure up warm memories.



The 10th OWHC-AP CC members conducted an exploration of Jongno streets in Seoul, and it was a challenge, leaving them all with tired legs. However, their enthusiasm for creating new content allowed them to forget about the chill for the day. And their burning passion shined even more brightly than their creative content. Furthermore, their perspective on World Heritage Cities has transformed from that of an ordinary tourist to a perspective that recognizes the stakes of local communities and their residential environment, thereby bringing all of them closer to maturity.





Hong Min-jeong The exhibition displayed modern reinterpretations of traditional ink wash painting, accompanied by short passages that resonated in my heart. This is perhaps because we are living in today's overly complex era. "A moment does not lie in eternity; eternity lies in the moment." was the most notable sentence among the passages.

HyeonJi Oh As I live in Gyeongju, I have already seen the exhibition. However, today, I had an opportunity to rethink the meaning and value of space as the integral part of an exhibition. Ink wash paintings and pottery, reinterpreted in a contemporary light, are on display in the Bomun Tourist Complex, a venue touched with traditional sensibilities. This backdrop makes me think about the interplay between past, present and future. For me, the biggest influence is the attractive power of spaces. I have never been to a museum with so many beautiful window views!

Mun Su-hyeon I have long been a lover of museums, but my museum visits have been limited to certain genres. For this reason, this exhibition's fresh theme of "In Dialogue with Tradition" will stay with me for a long time. While participating in other CC activities, I experienced the expansion of my perspective on traditional heritage and its respective home cities. This last activity feels like the continuation of such expansion.

Baek Yu-eun I am not familiar with contemporary fine arts, but I tried to appreciate the exhibits by focusing on their links to our tradition. There was this painting depicting a traditional state funeral with modern painting techniques, with an accompanying note saying that the artwork is embedded with the spirit of traditional Korean painting, a thought I deeply empathized with. I don't think following tradition is about thoughtlessly adhering to old conventions. I think it's more about following in their spirit.

An Seo-hui I also tend to enjoy artworks in limited genres. Although I had been worried about some difficult themes, my overall impression was that the exhibits existed in great harmony. The exhibition also reminded me of the joy of appreciating cultural heritage in everyday life as well as of my CC activities over the past six months.

New Greetings to Gyeongju City

After their first meeting in Gyeongju, the 10th OWHC-AP CC members explored the Gochang and Jongno areas together to design and produce a variety of creative content, based on their personal interest and college major. Through such creative pursuits, six months flew by before they had the chance for a reunion in Gyeongju to exchange new greetings. The disbandment ceremony was held at Hwangnyongwon, Gyeongju. There, they shared memories, watching a video summary of their activities over the past six months. Sharing the mixed feelings of regret and pride, they gave thought to such concepts as togetherness, cooperation and meeting again as a team. Their official activities ended with a visit to the special exhibition "In Dialogue with Tradition" held at the Gyeongju Solgeo Art Museum, followed by a gathering at the museum's garden for wrap-up comments. In Gyeongju, the city of culture and tradition, history, ancient remains and cultural artifacts are an integral part of daily life. The exhibition was where everydayness, the ultimate destination of contemporary fine art, was perfectly blended with history and tradition. After touring the exhibition, the CC members freely exchanged ideas with one another.

*As teammates who shared burning passion,
they rooted for one other with new greetings.*



Youth Gathering in Gongju

You & I,
Souls Hotter than the Summer Sun

The 5th OWHC-AP Hands-in-Hands Summer Camp



Written by Editor Suh Soon-jung

From July 30 to August 2, the 5th OWHC-AP Hands-in-Hands Summer Camp was hosted by the OWHC-AP in Gongju, a member city of OWHC-AP and also chair city of the Korean World Heritage Cities Council. The OWHC-AP Students Association is an association of school clubs from World Heritage Cities. It aims to raise young people's interest in the preservation of cultural heritage and the development of regional culture of World Heritage Cities while helping them grow into responsible global citizens.

Brief Moments of Hesitation



“Nice to Meet You!”

Unlike previous events, the 5th OWHC-AP Hands-in-Hands Summer Camp was held for the first time in a venue outside Gyeongju. For the Camp, some 80 students from 16 schools in 11 OWHC-AP member cities, including Suzhou, China and Vigan, Philippines, were gathered together in Gongju. This year's Camp was significant in that it became an international event to help promote exchanges among World Heritage Cities in Korea and the Asia-Pacific region.



Where & What

“Find 7 Treasure Cards!”

In the Baekje Cultural Complex and, we saw an awesome reproduction of Sabigung Palace and became temporary residents of Baekje. In Magoksa Temple, we attended a tea ceremony. And walking along the Naseong City Hall and Neungsan-ri Ancient Tombs, we engaged in a scavenger hunt to find the seven treasures.

The scorching summer heat rendered hats and fans useless. Yet, neither heat nor thirst could hold back our PASSION. PASSION was not something to be wasted.



Words Reserved for Special People

“Let’s Meet Again!”

In our own creative content, we recorded the activities and thoughts we shared together discussing how to preserve the value of World Heritage while achieving sustainability.

On our last night, we reviewed the records of our passionate days, expanding our perspectives on the value of World Heritage Sites and their home cities.

And now,
It’s time for goodbye. Let’s meet again!



“Joy Made Us Laugh!”

Our feelings of joy and happiness exploded in laughter.

No calculations or pretense.

Our laughing faces were pure and honest reflections of
who we are.

Temples and Confucian Academies in Andong

Written by Novelist
Kim Jin-gyu



Andong is home to four UNESCO World Heritage Sites and an item of documentary heritage inscribed on the Memory of the World Register.

It is not easy or common for one region to possess so many items of World Heritage. To see such a unique and rare phenomenon with my own eyes, I grabbed my cane to undertake a journey to Andong even though I am an unlikely traveler who suffers from motion sickness. Once I arrived at Bongjeongsa¹⁾ Temple and Byeongsanseowon Confucian Academy, I looked around the sites in earnest.

1. A buddhist shrine located in Andong County, Republic of Korea, it is alongside with Buseoksa Temple and 6 other temples, it has been inscribed as UNESCO World Heritage in 2018 under 'Sansa, Buddhist Mountain Monasteries in Korea'.

Who Lives in Buddhist Temples and Confucian Academies?

Sachal, or Buddhist temple, is written as 寺刹 in Chinese. Both sa (寺) and chal (刹) refer to a Buddhist temple. As such, the word sachal can be literally interpreted as “temple and temple,” “temple plus temple,” or “temple followed by temple.” On the other hand, seowon, or Confucian academy, is written as 書院, where seo (書) means writing and won (院) a house. Thus, seowon literally means a “house for reading,” “house for writing,” or “house for storing writings.” Fundamentally, sachal can be defined as learning venues where Buddhist statues are enshrined and where monks practice and preach the teachings of the Buddha. Seowon, on the other hand, can be defined as private educational institutions established for academic studies and as Confucian shrines. All of this is done by humans. Enshrining Buddhist statues, practicing and preaching Buddhist teachings, studying Confucian thought and performing veneration rituals for Confucian greats – all of these actions are done by humans. Likewise, those who adopt Buddhist teachings and those who practice Confucian thought are all human beings. Without humans, Buddhist temples and Confucian academies mean nothing.



Bongjeongsa Temple, Home to the Phoenix

Even though the temple's name Bongjeongsa (鳳停寺) includes the character for phoenix (鳳), no phoenix was in sight on the way to or at the temple. Poet An Sang-hak, a native of Andong, said the same thing in his poem "Bongjeongsa Temple."

*Winter, on the way to
Bongjeongsa Temple,
Not a single bird was in flight.*

Yet, the poet makes his way through the sleet and snow, walking past the firmly frozen water, and arrives at the empty yard of the temple, where not even the faded shadow of a Buddhist monk is seen. There, he waits alone and encounters a phoenix at last.

*After the passing of the rain and snow,
Underneath the eaves of Geungnakjeon Hall,
I stood waiting, for so long,
Only to find a bird, with wings bigger
Than the gabled roof
Flying up against water
Trickling down from the eaves.*



Yes.
It was the bird of
the mind.

In the word bonghwang (鳳凰), or phoenix, bong (鳳) denotes males and hwang (凰) females. The greatest of all birds, a phoenix is an imaginary bird that symbolizes nobility and auspiciousness. It was a great fortunate for him to meet such a bird, but a phoenix is an imaginary creature. What is meant by imagination? It is a picture that exists only in your mind. Therefore, he couldn't have seen a phoenix. Yet, the poet said he saw it, and I, who followed in his footsteps, ended up seeing it as well.

The return path to the world started appearing.

Yes. It was the bird of the mind. It was a wingbeat of encouragement saying, "If you are going to live, you might as well live well." and a wingbeat of solace stating, "No matter how hard your life is, keep your small dreams alive." This was the meaning of the phoenix living in Bongjeongsa Temple.

Getting Old Is a blessing

Geungnakjeon Hall boasts an exceptional presence in Bongjeongsa Temple. It is three kan wide and four kan long and features a gabled roof. The hall itself is very old. In fact, it is one of the oldest extant wooden buildings in Korea, probably dating back 800 years. There is no documentary proof, so you may ask how we know for sure, but there is a method behind the assumption. It is said that a Buddhist temple is renovated every 100–150 years. In 1972, during the renovation of the hall, a written record saying that the hall was renovated in 1363 was discovered, suggesting that Geungnakjeon Hall was built around the early 1200s. With this discovery, Muryangsujeon Hall of Buseoksa²⁾ Temple, which had been considered the oldest wooden building in Korea, lost the title to Geungnakjeon Hall. In fact, the age of the former was also presumed from a record that said that it had been renovated in 1376, 13 years after the renovation date of Geungnakjeon Hall, leading to the natural

conclusion that the latter was built earlier. Here, what matters is not which of the two buildings was built earlier, but the period of time when Geungnakjeon Hall underwent renovation. The year 1363 was two years after King Gongmin of Goryeo relocated to Andong to escape from the Red Turban Invasions of Goryeo. In these circumstances, the people of Andong must have felt miserable seeing the precariousness of the daily lives of their king and royalty. Wouldn't the people have wanted to pray for the blessings of the Buddha? Perhaps, it was their earnest yearning that has allowed the hall to sustain itself to the present day.

2.

A buddhist shrine located in Boeun County, Republic of Korea. It is alongside with Bongjeongsa Temple and 6 other temples, it has been inscribed as UNESCO World Heritage in 2018 under 'Sansa, Buddhist Mountain Monasteries in Korea'.



Protected by Mountain Cliffs: Byeongsanseowon

On the way to the Hahoe Village³⁾, make a left turn and take the narrow path, and you will find it meander along Pungsan Field. Continue to walk along the path until you come upon a wide view and see some sandy areas. That's where the Byeongsanseowon(屏山書院)⁴⁾ Confucian Academy is located. As the Chinese character byeong (屏), which means a folding screen, suggests, the Confucian academy is surrounded by layers of mountains. The one in the back is Hwasan (花山) Mountain, and the one in front is Byeongsan (屏山) Mountain. Hwasan Mountain, in particular, is the main mountain of Hahoe Village. The mountain is home to a shrine where the villagers conduct a shamanistic rite for the village guardian spirits. It is also called Gotsan Mountain as it resembles the shape of a cape, when seen from the opposite side of the Nakdonggang River. On the other hand, Byeongsan Mountain is spread in the parallel direction like a folding screen. It is more of a cliff than a mountain, steep enough to be mentioned under the name Cheongcheonjeolbyeok (Cheongcheon Cliff) on the ancient map of Yeonggaji (永嘉誌), the township record of Andong. Following its steep contour with my eyes made me clasp my hands and slowed my breathing. Du Fu, the great poet from China's Tang Dynasty, wrote a poem entitled "Baekjeseongnu" (白帝城樓 The Wall Tower of White Emperor Castle), where this blue cliff is mentioned.

3.

A Clan Village where the members of Ryu family which originated from Hahoe Village have lived together for 600 years. With Gyeongju's Yangdong Village, it has been inscribed as UNESCO World Heritage in 2010.

4.

Located in Andong, it has one of 9 Confucian Academies that were inscribed as UNESCO World Heritage in 2019 under 'Seowon, Korean Neo-Confucian Academies'.

江 度 寒 山 閣
Gang Do Han San Gak

城 高 絕 塞 樓
Seong Go Jeol Sae Ru

翠 屏 宜 晚 對
Chwi Byeong Ui Man Dae

白 谷 會 深 遊
Baek Gok Hoe Sim Ryeo

急 急 能 鳴 雁
Geup Geup Neung Jo An

輕 輕 不 下 鷗
Gyeong Gyeong Bul Ha Gu

彝 陵 春 色 起
Yi Reung Chun Saek Gi

漸 擬 放 扁 舟
Jeom Ui Bang Pyeon Ju

*A river crosses by the wall tower on a winter mountain,
And the fortress stands high on this furthest frontier.
The azure cliffs, pleasant to behold,
The white valley, good for playing together for long periods.
Quick cries of the goose,
Light gliding of the seagulls high up in the air.
Now that spring has come to Yiling,
Perhaps it's time to set the boat afloat.*

*And this poem became embedded
in the Confucian Academy.*

*It was the passage "Chwi Byeong Ui Man Dae"
(翠屏宜晚對),
from which the name Mandaeru Pavilion springs.*

The Green on the Tiled Roof

The first thing that grabbed my attention when I entered the Confucian Academy was the green on the tiled roof of Bongnyemun Gate. The vibrant green on an old tiled roof is usually houseleek, but it looked too delicate for that, so it was perhaps rock moss. There was no one else around to ask, and my lack of knowledge on the subject killed me, yet the green was, without regard to my frustration, green as green could be. Poet An Sang-hak once wrote about the crape myrtle near Bongnyemun Gate. He said in a poem that “it is not right to be green alone when others bloom flowers” and that “even if all flowers in the world fail to bloom, you still have to, even if all by yourself,” encouraging the crape myrtle to bloom. However, because it was too late in the season for producing flowers, the tree remained quiet, and the green (regardless of whether it is houseleek or rock moss) was green all by itself – just like Ryu Seong-ryong. That makes perfect sense as the Byeongsanseowon Confucian Academy serves as a shrine for Seoae Ryu Seong-ryong. He is revered as Andong’s representative protégé of Confucian scholar Yi Hwang, as the greatest statesman during the mid-Joseon period and as the prime minister who helped Joseon overcome the Imjin War. However, while in office, he was subjected to all sorts of criticism due to the gravity of his position and had to endure immense injustice commensurate with the suffering of his age. However, he accepted his lot in life and even wrote the following in the preface to *Jingbirok* (懲忿錄 The Book of Corrections).

At the time, a foolish person like me was assigned great responsibility from my country in turmoil. However, I failed to rectify the precarious national situation or maintain the status quo. In retrospect, the cost of my sin cannot be repaid with my death.

Perhaps for this reason, the Confucian Academy has come to resemble Ryu Seong-ryong’s character. It is quietly blended with nature, yet it stands out. In 1868, when Grand Internal Prince Heungseon ordered all but a few Confucian academies to close, Byeongsanseowon Confucian Academy was allowed to stay open – probably not just because it was an example of precious physical heritage.



Back to Humanity

Andong is home to a staggering five items of World Heritage. These include Dosanseowon and Byeongsanseowon Confucian Academies, the Hahoe Village, Bongjeongsa Temple and the Confucian Printing Woodblocks. It is not easy or typical for one region to feature that many items of World Heritage. Still, the prologue and epilogue of such a difficult and rare phenomenon were ordinary people. After all, it was humans who built, who occupied and who protected heritage. ●

Throughout my stay in Krakow, I kept thinking that the best word that most closely describes the beauty of the city is "resplendent." Although awarded several epithets, including the "second biggest city in Poland" and the "spiritual hometown of the Polish," for a complete stranger such as myself, a "resplendent city" was the rightful epithet. Here, then, is the endless charm of Krakow in early summer.

Krakow, Poland: A City with Resplendent Beauty

Written and photographed by
HyeonJi Oh, OWHC-AP



Walking the Verdant Beauty of Krakow

On the way from the airport to my hotel, the lush green beauty of Europe was breathtakingly resplendent to me, a first timer to Europe. Along the river, with my bus traversing the city, the rolling fields of green seemed to go on forever. Krakow in early summer boasts the perfect weather for a walk, with pleasantly warm sunshine and slightly chilly winds. On this first day of my trip, I had two hours to spare, so I just walked around without any specific direction in mind. The 16-hour flight and jet lag made my body feel brooding and heavy; however, the city's bright sun rays and refreshing winds took my fatigue away.

My stroll from the hotel to the city's center felt infinitely light and was made even more pleasant by the park located along the tram rails. It was perhaps because every step I took revealed different gatherings of people against similar backdrops, creating an exotic landscape. A walk from the present to the past, my every step brought me closer to the heart of Krakow, a city with unspoiled traditional beauty.

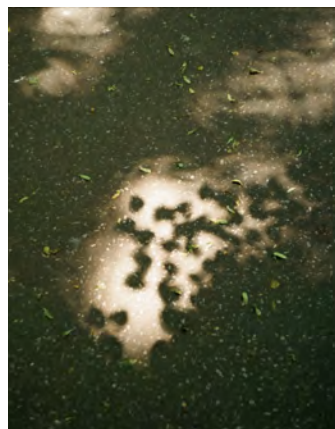


From Past and Present to Future

From the late 11th to late 16th century, Krakow served as the capital of Poland. The city has survived through the poignant and cruel history of Eastern Europe. Ironically, the city was able to avoid air raids because of the strong Nazi presence there. Thanks to this unlikely fortune, Krakow's dazzling medieval European aesthetics have remained untouched and been preserved.

The Historic Center of Krakow was inscribed on UNESCO's World Heritage List in 1978. It is home to Europe's second largest square as well as a variety of historical buildings, including St. Mary's Basilica and the Krakow Cloth Hall, also known as Sukiennice. However, what fascinated me most were the scenes of everyday life.

Dating back to the 13th century, the Market Square of Krakow is still bustling with people. Local residents still visit the square to buy cheese and flowers for their dinner tables, whereas tourists buy a variety of souvenirs while listening to the tunes of Chopin played by street performers. In this way, the square remains a venue where diverse scenes of everyday life take place, as handed down from the past.





Wawel Castle, the Survivor of History

The Wawel Castle, which symbolizes Polish royalty, is located on the Wawel Hill to the north of the Vistula River running across Krakow. Construction began in the 11th century and lasted until the 16th century. Used as the residence of the kings of Poland for more than 550 years, the castle has remained a source of pride for the Polish people. Although its role has changed throughout history, from a royal residence to a military hospital, and then from a Nazi governor-general's residence to a national museum, the castle has remained firm in its place.

As much as the Wawel Castle has been marked by its symbolic significance and strong presence in Polish history, the castle is also distinguished in terms of its architectural styles.

The castle was first built in the amalgamation of diverse architectural styles, including Renaissance, Baroque, Gothic, and Romanesque styles, and then renovated mostly in the Renaissance style in the early 16th century. As such, it features vestiges of all of these architectural eras.

Visible from anywhere in the city, the Wawel Castle stands on a vantage point commanding the view of most parts of the city. In this respect, the castle has remained a sacred place for Krakow and the Polish people, making them proud. Hopefully, the Wawel Castle will remain a sanctified and beautiful place for all of us in the future at its original site replete with the shadows of tumultuous Eastern European history.



Memories of Krakow

Throughout my stay, Krakow has shown me a variety of charm. The verdant trees of the early summer, the visual pleasure of the infinite green created by their foliage under sparkling sunlight, the musical beauty of Chopin's alluring pieces played day and night; a variety of culinary pleasures from diverse local dishes such as golonka, kaszanka, obwarzanek and pierogi – all these delightful memories are stored in my brain as synesthetic experiences.

One reason why I expect good things from Krakow's future is the pride of its residents. Most people I met in the city were very proud of being Krakow residents. As always, from their respective positions, they welcome visitors and do their best to present tourists with pleasant memories.

Another reason why the future of Krakow seems promising is that the city's cultural heritage sites are still key venues and play a role in people's everyday lives, instead of being reduced to a mere display. The fact that the city's heritage sites are not just tourist attractions but where life takes place has made me curious about Krakow's tomorrow and encouraged me to imagine how the city will look someday when I return, whether it would remain the same or reemerge as completely different.

I look forward to my return to Krakow, a city where people live today under the blessings of the past and walk toward the future. It is a city where you can indulge in the resplendent beauty of verdant green. 🌿





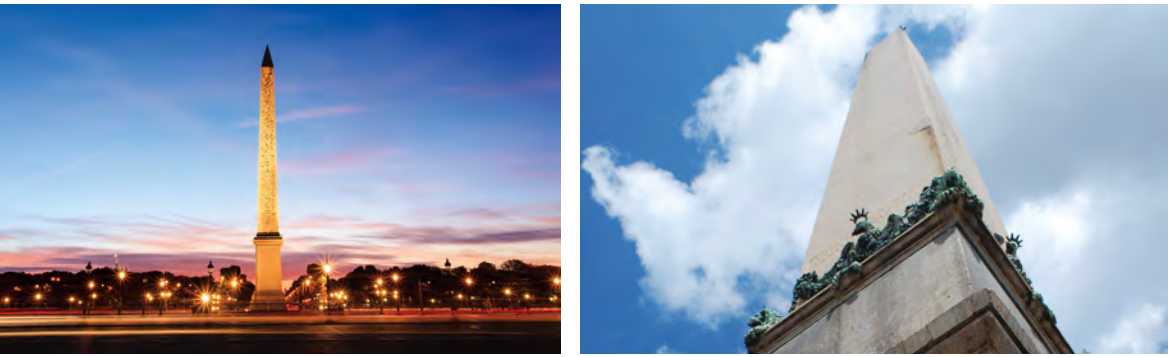
“The Nile always wins and presents us with benefits.
We are all proud of the Nile and live in harmony with it.”

Remaining Heritage: What New Value Does It Commemorate?

Obelisk

Written by Editor Suh Soon-jung

Fishermen on the Nile River used to sing the above. Home to the world's first civilization, ancient Egypt was dubbed the "Gift of the Nile" and her splendid cultural glory is still manifest in pyramids, tombs for her dead kings, and temples for the living. However, the empty pyramids no longer have mummies or burial goods in them. They have been either looted or hidden to avoid theft. In front of the Luxor Temple, there stand well-preserved statues of Ramesses II and a gigantic obelisk inscribed with the pharaoh's achievements. Although originally two obelisks stood at the site, one of them was relocated to the Place De La Concorde in Paris. Surprisingly, there are twice as many obelisks scattered around the world than in Egypt.



Gigantic yet Elegant Stone Monument

For travelers to Paris, the Eiffel Tower is not the only impressive monument. Where Champs Elysées Avenue (which connects to the Triumphal Arch at one end) and the road between the Louvre and the Tuileries Garden meet, there stands a gigantic yet beautiful monument known as the Luxor Obelisk. Despite being made of stone, it exudes an overwhelming refined beauty. The obelisk is decorated with hieroglyphs exalting the sun god Ra and Ramesses II, and its pointed design is said to have been inspired by a ray of the sun. Due to the ebb and flow of the rivers of history, this Egyptian heritage now stands in the middle of a bustling square in Paris.

Dozens of obelisks were shipped out of Egypt. The city with the most obelisks is Rome, Italy. The River Thames in London, Central Park in New York and Istanbul, Turkey are also home to Egyptian obelisks. There are also other monuments around the world inspired by Egyptian obelisks. In downtown Buenos Aires stands a modern obelisk created to mark Argentina's independence from Spain. Similarly, there is a huge obelisk in Washington, D.C. known as the Washington Monument.

Egyptian obelisks represented a means of communication between gods and the king as well as his royal dignity. They were also the objects of awe and the symbol of the ruler. Given that, the fact that many now stand at museums and next to landmark buildings around the world, thereby attracting tourists, may be far from desirable. However, thanks to this unfortunate history, we can now appreciate obelisks in many parts of the world. As such, having these Egyptian artifacts scattered around the globe has some unexpected benefits.

A Flash of Sublimity Broken Obelisk

Barnett Newman (1905–1970), a sculptor born in New York, has inspired generations of American artists with his abstract expressionist paintings and sculptures. His Broken Obelisk consists of three versions of the same sculpture. This imposing sculpture is almost eight meters tall and is in the shape of an upside-down obelisk sitting on top of a pyramid in delicate balance. In addition to the work's immense scale, the material used to create it, rusted iron in dark reddish brown tones, presents an enormous sense of weightiness. Presumably inspired by the artist's frequent visits to an Egyptian obelisk in Central Park, New York, this pure artwork is also heavy in its significance.

The first version was fabricated in 1967 and installed in front of the Seagram Building, a representative example of modernist architecture. As such, the sculpture was also considered a modernist work. Later, it was moved to Washington D.C. and played the role of a monument. Then in 1971, it was relocated again to the Rothko Chapel in Houston and dedicated to Martin Luther King Jr. The second version was installed in a square at the University of Washington, serving as a monument representing the institution's mission, namely the preservation, development and distribution of learning and knowledge. The third version is on display at the Museum of Modern Art (MoMA) in New York City, serving as a milestone of contemporary fine art. The broken yet well-balanced upper piece of the work suggests at once crisis and the possibility of hope. In this regard, Broken Obelisk is interpreted as a universal monument that seeks an escape from global misery and the subsequent restoration, reconciliation, healing and peace while reminding us of the dualistic human condition of life and death.

Originally symbolizing the worship of a sun god and the divine power as well as inexhaustible life and abundance, obelisks are being reinterpreted and reproduced in a variety of ways, expanding their role as monuments. 🌐



Water is truthful.
Always, it flows from high to low.
And it stops where it should.

Water is bountiful.
It soaks the earth and brings life to all things.

Water is beautiful.
Transparent, it reflects itself and the outer
world in true form.

The truth, goodness and beauty of water
purifies human culture and lets it grow

The Healing of the Flowing Blue Water

Iguazu National Park
and Hierapolis-Pamukkale

Written by Editor Kim Hyeon-seok





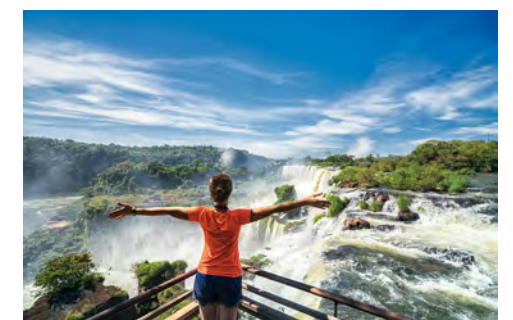
Iguazu National Park

Inscribed in 1984 on UNESCO's World Heritage List

The spray and roar spewed from the Devil's Throat blind your eyes and deafen your ears. The mise-en-scène created by gravity and falling water is imbued with tragic beauty bestowed by the Supreme Being. It is also a mirror reflecting the weakness and futility of human existence.

The endlessly falling water stream and the surrounding vibrancy silence us. Just as in the movie *The Mission*, where the sword that once pointed at an enemy's throat absolved the protagonist's sense of guilt, where the tune of an oboe melted suspicion, and where the missionaries sacrificed themselves to defend their conviction, the Iguazu Falls has us let go of things.

As one philosopher once said, if nature is god, this is a sacred place and the birthplace of culture wherein self-reflection and apology, as well as forgiveness and courage, transpire.





Hierapolis-Pamukkale

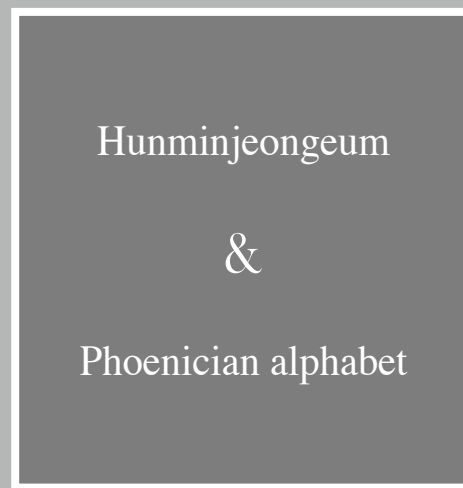
Inscribed in 1988 on UNESCO's World Heritage List

When Pamukkale, nature's work of the eons, and Hierapolis, a vignette of ancient history, meet in one place, the words nature and culture lose their antonymic relationship. The flow of time has presented people with healing water, giving them brief moments of healing.

The flow of time has also let go of people and made things fall. And whatever remains has come to be blended in nature, traveling to eternity.

Immersed in water, where someone, a long time ago, must have been immersed just like me, I felt nostalgia for a time I never experienced. Gazing at the whiteness that those of long ago must have seen, I feel assimilated with their souls.

Today, in this place of coexistence between nature and culture, time flows for someone – and stops. 🌍



Written by Editor Kim Jin-gyu

Evolutionary psychology says the following:

If the five million years of human history were one year, then agriculture emerged a few minutes after 6 am on December 31, and the Industrial Revolution several minutes after 11 pm. In other words, for 364 days, from January 1 to December 30, humans were engaged only in hunting and gathering. Then, after an eternity of foraging for food, on the 365th day, humanity encountered the biggest event in its history: the birth of a writing system.



Invention of a Writing System And Its Slightly Blatant Rationale

Throughout human history, there has always been communication. At first, it was done by drawing lines, symbols, pictures and through other primitive means. However, as the amount of information requiring memorization increased, the need for a writing system emerged. Ancient people had to remember, for instance, how many crop sacks, livestock and people they encountered. As for head counts, people had to figure out, for example, how many bakers, brewers, weaponsmiths and slaves there were within their community.

However, human life did not remain quite so simple. Myriads of events occurred, and countless contracts were made. Such content was just too complicated to be expressed only with lines, symbols and pictures, forcing these methods to further develop. What's more, odes to god, ancient prophecies, historical incidents and love songs as well as myths & legends and literary works had to be recorded. To this end, lines, symbols and pictures evolved even further, producing the ultimate creation: a writing system.



Birth of an Alphabet

Its Progenitor, the Phoenicians

Ancient people believed that a writing system was a gift from the gods. In fact, hieroglyphics, a system of writing used in ancient Egypt, literally meant “sacred writing.” However, all the world’s first writing systems (namely cuneiform, hieroglyphics and Chinese characters) shared one limitation: each character represented a word and a syllable. This meant that to use these writing systems, one had to learn a fairly large number of symbols or characters. For better understanding, think about the Thousand Character Classic (千字文), the popular textbook for learning the most basic Chinese characters. To be able to read and write in Chinese, you have to memorize at least 1,000 Chinese characters listed in the book. Alas! How hard it may be!

Then in the 14th century, a groundbreaking invention was made by the Phoenicians in Ugarit, an ancient port on the Syrian coast. Here, Phoenicia refers to an ancient, maritime trade-based civilization developed along today’s Lebanese, Syrian and Israeli coastlines and their cities.

The term Phoenicia was bestowed by the Greeks. The name Phoenicians originally came from Greek “Phoínikes,” meaning “people of Tyrian purple.” At the time, the Phoenicians had the skill to produce purple dye. This was an extraordinary feat because over 10,000 sea snails were required to produce just one gram of purple dye. On top of this, the dye extraction involved a grueling process. The purple dye was so precious that purple was dubbed the “emperor’s hue”.

Anyway, the greatest feat of the Phoenicians was their development of a new writing system. It consisted of 22 letters, all consonants. The vowel sounds were implicit, so the reader had to rely on guesswork. This Phoenician writing system was the world’s first alphabet.

‘Easy to Learn and Convenient to Use in Daily Life’
: King Sejong & The Earlier Western Implementation of
This Linguistic Philosophy



The Phoenician alphabet had a completely different mechanism from those of other earlier writing systems. It was able to express any concept in writing with only about 30 symbols. As we know, when something is convenient, it spreads like wildfire. Since Phoenicians were engaged in maritime trade, their alphabet disseminated among their trade partners, that is, the peoples in the Eastern Mediterranean region.

Then, around the 8th century BCE, cities in Aram (present-day Syria) developed another writing system resembling the Phoenician alphabet, known as the Aramaic alphabet. Since many parts of the Old Testament of the Bible were recorded in Aramaic, the alphabet greatly affected the history of language. It also inspired the birth of the Hebrew alphabet. Furthermore, the Phoenician alphabet also influenced the development of Arabic numerals, and, most importantly, the Greek alphabet.

The thing is, all the other derivatives of the Phoenician alphabet consist only of consonants. As such, users of these writing systems had to know all the vowels in advance. Even though they were no doubt revolutionary, using them in daily life was neither easy nor simple. Against this backdrop, after a complicated and slow course of development, the 24-letter Greek alphabet was established with 17 consonants and seven vowels.

December 30, 1443

The Record of the Day

On December 30, 1443, almost three millennia after the Phoenicians invented the world's first alphabet, an official historiographer of the Joseon dynasty wrote:

是月上親制諺文二十八字 其字做古篆 分爲初中終聲 合之然後乃成字
iwol sangchinjeonmunisippalja gijabanggojeon
bunwichojungjongseong hapjiyeonhunaeseongja

凡干文字及本國俚語 皆可得而書 字雖簡要 轉換無窮 是謂 訓民正音
beomganmunjageupbongugieo gaegadeugiseo jasuganyo
jeonhwanmugung iwi hunminjeongeum

The translation of the above passage is as follows:

This month, the king personally created a vernacular script consisting of 28 letters which resemble those of the Chinese seal script (篆字). An initial consonant, medial and final consonant constitute a syllable. In general, this script can be used to write content related to both Chinese writings and Korean colloquialism. The script is simple and succinct, but it is versatile and is referred to as hunminjeongeum (訓民正音 The Proper Sounds for the Instruction of the People).

This is how King Sejong the Great promulgated Hunminjeongeum (the Korean alphabet) during the 25th year of his reign (1443). He wrote: "Because our language is different from Chinese, it cannot be properly expressed using Chinese characters. As such, the unenlightened cannot state what's on their mind even when desired. Saddened by this, I developed 28 new letters that are easy to learn and convenient to use in daily life."



'Easy to Learn and Convenient to Use in Daily Life': King Sejong's Wholly Korean Implementation of This Linguistic Philosophy

Indeed, the Korean language and Chinese characters were contradictory and incompatible in many ways. Chinese characters were created and developed based on the Chinese language. As such, they were suitable for writing Chinese but not Korean, understandably so because the two languages completely differ in terms of their linguistic structures and sound systems. Besides, Chinese characters were extremely complicated in structure and form. They were hard to learn, so mastering them required an enormous amount of time and effort. Thus, only a privileged minority were able to use Chinese characters. When all the information available in society was recorded in Chinese characters, the fact that only a small group of people were able to use them meant that information was shared exclusively only among a certain group. As such, there were side effects, which raised the need for a new writing system that could be shared by all. Jeong In-ji¹⁾, who wrote the preface to the Haerye²⁾ Edition of Hunminjeongeum, also recognized such need.

Since the writing system and the language are incompatible, scholars and students cannot properly state their thoughts, and government officials cannot easily distinguish between what is right and wrong.

Jeong felt that a nation could not develop properly with a writing system that was unable to wholly express the thoughts of the people and could be accessed only by a privileged few.

1. He[1396-1478] was a Korean Neo-Confucian scholar, historian who served as Vice Minister of Education or Deputy Chief Scholar. He is perhaps best known for having written the postscript of the Hunminjeongeum Haerye, the commentary on and explanation of the native alphabet Hangeul invented by King Sejong in 1443.
2. It is a commentary on the Hunminjeongeum, the original promulgation of hangul. Haerye uses right-to-left vertical writing. Here it explains the shapes of the basic consonants.

Back to December 31

From January 1 to December 30, human history was confined to hunting and gathering. Only on December 31 did humans settle, and civilization subsequently took hold. And its mainstay was, of course, writing systems. If we divide the history of writing systems based on the four stages of plot development, then the first stage (beginning) is the age when lines, symbols and pictures were used for communication. The second stage (development) is the age when the Phoenician alphabet was born. The third stage (climax) is the age when numerous new writing systems were created. And the final stage (resolution) is, in my view, represented by Hunminjeongeum. The reason is simple: there is no writing system as perfect as Hunminjeongeum, not only in terms of its philosophical and scientific value but, above all, because it is "easy to learn and convenient to use in daily life." ●

Time for Every Possible Culinary Delight

The Gastronomy of the French

Inscribed in 2010 on the Representative List of the Intangible Cultural Heritage of Humanity



Written by Editor Park Seong-ha

The gastronomic culture of France is less about the act of eating than about the time surrounding the experience.

Over the course of a long meal, an exchange of deep conversation and eye contact takes place – and sometimes even life-changing moments. People sit around a round table, sometimes celebrating the birth of a child or a new beginning, and at other times, sharing the pain of loss. In this way, the entire trajectory of life is shaped around a dining table.



Intricate and Elegant Dining That Embraces Nature

In every country, people consume three meals a day to ward off hunger, a survival instinct, but rarely is this process regarded in terms of its aesthetics. A culinary culture reflects our daily lives and their associated focuses which collectively make up an epoch, just as the common Korean greeting, "Have you eaten?" still hints at the country's bitter past of food deprivation. The French, who take eating seriously and consider it a noble act, have created a unique gastronomic culture, fully relishing the fresh tastes of natural ingredients in their meals with all five senses. They have carefully selected seasonal ingredients and established the sequence of dishes to be served that can bring out the best taste during a multi-course meal. Impeccably set, each dish on the table fills the space with a unique taste and aroma at its best.

France's bountiful plains and long coastlines have allowed the French to easily obtain tasty ingredients, the basis for all delicious dishes. On top of this, when the French cuisine was juxtaposed against the country's aristocratic culture, French food became even more refined and subtle in taste. When France, Europe's cultural center in the 17th century, subsequently underwent the French Revolution, it helped elevate gastronomy to the status of culture.

The French royalty and aristocracy collapsed, and along with it, their systems of privilege. For one thing, the guild system, through which cheese and bread were only allowed to be sold at their respective stores, was abolished, allowing restaurants to sell cheese, bread and wine all at once. Plus, chefs previously hired by royal palaces and aristocratic families took to the streets and began serving food to the public. It was during this period that restaurants as we know them today started to appear in city neighborhoods, heralding the upcoming age of haute cuisine.





It's Sorbet Time!
A Welcome Sweetness Melting on the Tip of Your Tongue

Seven periods of waiting for the next course. With a formal French meal, we are given enough time to relish our food. From the apéritif wine to dessert, getting through all the courses takes more than two hours. Jean Anthelme Brillat-Savarin once said, "The table is the only place where one does not suffer from ennui during the first hour." As in this quote, during their hours-long meals, the French appreciate, evaluate and sometimes even bicker over food.

During a full-course meal, the first thing that comes to the table is an apéritif wine and a sweet amuse-bouche which stimulates the appetite. A different appetizer is served depending on the main dish, elevating expectations. France is home to a wide variety of regional specialties. The French term "terroir," which refers to the complete natural environment in which a particular wine is produced, is embedded with the special value the French places on gastronomy. That is, it reflects their love of food as well as their appreciation of ingredients from the mountains and the sea in their own unique way.

By the time dinner table discussions on taste have moved on to other everyday topics, a new course arrives. After diners enjoy a fish dish cooked with olive oil or white wine, they take away the aftertaste with a sorbet. For a French meat dish, bouquet garni is an essential ingredient. Usually plated with carrot poached in syrup, broccoli and a baked potato, the main dish becomes more charming with the assortment of colors. The wine, which has accompanied each and every course of the meal, is drunk with cheese. And the meal is wrapped up with a dessert and a cup of tea.

The dining table, which once resounded with the pleasant sounds of clinking cutlery and all sorts of conversations, is now cleaned up and serves as a storehouse for lingering memories. Earnest preparations for even a small meal, the careful selection of fresh ingredients, aesthetic plating, and the shared appreciation of the meal – the union of all these devotions has created France's contemporary gastronomic culture. All that time focused on culinary delights continues to make history – one dinner at a time. #



World Heritage Cites Spoken in the Photographic Language

OWHC-AP Photo Contest

A single photo can change the world.

Written by Editor Suh Soon-jung

A photo can change a person's life, if not the world; disclose or serve as evidence of a historical truth; or candidly reveal the reality of the age. Even if its power is not comparable with photojournalism's power to produce visual records, an attention-grabbing photo speaks what it has to say in its own way, in its own language. Seeing a photo is to understand the world and accept it as it is.

How to Look, What to Record

OWHC-AP hosts an international photo contest to share, through photographs, the significance of World Heritage Cities, where people, the city and World Heritage coexist. This year marks the third anniversary of the contest. Each annual contest has its own theme and invites the public to submit relevant photos.

My Heritage, Your Adventure

Theme of the Year 2016

People and Moments of World Heritage Cities

Theme of the Year 2018

The Moment of Life in World Heritage Cities

Theme of the Year 2019

Capturing the “moments” of a city, people, life and World Heritage through a camera is not about simply shooting ancient ruins or tourist attractions with a camera; rather, it’s about contemplating their interactions and figuring out what reflects those interactions and how to best capture them. Through this process, the photographer comes to experience an expansion of perspectives regarding both their home city and cities they visit as a tourist.

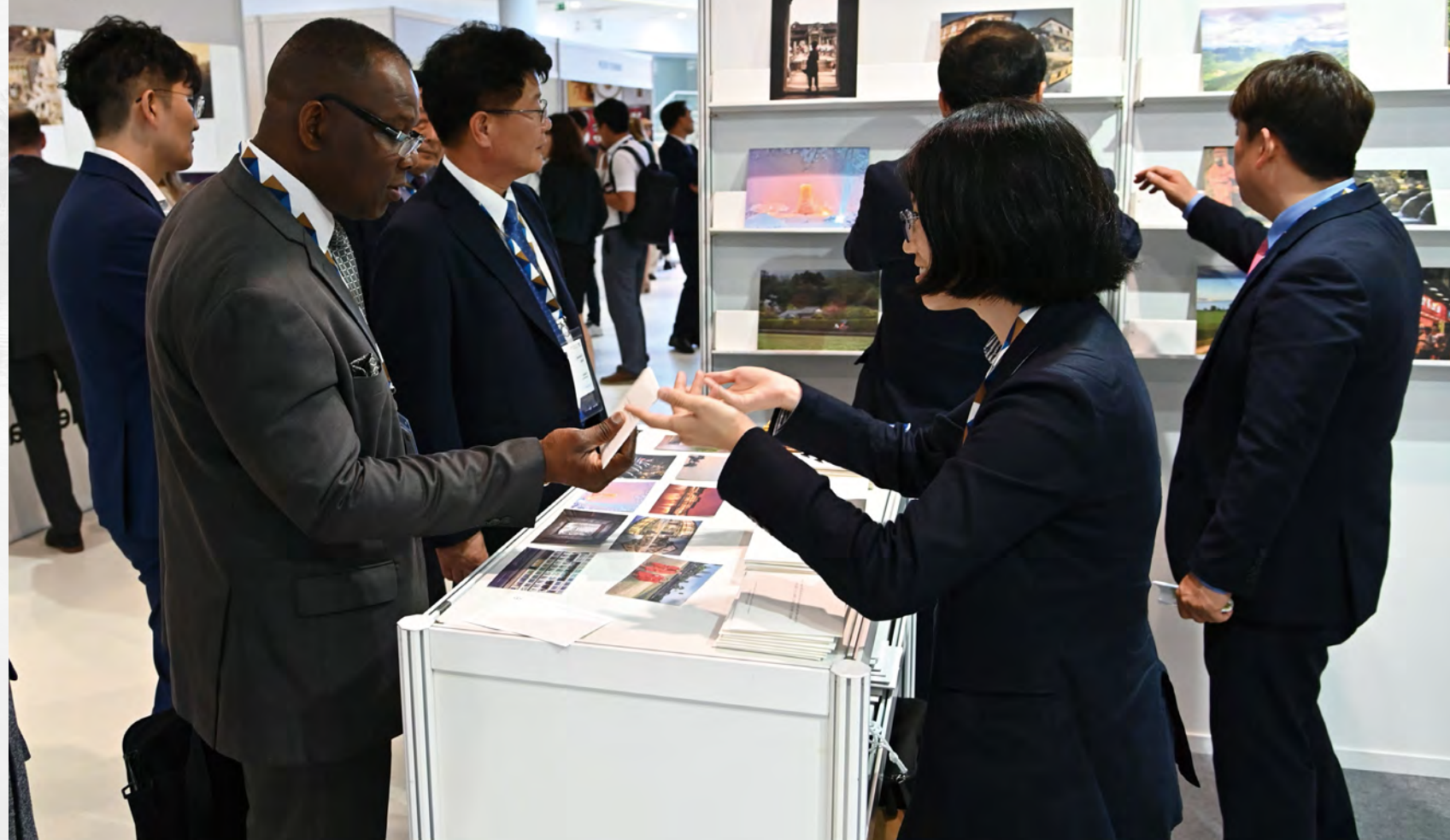
We all have our hometowns, where we were born and raised while developing our unique identities. Within and beyond those spaces, we experience the clash and coexistence of opposing tendencies, such as the old and the new, nostalgia and amnesia, sensibility and reason. The submitted works all reflected the differences in each person’s own position and experience as well as divergent perspectives between residents and tourists. These works can serve as resources indicating the direction the OWHC should be headed in and its associated tasks.



Your Moment in World Heritage Cities

The best way to share the award-winning photos with more people is to hold a photo exhibition. As such, in 2018, an exhibition dedicated to the winners of the 2nd OWHC-AP Photo Contest was held at the Cheomseongdae Observatory and later at the Hwangnyongsa Temple History and Culture Center. Similarly, this year's exhibition was held twice, with the first one held during the 15th OWHC World Congress in Krakow, Poland in June. Despite the complicated procedure involving the shipment of the artworks by air, the exhibition was touted as a great success, garnering attention from global experts and mayors of World Heritage Cities.

A second exhibition was held for three days starting from September 19 at the Gyeongju Hwabaek International Convention Center, as part of the Heritage Korea 2019. Under the theme "Your Moment in World Heritage Cities," the exhibition displayed photos capturing the daily moments of residents living in World Heritage Cities, which were selected out of the winners of the past three OWHC-AP Photo Contests.



Making Eye Contact, Taking One Breath

Where the gaze of the photographer behind the camera and the gaze of the art appreciator meet is where their bond of understanding is formed. In many ways, it's not unlike a well-coordinated conversation with eye contact. With their share of ups and downs throughout their long history, World Heritage Cities may sometimes wish to hide their vestiges of pain. The past is fading from view and memory. However, the past reveals itself, either quietly or overtly, through the lives of the city's residents. We have shared moments as captured by the cameras, hoping that World Heritage Cities will find better ways to coexist in the future. 🌐

Organization of World Heritage Cities (OWHC)


OWHC is an international organization of cities that are home to UNESCO World Heritage Sites. It was founded in 1993, and the General Secretariat is located in Quebec City, Canada, with eight Regional Secretariats established worldwide. As of 2019, there are a total of 309 cities participating as members. Through a biennial World Congress and Regional Congresses, the member cities work to find ways to achieve the sustainable development of World Heritage Cities. The collective aim and objective of our member cities is to better preserve and manage World Heritage Sites by exchanging knowledge and sharing information.

OWHC-AP


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


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


OWHC


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