

#20

Time stays. Becomes life

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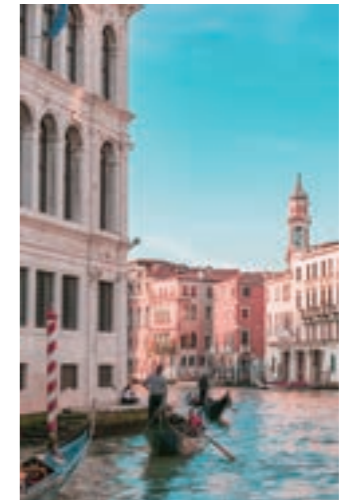
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Heeci Tary



How

In this place where time lives and breathes, there are stories meticulously accumulated by past times. Upon thresholds that have withstood the test of time, numerous footprints remain, and the weathered walls bear the traces of bygone memories. The cultural and traditional essence forged by time narrates its own story in the unique way of life of its inhabitants.

As we wander through, we encounter the past, contemplate the present, and dream about the future.

The present moment we share is a new memory for a village, where the past and present coexist.

Does Time Linger?



The traditional gassho-zukuri style houses

Shirakawa-go Ogimachi, Japan

—

Ogimachi, Shirakawa-go, Japan



Ogimachi, Shirakawa-go in Japan is an iconic village with Gassho-zukuri-style houses located in the Hakusan mountain region. “Gassho-zukuri” refers to the shape of praying hands. Shirakawa-go is a typical mountain village, and the scattered Gassho-zukuri houses evoke images from a fairy tale. The roofs of Gassho-zukuri houses have a multi-layered structure with steep triangular slopes, reflecting the wisdom of ancestors adapting to the environment. The practices of sericulture that originated in the Edo period, along with the severe winter cold and measures to endure heavy snowfall, gave rise to the construction of houses like Gasho-zukuri. For instance, to prevent the frequent snowfall of 2 to 3 meters during winter, the roof’s slope was set at around 60 degrees to maximize slipping. Shelves were installed inside the roof, based on the understanding that the heat generated when applying plaster during snowfall would rise from the first floor, effectively warming the interior of the house. The use of traditional woodworking techniques without using any nails and the stability of triangular structures showcase the resilience of these buildings against earthquakes.



Shirakawa-go was inscribed on the UNESCO World Heritage List in 1995. The unique Gassho-zukuri houses of Shirakawa-go and the harmony created by the pristine nature disconnected from the outside world created its charm. After its inscription, Shirakawa-go saw a significant increase in tourists despite its remote mountainous location. However, simultaneous inconveniences in the daily lives of residents and the inconvenience faced by tourists emerged. Tourists expressed dissatisfaction with the lack of facilities such as transportation and accommodations, while residents voiced complaints about the outdated facilities, encroachment on living spaces, and damage to the natural landscape. This led to the advancement of the tourism industry. Contributing to the tourism industry, the village organized the traditional cultural festival “Doburoku Matsuri” and passed down the thatch roofing technique to preserve the traditional aspect of the village. Furthermore, the establishment of the “Shirakawa-go Ogimachi Village Environmental Conservation Group” aims to protect the natural environment, establishing three principles of “not selling, not renting, and not demolishing” concerning Gassho-zukuri houses, land, and forests, showcasing multidimensional efforts to preserve tradition in the village.



The most prominent feature of Hongcun is its water supply system. Villagers draw water from the western part of the village. To bring water to the village, a canal with a width of one meter is dug, creating a unique structure with nine bends to provide water to each household. Simultaneously, it serves as a temperature regulation system, contributing to the cultivation of the village's beautiful environment. A sewer system in a crescent shape is dug in the central part of the village for proper waste disposal. Additionally, there is an arrow-shaped southern lake, adding to the unique style of Hongcun.

The beauty of Hongcun has inspired various artworks and films, notably serving as a filming location for director Ang Lee's movie *Crouching Tiger, Hidden Dragon*. In the year 2000, it was registered as a UNESCO World Cultural Heritage Site. It was also designated as a national key cultural relics protection unit in 2001, and awarded the title of a Chinese Historical and Cultural Famous Village in 2003.

Ancient Villages in Southern Anhui Hongcun, China

—
Hongcun, China

Hongcun is an ancient village located in Anhui Province, founded by General Wang Wen of the Han dynasty. In 1131, his descendant Wang Yanji led the family from Qisu Village in Qishu to the vicinity of Leigang Mountain, where they built 13 houses. The distinctive form of Anhui architecture characterizes the entire village with black-tiled roofs, white walls, wooden structures, intricate carvings, and decorations. The village forms a cohesive unit with a unique structure where water flows into the village's central pond.



Vlkolínec is a village located in central Slovakia, showcasing well-preserved houses with traditional features of Central European villages.

Since the era of the fortified settlement, known as the fortress town during the 10th to 12th centuries, Vlkolínec has been a settlement of the Slavic people. The earliest record dates back to 1376, and the 1469 record mentions 5 street names. In 1675, there were 4 houses for farmers and 5 houses for the servants of the lord of the Likava Castle, in the vicinity. Vlkolínec has long been the domain of the nobility. According to the laws announced in 1630, the village residents were entrusted with the important responsibility of maintaining wolf pits (vlk), which is the origin of the village name. The present village is mostly composed of buildings built in the 19th century. There are currently 45 houses built between the 18th and 19th centuries that remain.

The houses in Vlkolínec are situated near narrow cultivated roads, featuring barns, small outbuildings, and barns at the rear. The roads have a slight slope, dividing the village from the center. The northern end of the village was not reconstructed after being destroyed by fire during World War II. A stream flows through the village. The houses follow the traditional Central Slovakian style of log construction (Blockbau). They are built on stone foundations, with walls made of logs, covered with earth, and painted with lime or blue paint. More than 50% of the houses have 3 rooms of different sizes, and the roofs are covered with pitched and gable roofs. Originally, the roofs were covered with wood planks. Passing through a long courtyard shared by several houses, one enters the houses.

Vlkolínec was inscribed as a UNESCO World Heritage Site in 1993, and to this day, the village's layout and architectural style remain in perfect form.

Traditional wooden house Blockbau
Vlkolinec, Slovakia

—

Vlkolínec, Slovakia





Ottoman Empire architecture
Safranbolu, Republic of Türkiye
—
Safranbolu, Türkiye

Safranbolu remains a typical Ottoman Turkish city to this day. Due to its central role in caravan trade for centuries, Safranbolu prospered, and its public and residential architecture became a standard for the Ottoman Empire.

Safranbolu is composed of four distinct areas. The market known as “Çukur” within the city, the “Kiranköy” region, and the “Bağlar” (vineyards) are historical districts located outside the city and relatively recent settlements. The initial settlement by the Turks was attached to the fortress in the south, gradually developing towards the southwest. The name “Çukur” reflects its location on the lower side of the city. In the city center, there is a market surrounded by houses, and workshops of dyers, blacksmiths, shoemakers, saddle-makers, and fabric-makers are clustered around it. This area is in the shape of a triangle formed by the confluence of two rivers. Kiranköy used to be an area where non-Muslims lived. Here, one can observe a social-architectural style similar to contemporary European cities, where artisans and merchants reside on the upper floors of workshops, with underground cellars for wine production and storage. In Bağlar, residences are in the form of houses within large gardens.

The streets in Çukur and Kiranköy follow narrow and winding paths along contour lines. The surface is paved with sloping stones to allow surface water to seep through. Half of the older houses are built using wood, and the spaces between the wooden structures are filled with various materials like mud, bricks, and others. There are no windows on the street side, making the stone walls seem like extensions of the walls surrounding the gardens. Large rooms are situated on the ground floor, often adorned with intricately carved ceilings and painted murals.





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Intro
 Urban
 Issues and
 Regeneration

A Step Towards a Sustainable City
World Heritage and Sustainable Development

Old cities that had remained in the past began their transformation. Instead of holding onto their historical significance, they dream of a change into new looks with the history still in their arms. Urban regeneration projects that are on-going in world heritage cities focus not on mere vitalization of old city centers but, rather, on enhancing the social and economic environments of those cities while preserving their cultural heritage. Such projects are important in that they not only maintain the identity and history of a world heritage city but also develop it into a modern and sustainable direction. In addition, they serve to encourage participation of local societies and reinforce pride and a sense of belonging of communities. Socioeconomic boom or vitalization of the tourism industry, which are regarded as the top priority in most urban regeneration projects, can be secondary elements behind the purpose of preservation of world heritage. Let's take a step towards a city that protects and preserves world heritage and simultaneously achieves sustainability.

Cultural heritage and urban regeneration

Urban regeneration is a comprehensive strategy for solving issues of a city. Although its forms and methodologies were never systematically established, in 2000, Robert and Sykes stated that the concept of urban regeneration has changed from reconstruction in the 1950s, revitalization in the 1960s, renewal in the 1970s, redevelopment in the 1980s to regeneration in the 1990s. They also defined it in today's context as a strategy that suppresses unplanned expansion of large cities, which prevents the phenomenon of downtown decline and seeks revitalization of city centers, thus ultimately promoting development of a sustainable city in which economic growth and environmental preservation form a harmony.

In other words, urban regeneration is becoming an extremely critical issue in today's society. It not only emphasizes a city's physical improvements but also encompasses preservation of environment and ecology as well as growth of economy, society and culture, which may result in resurrection of energy and vitality for city center. Success of urban regeneration no

longer hinges only on enhancement of a physical environment. Creatively utilizing the diverse values that a city possesses is an important factor. Subsequently, the essence of urban regeneration lies in restoring the identity of a city while considering the sense of place of the city center and its characteristics as a community.

Urban regeneration is being highlighted as a solution to many of the problems that modern cities face. For instance, it helps solve issues related to aging of buildings in aged cities and carries out tasks to enhance a city's appearance by introducing new structures and facilities. Moreover, urban regeneration acts as a tremendous aid in restoring a city's ecosystem and pursuing sustainable growth of a modern society. Urban regeneration also brings many advantages in the economic standpoint. Urban regeneration improves existing facilities or builds new structures to create jobs and lead economic revitalization. Many cities have already accomplished economic growth through urban regeneration. Urban regeneration often results in economic



growth. Moreover, urban regeneration has a huge social and cultural impact. A city is the center of a society and a place where a variety of social and cultural activities take place. If a city's cultural values can be utilized and maintained through urban regeneration, it will help seek society-wide integration and find the solutions to social issues. As such, urban regeneration does not stop at mere enhancement of a city but goes beyond by creatively utilizing various values that a city has to comprehensively advance economic, social and cultural indicators. By restoring a city center's sense of place and characteristics as a community, the city's identity can be secured and it may bring a successful outcome in modern urban regeneration.

Among them, culture-led urban regeneration began primarily in European cities because many of these cities, which had led the industrial revolution, were first to experience overcrowding and impoverishment. As a measure to overcome these phenomena, a paradigm in socioeconomics in general started to shift in Europe.

The type that utilizes history and culture resources preserves or recycles a historical structure or place, which is in danger of disappearing from a city, without damaging its significance. This method has been used in Europe since the 1980s. Such "place-type" content is a method of urban regeneration that is gaining more and more attention these days as discussions continue on sustainability, which aims to harmonize surroundings and economic development without destroying the environment. Sustainable development is a concept that continues into the present and the future without severing ties with the past. It refers

to utilization of historical structures or places in the modern context in diverse ways, thus resurrecting them into core facilities of the region. The "program-type," which develops tour courses and programs through history and culture resources, goes beyond tourism that visitors merely see and enjoy. This type satisfies the demands of those who seek tourism with storytelling, which would satiate their intellectual needs. Urban regeneration projects in world heritage cities can be seen in the perspective of urban regeneration utilizing such history and culture resources.

Unlike culture and art resources, history and culture resources are content evolved from stories naturally created in the passage of time of a city. Such resources concentrate on historical and cultural resources themselves that exist in any city regardless of the region's economic conditions. In that regard, utilization of a regional historical or cultural space is significant in that it can promote a city's identity, experience over the times and locational characteristics while providing vitality and vibrancy to the city. It is highly encouraging that movements to utilize such cultural heritage of cities in diverse roles explore values once forgotten. People who use these spaces engage in various experiences in places with traces of history can be proud of and affectionate towards a region while, for a local community, they serve to reinforce the city's image and brand. Therefore, utilization of historical and cultural spaces through which the identity of a city is pursued via its tradition and historicalness is an essential element of urban regeneration.





Italy

Italy

Rome

Rome is the capital and the largest city of Italy. It is also the capital of Lazio and located along the banks of the Tiber River. It was once a city that represented the Western civilization, the capital of the Roman Empire, and the center of the Roman Catholic Church. This is why people used to call Rome as “Caput Mundi” (head of the world), or “la Città Eterna” (eternal city). After the fall of the Western Roman Empire, Rome was put under the political influence of the pope and became the capital of the Papal States from the 8th century to 1870. Then, after the unification of Italy, it became the capital of the Kingdom of Italy in 1871.

From the center of the ancient Roman Republic to the center of the Roman Empire and the capital of the Catholic world in the 4th century, such a long history has produced countless cultural heritage. Since the ratification of the UNESCO Constitution on June 23, 1978, 53 cultural heritage and 5 natural heritage have been designated in Italy. Among them, the Historic Centre of Rome is world heritage located in Lazio that includes the Colosseum, Foro Romano, Pantheon, the church of Santa Maria Maggiore, Piazza Navona, Trevi Fountain, the Mouth of Truth, Piazza del Popolo and many more. Designated as world cultural heritage in 1980, its scope extended even to the walls of Urban VIII (Urbanus VIII) in 1990. Ancient monuments are designated as world cultural heritage including the Forum, Mausoleum of Augustus, Mausoleum of Hadrian, Pantheon, Trajan’s Column, Column of Marcus Aurelius, religious and public structures within the Papal states of Rome.

The entire city of Rome is filled with cultural heritage that represents the Roman era and the Renaissance. The Colosseum still stands in the middle of the city as it has been from the ancient times, and other nameless structures are also being used for their original purposes. Near the Colosseum, one can visit historical sites like the Arch of

Constantine, Palatine Hill and Foro Romano but also Piazza del Campidoglio designed by Michelangelo. There are also Vittoriano, Emmanuel II National Monument, which lead to Piazza Venezia, and, not far from them, there are also Pantheon and Trevi Fountain. Visitors can experience rich history and culture by simply standing in the midst of all of these places. Since traces of the past can be discovered anywhere one sees and treads, it is not an overstatement to call the city an open air museum, and this is the true value and brand of Rome as a whole.

In order to maintain such great value of the city, Rome puts in a lot of efforts in active restoration and preservation than any other city in the world. During this process of restoration and preservation, private corporations also actively participate as a means to strengthen their brand values. For instance, Tods has invested a great amount of money to help restore the Colosseum, and Fendi and Bulgari have taken part in cultural property restoration projects for Trevi Fountain and Piazza di Spagna, respectively. The companies return the profits and contributing to the society after growing based on history and culture is a clever move designed by the belief that solidifying the cultural basis of one’s country in turn enhances the image of them. This is a notable case that clearly shows how reinforcing a city’s identity by preserving its historical and cultural spaces directly results in economic values and benefits.





houses began to be torn down in 1954 and subsequently replaced by modern residential buildings. In particular, a road located at a lower level than a river often suffered from floods. Redevelopment works have improved most of it, however, there are still some stores that are built below the road level. Full-fledged development started in late 1970s and Pietralata opened its doors in 1990, followed by construction of Hospital Sandro Pertini.

Many scholars emphasize that, although industrial zones were once established in Pietralata, its cultural regeneration and urban planning have played pivotal roles in restructuring the great city of Rome. Pietralata transforms industrial spaces of the past into creative centers based on the dynamics of economic and urban renewal. This transformation contributes to preparing a new policy foundation for strategic and cultural repositioning of the city as a whole.

Pietralata

Pietralata in Rome is a residential and commercial district located in the eastern part of Italy's capital. The name originated from "Prata Lata," meaning large fields in Latin. In the old days, a piece of land was often named after the name of the family who owned it.

Pietralata was a property of the family of Orazio di Pietralata and Giovan Battista di Pietralata, a bishop of Sant'Angelo in Vado, who lived in the early 16th century. In 1931, several new borgate areas¹ were planned as a means to accept the population relocating from the central areas of Rome, and Pietralata became 1 of the 12 official borgate areas. People started to move into relatively inexpensive and small houses that do not have any restroom, kitchen and access to tap water. A region symbolized by poverty and illiteracy until the 1950s, old ghetto

¹ It means a suburb region or settlement in Italian, especially used widely in Rome. The name was used to refer to inexpensive residential areas that once served essential roles in Rome's urban planning. Most of these areas are located on the outskirts of the city because they were originally established to solve residential demands arising from rapid urbanization and population increase in large cities. People who had moved from central parts of cities typically lived in these districts.

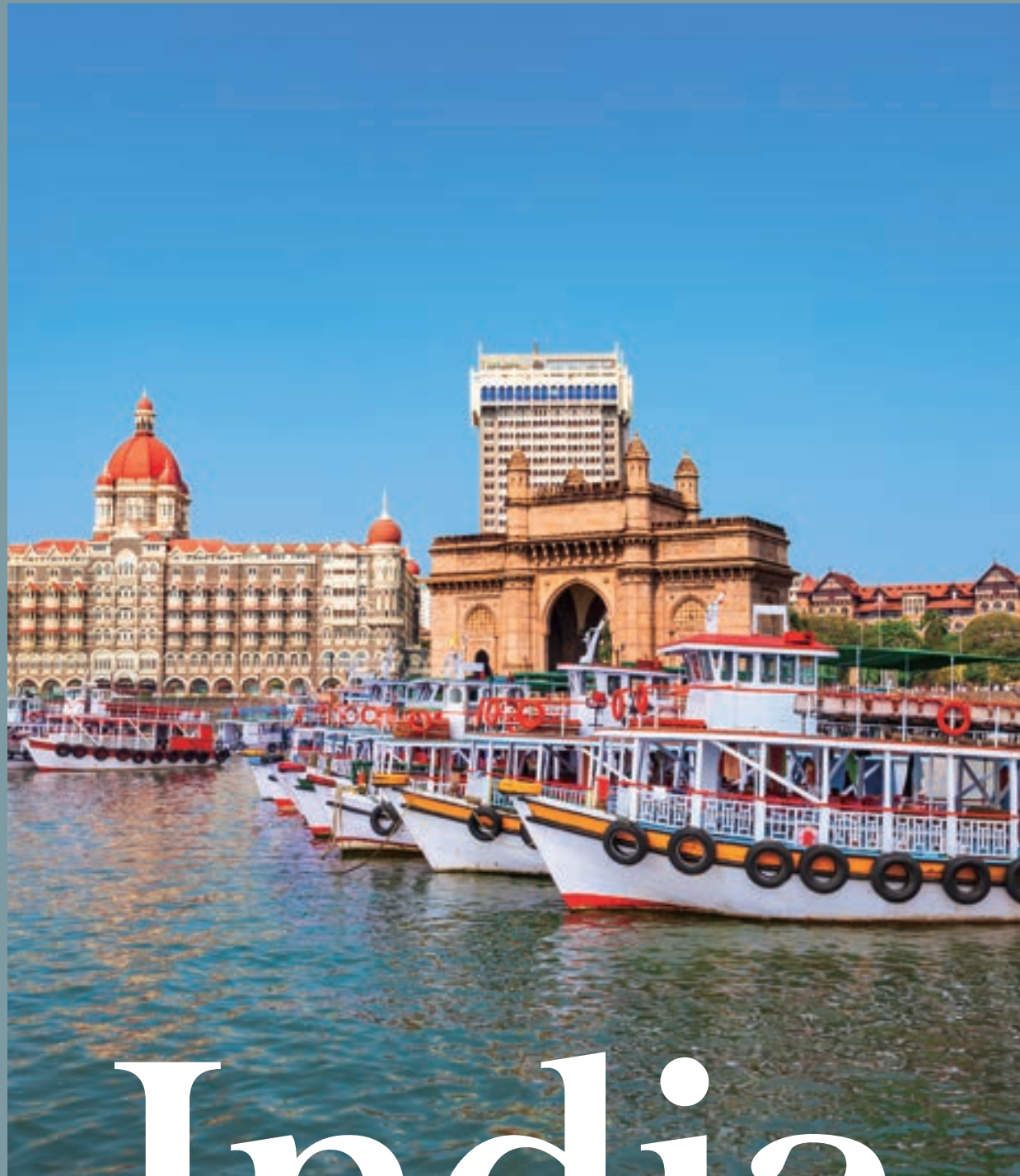




Tor di Valle

Tor di Valle, Rome has recently become a hot topic in terms of urban regeneration. Tor di Valle is located at about 10 km southwest of the center of Rome, to the south of the Tiber River. Hippodrome racetrack of Tor di Valle (Ippodromo Tor di Valle), which was constructed for the Olympics in 1960, used to be in this area and it was equipped with a racetrack and a training track, which made it one of the largest of its kind in Europe. It was once used as a venue for local cultural, music and social events. It closed down in 2013 after reaching an agreement to build a business park that included a new stadium for AS Roma and high-rise buildings of Daniel Libeskind. However, the Stadio della Roma project for construction of AS Roma's new stadium, which began in 2014, ended up being suspended in February 2021. One of the biggest reasons for the suspension was a financial one; in the planning phase, the project was expected to cost about EUR 300 million but the total estimated cost including infrastructure improvement and construction of all facilities and venues was close to EUR 1 billion. This, along with the outbreak of COVID-19, an ownership change, and matters to be considered in urban planning, ultimately resulted in a conclusion that the project cannot be executed. The plan was indefinitely suspended. Despite changes in the plan and uncertainties in execution of the project, however, the Stadio della Roma project is still viewed as an important stage in Rome's urban planning. It is due to the fact that the case clearly shows the complexity of urban regeneration and large-sized investments in sports facilities.





India

India

Mumbai & Amaravati

India is the home of 40 world heritage, which makes it the Asian country with the second most world heritage following China. India announced a plan to build 100 smart cities around the country from 2014 to 2022, and a total of 7,742 projects are currently in progress in these cities. Development of smart cities in India is being carried out in two primary strategic directions—one is “area-based development” (82%) that includes urban improvement (reconstruction), urban regeneration (redevelopment) and urban expansion (green development). The other is “pan-city development” (18%), which is the type of development of an entire city with the application of smart solutions.

The most important reason that the Indian government began to pursue the smart city project is a combination of a skyrocketing population and rapid aging of urban infrastructure. India’s city population is estimated to increase about 1.5 times from 410 million in 2014 to 500 million by 2030, and the number of cities with a population of over 1 million is expected to grow from 53 in 2011 to 87 in 2030. In contrast, much of the urban infrastructure in these cities was built prior to the independence in 1948. Thus, core elements of India’s smart cities are supply of waterworks and sewage facilities, stabilization of power supply, waste processing, city transportation, inexpensive housing, informatization and electronic government, environment, safety and health. In particular, supply of these infrastructural elements is directly related to not only the smart city project but also several other urban improvement projects including AMRUT (Atal Mission for Rejuvenation and Urban Transformation, a city infrastructure enhancement project), Swachhbharat (bathroom distribution project),

HRIDAY (Heritage City Development and Augmentation Yojana, a cultural heritage project) and Housing for All (slum region regeneration project). Among these, HRIDAY (Heritage City Development and Augmentation Yojana) program is an important project implemented on India’s heritage cities that began on January 21, 2015 and finished on March 31, 2019. HRIDAY took place in 12 cities, which are Ajmer (Rajasthan), Amaravati (Andhra Pradesh), Amritsar (Punjab), Badami (Karnataka), Dwarka (Gujarat), Gaya (Bihar), Kanchipuram and Velankanni (Tamil Nadu), Mathura and Varanasi (Uttar Pradesh), Puri (Odisha), and Warangal (Telangana).

The most notable characteristic of the Indian smart city project is its bottom-up, competition-style proposal contest method. Rather than defining the concept and form of smart cities, the Indian government simply suggests the purpose of smart cities, the scope of their basic elements and project procedures. It is cities’ job to come up with future visions and how urban issues can be solved with smart technologies, which needs to be explained in a Smart City Proposal. (SCP). In this process, the cities seek assistance from companies in other developed countries and also collect opinions from the citizens. An SCP must propose both aspects of area-based development and pan-city development. Assessment of proposals mainly examines not only “what they aim to do” but also “how they are planning execute (implementation system),” and citizens’ participation is another key item of the assessment. A special aspect of this smart city project utilizing the aforementioned evaluation is that it aims to strengthen the innate characteristics of each city and, thus, creating 100 different smart city models.



Mumbai

Mumbai is one of the largest cities of India located in the state of Maharashtra. It consists of seven islands in the south and an enormous island named Salsette in the north. In 1534, Bahadur Shah, the sheik who had ruled this region, passed the ownership of the region over to Portugal. In 1662, the King of Portugal gave the city to England as dowry for the marriage between his sister, Catherine, and England's Charles II. Its name changed from Bombay to Mumbai in 1995. Mumbai boasts diverse culture and historic heritage, and is also a globally famous tourist city that is home of UNESCO World Heritage like Chhatrapati Shivaji Terminus (formerly Victoria Terminus) and Elephanta Caves.

Also, Mumbai is the economic capital of India and its city population reaches 23 million. Unfortunately, it is also faced with issues such as overcrowding, congestion and poor infrastructure caused by rapid urbanization. To solve these issues, India set up metropolitan urban planning since the 1970s, and the Mumbai Metropolitan Region Development Authority (MMRDA) is in charge of establishment and execution of Mumbai metropolitan urban planning. A notable urban regeneration project of Mumbai is the Bhendi Bazaar redevelopment project, which is still in progress.



Bhendi Bazaar is one of the marketplace areas in Mumbai and a region that was significantly developed during the days of British colonization. Although there are many colony-style structures, they have been left neglected for a long time so the infrastructure in general is deteriorated and the living environment is overcrowded. The Bhendi Bazaar redevelopment project began by Saifee Burhani Upliftment Trust (SBUT) in 2009 with the goal of transforming the crowded, 200-year-old Bhendi Bazaar area into a modern and sustainable community. The redevelopment plan primarily focused on replacing aged structures with modern high-rise buildings and broadening narrow streets into wide roads. It has been carried out in two phases, and the entire project is expected to finish in 2025. The Bhendi Bazaar redevelopment project especially emphasizes on preserving historical and cultural values of Bhendi Bazaar area, and, thus, it is considered as a good example of strengthening the area's cultural identity by seeking modernization while maintaining historic structures and cultural characteristics.





Amaravati

Amaravati is a planned city and the state capital of Andhra Pradesh in India. Hyderabad used to be the capital of Andhra Pradesh but, in 2014, the northwestern part of Andhra Pradesh was separated and became a state called Telangana and Hyderabad was named the capital of the new state, which allowed Amaravati to serve as the new state capital of Andhra Pradesh.

An important city for understanding India's history and culture, Amaravati is rooted in the rich Buddhist culture and possesses countless remnants of an ancient Buddhist settlement, from Amaravati Stupa, one of the oldest stupas in India estimated to have been constructed by Emperor Ashoka in the 3rd century BC, to Amaravati Archaeological Museum. In addition, Amaravati is the birthplace of India's Kuchipudi dance, and was once the center of trades and commerce as the capital of Satavahana dynasty.



The project that took place in Amaravati as a part of the HRIDAY project set primary objectives in preserving and enhancing historical and cultural heritage of the region and was carried out with an emphasis on Amaravati's ancient Buddhist remains and their historical significance. It is viewed as a case that achieved a good balance between historical heritage and modern needs by preserving and restoring ancient Buddhist remains and other cultural places while also improving and modernizing existing infrastructure. All in all, Amaravati has been developed in a way that the city's historical values are reconfirmed and the region's social and economic growth is accelerated while, at the same time, its valuable heritage is carefully preserved.



China

China

Beijing & Chengdu

China boasts a long and rich history and culture, which makes it the home of 56 UNESCO World Heritage, which the highest number in Asia. But, since the modern era for about 100 years, China continuously experienced wars and revolutions such as the Opium War, the Sino-Japanese War and the Chinese Civil War, which led to destruction of much of the urban infrastructure and urban spaces were misused and destroyed. The Chinese Communist Party at the time set remodeling of existing cities as the main objective, and, along with the “First Five-year Plan”, full-fledged transformation from “capitalist cities characterized by consumption and pleasure” to “socialist laborers’ cities for production and construction” started to be accelerated under the socialist regime. This led to rapid changes in urban landscapes. Most of Chinese cities underwent forced demolition and relocation and later redeveloped by the government. This resulted in destruction of countless historical and cultural heritage. To solve this problem, the Chinese government has recently introduced a system that encourages active participation of housing developers, experts and, even, citizens in urban regeneration, switching the direction from “urban remodeling” to “urban regeneration”.

These efforts are found in urban regeneration projects that began in the 2000s. While the importance of maintaining and inheriting urban cultures has become important, cultural urban regeneration has also been emphasized. A new paradigm for renewal of cities was created to not only regenerate city centers, historic and cultural streets, and deteriorated industrial complexes but also restructure

¹ The Five-year Plan of China is the economic growth plan that China announces once every five years. The First Five-year Economic Plan (15 Plans) started in 1953. The Five-year Plan is a core policy that establishes mid- to long-term objectives and directions of national economic growth.

cultural values of cities and improve their function as a cultural industry. Shanghai’s Xintiandi is one of the most famous cases; the shopping district utilized old houses and street sceneries in the city center as they were with the addition of shopping, leisure and entertainment. The district was recreated as a cultural space that exudes historical vibes, thus becoming a new attraction in Shanghai. This is a notable case of Chinese urban regeneration that well utilizes historical and cultural heritage and perfectly combines urban regeneration, preservation and succession of culture, and commercial development. Nanjing 1912 Block also displays a similar urban regeneration paradigm. The culture industry was introduced to renew an urban industrial complex that had been evicted in the name of environmental protection. Old factory buildings were remodeled into creative cultural spaces to add new values. The world-famous “798 Art Zone” in Beijing is in the same vein.

China, in particular, applies the historical and cultural heritage management system within the frame of urban planning through legislation. In the case of Beijing, basic principles and directions for preservation of heritage were proposed in detail in the urban planning of the 1980s for transformation into a historical city. This was legally supplemented in 2003 with the establishment of a historical city preservation plan. The basic city plan supplemented in 2005 also emphasizes the importance and principles of protection of historical cities. Laws or policies for preservation of historical cities in relation to urban planning are being systematically designed and controlled as well.





Nanluoguxiang, Beijing

Nanluoguxiang is a street located in the eastern part of Beijing created during the Yuan dynasty.

It is one of the 16 Hutong (streets) still in existence today that well preserves the shape of a fish bone and the original form of Siheyuan. The Nanluoguxiang urban regeneration project officially began in June 2006. Because of the region's complicated land usage situation and issues such as adjustment of building ownerships and other relations, full-fledged demolition, which was typically carried out at the time, was deemed impossible.

The "Nanluoguxiang Protection and Development Plan (2006-2020)" and the "Jiaodaokou Subdistrict Development Plan (2006-2020)" were announced in 2006. Nanluoguxiang sought multi-party participation type regeneration led by the government but also encouraged participation of real estate companies as well as citizens. This was the first urban regeneration project in China associated with expert groups. In particular, the direction of regeneration of Nanluoguxiang was urban regeneration of the historic and cultural protection zone aimed at sustainable development of the region. The project's goal was to improve residents' living facilities while sufficiently utilizing the humanistic, social and historical environment.

The project also included pursuit of alternatives for the growth of the local cultural creation industry.

Prior to regeneration, Nanluoguxiang faced numerous urban issues such as deterioration of the residential environment, damage to historical and cultural resources and decline of traditional industries. In order to tackle such problems, Nanluoguxiang's regeneration aimed to follow the principles of landscape protection of Beijing, the ancient capital. Main goals were to enhance citizens' living conditions and to add vitality to its commerce. For instance, the project ensured that the fish bone shape and Siheyuan form were not damaged during the process of regeneration. Siheyuan was restored by relocating some of the residents from old and overcrowded residential spaces. An exclusive Nanluoguxiang fund was established in the process and businesses that conform to local revitalization content and development direction were attracted. This led to nearly complete disappearance of service businesses. Instead, creative art-related shops ended up occupying 92.9% of the district, which is why this is considered an excellent case of urban regeneration that utilizes history and culture.





Kuanzhai Xiangzi, Chengdu

Kuanzhai Xiangzi is a traditional street with ancient structure in Chengdu, the capital of China's Sichuan Province. The street is known to have been built during the Qing dynasty. Kuanzhai Xiangzi used to be a residential area in the past for soldiers and government officials that displays traditional architectural styles and urban structures of Chengdu and well preserves traditional Chinese buildings and ancient Hutong.

Kuanzhai Xiangzi History and Culture Street consists of Kuan Alley, Zhai Alley and Jing Alley and traditional houses. Planned in 2003 and completed in June 2008, this urban regeneration project is one of China's most successful case of regenerating historic and cultural streets.

Among them, Kuan Alley is the area that has preserved the most historical buildings. Kuan Alley strove to maintain the Chengdu culture in its stores and streets. As a way to protect and spread its history and culture, facilities were installed for tourists to maintain the history of Kuan Alley. A plaza that runs east and west was constructed for visitors to enjoy changes and abundant sceneries of the street. Community spaces were set up on both sides of the street for historical and cultural experiences. Kuan Alley mainly focused on services for tourists but Zhai Alley, on the other hand, was reborn as a space for locals. It preserved Zhai Alley's unique history and tied it with the indigenous commercial system, and, as a result, shops closely related to the daily lives of Chengdu people are established on this street. Commercially, the identity of the locals is maintained and their activities are encouraged. Jing Alley located on the outskirts is isolated from the outside by walls. While maintaining the state of a block, the street has introduced new infrastructure to offer a variety of things to enjoy. The entire street within the well is set up as a commercial district that features hands-on-experience-offering commercial facilities targeting younger generation.

The Kuanzhai Xiangzi History and Culture Street has preserved the historical nature of Kuan Alley, Zhai Alley, and Jing Alley while, subdividing customers and building diverse spaces tailored to different groups of consumers, thus emphasizing the identity of each space. It is a great case of urban regeneration utilizing cultural heritage that has protected cultural values and provided a nice residential environment. The regeneration project also helped forming the culture industry of the region and contributed to increase in income and creating jobs for the locals.



Spain

Spain

Toledo & Alcalá de Henares

As of 2021, Spain owns 43 cultural heritage, 4 natural heritage and 2 mixed heritage, which corresponds to both cultural and natural heritage, making it home of a total of 49 UNESCO World Heritage. Spain is the country tied for the fourth with France for the most world heritage in the world following Italy, China, and Germany.

Spain manages monuments, historic sites and historic districts equivalent to cultural properties according to the Historical Heritage Act and common cities according to the Law on Land and Urban Rehabilitation, thus employing different management systems for cultural heritage and general urban areas. Since the enactment of the Historical Heritage Act in 1985, the Special Protection Plan has been operated in addition. The Special Protection Plan is an integrative planning and management system to systematically preserve and regenerate cultural heritage in cities and surrounding urban spaces within a single plan. Spain's application of the Special Protection Plan began from recognizing a problem. The government pointed out that an area such as a historic district or a site where many cultural heritage is concentrated in a city has a huge impact on surrounding regions. This factor makes it difficult to plan urban development and manage cultural heritage with generic methods. Also, as historic old city centers experienced population decline and deterioration as a result of poor residential conditions and changes in urban functions, the need for urban regeneration came to the fore as a way to reform historic districts into the center of the city. Most of the structures within historic districts in Spain

have immense artistic and historical values. It was necessary to establish a comprehensive strategy and plan in order to promote urban regeneration while preserving such valuable regions.

Through the Special Protection Plan, Spain aimed to not only preserve the value of old cultural heritage but also introduce modern urban functions to seek sustainable development of historic cities. Therefore, the Special Protection Plan, which serves different purpose than generic urban planning, was established for old city centers, historic sites, and cities designated as a World Cultural Heritage City. The plan aims to preserve historic sites and promote urban regeneration at the same time. According to the Spanish administrative system, a greater authority is vested in local autonomous governments that devise plans in consideration of different cities' regional characteristics than the central administrative agency and its comprehensive planning. This is why the Special Protection Plan established by each local government has different characteristics depending on the issues faced by each city or historic district. Moreover, the contents of the Special Protection Plan is extensive as it possesses complex objectives of cultural heritage preservation and urban regeneration. However, the common direction of the Special Protection Plans is that, under the goals of historical and cultural environment preservation and urban regeneration, they all aim to maintain and preserve characteristics of historic districts, re-establish functions of cities, and improve residential environments and public facilities to revitalize historic districts.





Historic City of Toledo

Toledo is seated on top of a hill whose three sides are surrounded by the Tagus River. It was a fortress city formed during the Roman period and was the capital of Spain for about 500 years from 1085 to 1560.

The Historic City of Toledo is a continuum of artistic achievements, possessing cultural heritage from a variety of eras from the church of the Visigoths and the Roman period to the 18th century Baroque. Featuring narrow and winding streets of the Medieval period, Gothic cathedrals and buildings influenced by Islamic and Jewish architecture, the Historic City of Toledo is called the “city of the three cultures.” Toledo was eventually designated as Spain’s second World Heritage Site in 1986.

As areas outside the historic city started to be developed after the 1960s, the total population of Toledo increased but its population that once reached 30,000 in the 1940s plummeted to about 10,000 by the 1990s, leading to a decline of the historic city. This is due to people who had resided within the historic city began to relocate to more modern surrounding regions.

As a means to protect the historic city and stop its decline, the Spanish government and the city of Toledo established Plan Especial del Casco Histórico de Toledo (PECHT).

The objective of PECHT was to define Toledo’s future city model and revitalize its major functions. PECHT aimed to preserve cultural heritage and maintain a balance in terms of new usage and utilization and establish a plan for sustainable growth of the city. As a result, in addition to protection of cultural heritage, PECHT contained comprehensive plans for restoration and repair of structures for urban regeneration of the historic city as well as for improvement of public facilities and spaces for convenience and welfare of the residents. Furthermore, to clearly maintain and preserve the characteristics of Toledo, PECHT had specified rules to manage the historic city by dividing it into four districts—integrated regeneration and public business district, district with major or supplementary monuments, district with unique and historically valuable structures, and district with structures of no special value or no structures at all. Therefore, urban regeneration of the Historic City of Toledo proceeded according to this regulation adapted the historic city to suit modern needs and be more convenient. At the same time, PECHT helped the city to preserve and reinforce its innate cultural and historical value. This naturally led to slow down the population decline of the historic city, which now maintains a population of about 10,000.



Historic Precinct of Alcalá de Henares

Alcalá de Henares is a city located in the central part of Spain, about 35 km northeast of Madrid. It belongs to the Community of Madrid. One of the oldest cities in the country, it grew as a medieval city before being vacated in the 15th century when Jewish people were deported from Spain. In the early 16th century, Cardinal Cisneros founded Colegio de San Ildefonso based on the existing city structure that had remained in Alcalá de Henares to build the world's first-ever planned college city. Since then, Alcalá de Henares became the model of Civitas Dei, or the "city of god" and an ideal city community that Spanish missionaries built in the American continent. It was the beginning of college cities established all throughout Europe. The Spanish government designated this area as an artistic historical site, or Recinto Histórico Artístico, in 1968 as a measure to protect it. Subsequently, in 1998, the University and Historic Precinct of Alcalá de Henares together became world heritage.

In 1836, the university in Alcalá de Henares, which had been growing as a college city, relocated to Madrid in 1836 to become Complutense University of Madrid as a part of Spain's Mendizabal policy that confiscated properties and riches of clerics and churches. The area where the university used to be was then occupied by a large army, a monastery and then a prison. Accordingly, over the years, the spirit of once open and vibrant college city began to slowly disappear. Furthermore, the area was severely damaged by the Spanish Civil War in 1936. Due to unplanned urban development and construction of roads during the industrialization period of the 1960s and 1970s, the identity of the Historic Precinct of Alcalá de Henares faded little by little.



However, in the 1970s, a movement for restoration of university functions and protection of the historic precinct started by local residents. The biggest issues were the lost original identity as a planned college city and damages caused by urban development in the surrounding regions. In 1974, the Department of Economics of the Complutense University of Madrid moved to the historic precinct, and, finally in 1977, Universidad de Alcalá de Henares was founded. In 1985, Alcalá de Henares City Council, the university, central government, Comunidad Autónoma de Madrid and Guadalajara representatives signed an agreement for restoration of the historic precinct's university functions. Old college structures that had been used as military facilities were newly renovated as university buildings or for cultural purposes in order to restore functions as a historic center, and residential and public functions within the historic precinct were revitalized. This led to establishment of "Plan Explicial de Protección del Casco Histórico Alcalá de Henares (PEPCHAH)." PEPCHAH aimed at complete restoration of the campus to recover the traits of the university. The plan also aimed to regenerate valuable structures within the historic precinct. As a prerequisite for its regeneration, the Historic Precinct of Alcalá de Henares strove to reclaim the functions of a

university that had been moved to Madrid and eventually closed down. Through PEPCHAH, historical research on a university city was conducted and a massive volume of materials were collected for recovery. It is meaningful in that the city's roles as a college city had disappeared from people's minds as it had been used as a military facility and a prison. Based on this, university buildings and functions of a university were restored. Moreover, to resurrect historical characteristics of the historic precinct that had been destroyed as a result of the Spanish Civil War, the precinct was divided into a church zone, medieval zone, and university zone. Each of them was revitalized with the purpose and objectives tailored to its different nature. In particular, the medieval zone was designated as an integrated regeneration district to provide assistance with regeneration of residences for the locals. In addition, a public improvement project was carried out to restore the organization of the city centered on the historical road. Thanks to such efforts, the Historic Precinct of Alcalá de Henares has become one of Spain's most famous cities for tourists that boast not only the beauty of structures from the Medieval period and the Renaissance but also rich academic tradition.



Past and Present of Lifetime Rituals

Mourning and Rituals

Life and death of human beings have manifested in various forms throughout human history and culture. Serious contemplation of life and death has become an important theme in various fields such as philosophy, religion, literature, and art. It has also been a central exploration of fundamental questions about human existence.

Mourning reflects the attitude of human beings towards how they perceive and respond to death. Death can often be the cause of fear, sadness, and feelings of alienation, but at the same time, it can also be connected to the preciousness of life. Funerals symbolize that life and death are not separate from each other, but a continuous process. Funeral ceremonies accept death as a part of life, honor the life of the deceased, and remind the living of the continuity of life.

Funeral culture is a way for the community to collectively understand and respond to an individual's death. In times of facing death together, a community strengthens solidarity and provides support and comfort to those experiencing loss. As a result, funeral culture encompasses various communal characteristics, encompassing the values, beliefs, and history of a society, providing an opportunity to understand the uniqueness of each culture's perspectives on life and death.

Rituals honor ancestors and show reverence to their spirits. It goes beyond a mere act of reminiscing the past and signifies the relationship between life and death, present and past, and humans and transcendent beings. Ancestral ritual formalities often play an important role in various cultures and religions as intentional acts that involve worship and offerings to ancestors, deities, nature, and more. Through ancestral rituals, descendants honor the teachings of their ancestors, strengthen family bonds, and become aware of the continuity of life and their historical identity.

Funeral culture can be seen as a means of exploring the relationship between humans and transcendental beings or ancestors. Ancestral rites symbolically represent the connection and continuity between life and death, demonstrating that the relationship with the living continues through death. They reflect the communal characteristic of strengthening the awareness of the continuity of life.

Mourning

Korean funeral culture

Korean funeral culture exhibits a cultural attitude that perceives death as part of the continuum of life, rather than as a complete detachment. This embodies Confucian traditional values that signify the continuation of the relationship with family even after death. Funerals are conducted as a way to express deep respect and reverence for ancestors. It can be understood as an extension of belief in the afterlife and filial piety towards ancestors. It primarily emphasizes the family bond and the roles of family members, leading them to actively participate in funeral procedures. Through this, it strengthens the cohesion among family members.

In a traditional sense, Korean funeral culture appears to have been formed by the combination of Confucian values and unique Korean customs. The Confucian inclination, where respect and filial piety towards ancestors are regarded as important virtues, is deeply ingrained in the funeral procedures. Especially, there is a belief that the souls of ancestors remain connected to their descendants even after death, highlighting the continuity and bond among family members.

The chief mourner (sangju) is typically the closest family member of the deceased and oversees the funeral procedures. Sangrye refers to the overall ritual of a funeral ceremony. Family members wear sangbok (mourning attire) as a way to express their condolences. The form of mourning clothes varies depending on the relationship with the deceased. Afterward, the ritual of placing the deceased's body into the coffin, known as "ipgwan," is conducted. During this process, a final tribute is paid to the deceased, and there is a traditional custom of placing rice into the mouth of the deceased. Sangje is a memorial service held at the deceased's home or the funeral hall to honor the deceased and offer ancestral rites. It is a ritual to comfort

the soul of the deceased and to wish for their peaceful rest. A mourning hall is set up, and the portrait of the deceased, along with their ancestral tablet (a photo containing the soul of the deceased), is placed. The family then receives mourners who come to pay their respects. Mourners burn incense, bow to the deceased, and express their condolences. In the final farewell ceremony, eulogies and memorial speeches are recited to commemorate the life of the deceased. Afterwards, the coffin is placed on a funeral carriage (sangyeo) and family members and loved ones walk behind as they accompany the deceased to their final resting place. This marks the end of the funeral proceedings. Furthermore, during a certain period of time after the funeral, several memorial services (sangje, ancestral rites held after the funeral) are held. This is done to assist the soul of the deceased in finding rest with the ancestors. In this process, not only the family but also the community actively participates.

In the past, there was a mourning period called "samnyeonsang (three-year funeral)," where the surviving family members observed a period of mourning for three years, wearing mourning clothes and refraining from everyday activities. During this period, the focus was on honoring and mourning the deceased by expressing deep sorrow and respect for the closest family members, such as parents or spouses, as a way of paying tribute. During the three years of the mourning period, individuals wore mourning attire and refrained from participating in everyday social activities such as weddings, festivals, and gatherings. Instead, they used this time to reflect on and organize their relationship with the deceased.

As modern society advances, many of the strict customs associated with the three-year mourning period have largely disappeared. The mourning period has been significantly shortened, and the ways in which mourning is expressed have gradually become more personalized and diversified.



Funeral cultures around the world

Funeral cultures vary and have unique forms depending on the cultural, religious, and historical backgrounds of each region. Funeral cultures reflect the unique attitudes and beliefs of each culture regarding death and mourning.

Tibet has a unique funeral practice called "sky burial," also known as "celestial burial." This practice is based on the Buddhist belief in reincarnation and involves placing the body on a mountaintop for predatory birds to consume. It is seen as a way to return the body to nature and allow for the possibility of being reborn into a new life.

In Ghana, uniquely shaped coffins are used that reflect the deceased's hobbies or occupation. If the deceased was a fisherman, they would use a coffin shaped like a boat, or if they were a pilot, they would use a coffin shaped like an airplane. These coffins are believed to commemorate the life of the deceased and serve the purpose of assisting their soul in their journey to the afterlife.

Cremation on the Ganges River in India is a symbolic practice that represents the desire for the deceased's soul to break free from the cycle of reincarnation and attain liberation. The

Ganges River is considered sacred in Hinduism, and cremation here symbolizes the purification and liberation of the soul. Cremation is also an important ritual in Bali, Indonesia. Influenced by Hinduism, it is believed that cremation helps the soul of the deceased to break free from the cycle of reincarnation and reach the state of moksha (nirvana). Cremation ceremonies are often held as large communal events and are conducted in a grand and festive atmosphere.

In New Orleans, U.S.A., there is a unique funeral tradition known as the "Jazz Funeral." It begins with mournful music, and after the funeral procession, it transitions into upbeat and lively jazz music. It is a way of expressing both celebration of life and reverence for the deceased at the same time.

The ancient Vikings in Norway held funeral ceremonies where they placed the body in a boat and sent it out to sea. It symbolized the journey of the deceased to the afterlife, and sometimes their weapons or belongings were also placed with them.





Rituals

Korean ancestral rituals

Traditional Korean ancestral rituals are influenced by Confucianism. Ancestral rituals are a deeply rooted tradition in Korea's history, culture, and social customs, serving as a ritual to show respect to ancestors and strengthen family ties.

Jerye is a traditional ritual that originated from folk beliefs of ancestor worship but was formalized during the Joseon dynasty with the influence of Confucianism, as Confucianism became the state religion. Confucianism emphasized respect for ancestors and filial piety (hyo), and this form of honoring ancestors through ceremonies became established through jerye. Jerye are ancestral rituals where family members gather to honor their ancestors, and they played an important role in emphasizing family bonds and continuity. The format and scale of ancestral rites varied depending on social status, and in particular, the ceremony of ancestral rites was strictly observed in the yangban class.

Jesa is the most common form of ancestral rites and is held on the anniversaries of ancestors or important holidays. It is a ritual where family members gather to offer food and drinks to the spirits of ancestors, honoring their virtues and wishing for the well-being and prosperity of the family. Charye is a simplified form of ancestral rites that is mainly held during major holidays such as Lunar New Year's Day and Chuseok (Korean Thanksgiving). It is more simplified compared to jesa. In charye, respect for ancestors is expressed, and family members gather together to honor their ancestors and foster family unity. Traditional protocol dictates that a variety of food, fruits, jeon (pan-fried dishes),

meat, and tteok (rice cakes) are prepared and arranged as offerings on the ceremonial table. Geunjo and sangrye are rites performed when a person passes away. They are ceremonies conducted to mourn the deceased and to ensure the peaceful departure of their souls to the afterlife. Jerye begins with the preparation of an altar. On the altar, the portrait of the ancestor (a photograph representing the soul) or a wooden tablet with the name of the deceased (a memorial tablet) is placed. Offerings are prepared considering the preferences of the ancestors. Traditionally, a variety of food such as fruits, meat, rice cakes, and alcohol are prepared for the offerings. The prepared offerings are placed on the altar in a predetermined order and manner. Those attending the jerye participate in a solemn atmosphere, bowing to the ancestors and offering prayers. The jemun that is recited during this process contains mourning for the deceased and the hopes of the family. Moreover, by offering the prepared offerings, food is presented to the ancestors as a means of nourishment for their souls. It is a symbolic act where the ancestors enjoy the food and bestow blessings upon the family.

Traditional jerye plays a significant role in Korean culture as an important part, serving to preserve and pass on traditions and culture between generations. However, in modern times, these traditional jerye ceremonies have been undergoing various transformations, often being simplified or even omitted in certain cases. Nevertheless, the core meaning and value of these ceremonies continue to be of great importance and significance.

Ancestral ritual cultures around the world

Ancestral ritual cultures reflect the religious, social, and historical backgrounds of their respective regions. They reveal attitudes, beliefs, and traditions regarding life and death, and each culture has its unique meanings and practices.

The Day of the Dead (Dia de los Muertos) in Mexico is a traditional festival that honors the deceased and takes place over two days, November 1 and 2, each year. During this period, people create altars to remember and honor the deceased, and they also dress in elaborate masks and costumes. Through dance, music, and food, the unique celebration of death reflects Mexican culture's acceptance of death as a natural part of life, rather than a time of sorrow.

The Obon Festival in Japan takes place every summer. The festival is based on Buddhist traditions and is a way to honor the spirits of ancestors. It is believed that during this time, the spirits of ancestors visit their families. During the festival, various cultural activities such as dance, music, and food are enjoyed to honor the ancestors, and visits are made to the graves of the ancestors. Furthermore, through the ritual of Toro Nagashi (floating lanterns on water), the spirits of

ancestors are symbolically guided back to the realm of the deceased.

In Indonesia, there is a unique custom in Toraja where the body of the deceased is preserved at home for several years after death. During this period, the family treats the deceased as if they are still alive, and when it is finally time for the burial, a grand festival involving the entire village is held.

Pitru Paksha in India is a 16-day period in Hindu tradition that is observed annually. During this period, family members prepare special meals and perform rituals for the ancestors at sacred places like riverbanks to honor their souls.

The Qingming Festival in China is a traditional festival that takes place annually in spring. During this festival, people visit their ancestors' graves, clean them, and participate in ancestral worship rituals. People clean the ancestors' tombs, offer ritual food, and perform a ritual where they burn paper-made items to appease the souls of the deceased during the Qingming Festival.



The city that remembers people Republic of Korea _____ Jongno

How did Korea
come to put so much emphasis on etiquette?

Jongno, preserving the traditions of the Republic of Korea, is a city that holds the country's splendid cultural heritage. It is a city imbued with the distinctive dignity and pride of the nation. For over 600 years, from the Joseon dynasty to the present, it has played a central role in Korean history and culture. Insa-dong, where history is woven throughout, is a place where visitors can tour historical sites, including National Treasure No. 1, Heunginjimun Gate. Many things that come to mind when thinking of "Korea" can be found right in this place, Jongno. Located at the outskirts of Bukhansan Mountain, in Jongno 3-ga,

Country of courteous
people in the East-Korea

seen through Jongmyo Shrine



Seoul, Jongmyo Shrine is one of the important architectural structures symbolizing the Joseon dynasty, as it was one of the first facilities established when Joseon was founded. In a country founded on Confucian ideals, it was natural that one of the most important aspects was to worship ancestors and perform ancestral rites by enshrining their spirit tablets.

Korea has always placed great importance on etiquette and rituals, to the point that it has been called the "Country of courteous people in the East" throughout history. Etiquette, or "ye," refers to the proper code of conduct that people should observe, which helps maintain correct relationships between individuals. Even within the strict Confucian customs observed during the Joseon dynasty, ancestral rites, or "jerye," were given the utmost importance. Even just by observing the fact that a separate house, known as "jaesa," was built for the purpose of offering ancestral sacrifices, one can understand how significant the ritual was. Moreover, Jongmyo Shrine, being a symbol of the royal family in Joseon society, would have been subject to immense efforts and attention.

Jongmyo Shrine was the place where ancestral tablets representing the spirits of the past kings and queens of the Joseon dynasty were enshrined, and where ancestral rites were performed. Currently, the main buildings at Jongmyo Shrine are the Jeongjeon Main Hall and the Yeongnyeongjeon Hall. Jeongjeon Main Hall houses 49 spirit tablets in total, including those of the founder of the dynasty, Taejo, as well as 18 other kings and 30 queens, in the 19 chambers. Only the 19 kings known for their virtuous deeds and



their respective queens of the Joseon dynasty were enshrined in the Jeongjeon Main Hall. Yeongnyeongjeon Hall, located to the west of Jeongjeon Main Hall, was created by King Sejong when there was not enough space in Jeongjeon Main Hall to enshrine his ancestral tablets. It carries the meaning of “May the ancestors and descendants of the royal family walk together in peace.”

The phrase “Think of jongmyo and sajik” was one of the most poignant admonitions for kings. Jongmyo represents the royal lineage, while sajik symbolizes the land and grains that form the foundation of the people’s lives. This is because jongmyo and sajik (shrine) were considered symbolic of the nation. In Confucianism, it was believed that when a person dies, their soul and body separate, with the soul returning to heaven and the body returning to the earth. The living would preserve the soul of the deceased in ancestral tablets and place them in shrines, while the body would be buried in the ground to create a resting place for the body and soul. Jongmyo Shrine was considered the root of the Joseon dynasty.

At Jongmyo Shrine, there were two types of rituals: regular rituals known as “jeongsije” and occasional rituals known as “imsije.” Additionally, there was a seasonal ritual called “cheonshinje,” where offerings of seasonal fruits or grains were presented. The jeongsije were held on the first month of each season, which were January, April, July, and October, as well as on Napil (a day chosen in December in lunar calendar). Imsije was performed to report and offer ceremonies during events such as enthronement, national harmony, or when disasters such as droughts or floods occurred in the country.

The ritual held at Jongmyo Shrine to honor the ancestors of past

dynasties is called Jongmyo Jerye (royal ancestral ritual). During the Joseon dynasty, it also served as a symbolic event where the king demonstrated filial piety in front of the people. Jongmyo Jerye, as a solemn national ritual held in the royal palace, was a dignified ceremony that the king personally attended. In Confucian society, there are five rituals known as girye, hyungrye, gunrye, binrye, and garye. Among them, the ritual called girye, which involves ancestral rites, was considered the foremost. It was regarded as the fundamental practice of “hyo,” or filial piety. During the Joseon dynasty, when Confucianism was the foundational ideology of the state, ancestor worship was considered not only a moral duty for individuals but also the most crucial way to govern the country. The rituals dedicated to carrying out this moral duty, especially those related to ancestral worship, were highly esteemed.

Jongmyo Jerye, being an exemplary ceremony in terms of ritual and etiquette, was conducted with strict adherence to protocols and in a solemn manner. Jongmyo Jerye was performed at the shrines within Jongmyo, which are believed to be resting places for the ancestors’ spirits. It was ardently hoped that the ancestors’ spirits find eternal peace. Jongmyo Jerye was organized by the descendants of the royal family, and it included elements of music, dance, and singing as well. During the ritual, the officials wore ceremonial garments, while the king wore a royal crown and others wore ritual clothes as appropriate. They offered food and wine in special vessels as a tribute to the ancestors. The procedure of Jongmyo Jerye comprised three main parts: the process of welcoming the spirits, the process of entertaining the spirits, and the process of sending off the spirits. In addition to the solemn ritual ceremony, there are also vibrant festive events held to joyfully entertain the spirits. During the

progress of the ritual, at Sangwoldae (the top of the stairs in front of the Jeongjeon Main Hall), instrumental music without lyrics called deungga was played. Below, at Hawoldae (the courtyard at the bottom of the stairs), vocal music with lyrics called heonga was performed. This music is specifically known as Jongmyo Jeryeak (royal ancestral ritual in the Jongmyo Shrine and its music). Jongmyo Jeryeak was the music performed during the Jongmyo Jerye ritual, and it included instrumental music (giak), vocal songs, and dance performed together during the ritual. Music was played with traditional instruments during each step of the ritual, including 11 pieces such as Botaepyeong and Jeongdaeeop. Jongmyo Jeryeak consisted of percussion instruments such as pyeonjong, pyeongyeong, and banghyang, forming the rhythmic foundation. In addition, melodies from string instruments like dangpiri, daegum, haegeum, and ajaeng were added to create a harmonious ensemble. Above this, sounds from instruments like janggu, jing, taepyeongso, jeolgo, and jinggo were added, creating a diverse melody that conveyed a richness and brilliance rarely felt in other forms of music. Jeryeak followed the Confucian principle of ritual music, which emphasized establishing order through ritual and achieving harmony through music. “Rye” represents order, propriety, rituals, and ceremonies, while “ak” refers to music. Through “rye,” the aim was to correct the order of the hearts and actions of the people, solidify the governance of the nation, and simultaneously engage in “ak” to harmonize the hearts of the people through music.

Jongmyo Shrine is not only a vivid representation of the characteristics



Ancestral rites (jerye) aim to reverently commemorate the ancestral deities, cultivate moral conduct, and rectify human nature through the practice of observing proper etiquette.

of Joseon society but also serves as a living symbol of that era, providing valuable insights into the Joseon dynasty. It can be said that Jongmyo has been a foundational element of Joseon culture for a long time. Although the purpose of the ritual is to reverently commemorate the ancestral deities, it can also be seen as aiming to cultivate moral conduct and rectify human nature through the practice of observing proper etiquette. The values and principles derived from Jongmyo Jerye have been carried forward and are still seen as significant in today’s society, where families continue to consider ancestral rituals, both large and small, as important aspects of their lives. Through ancestral rituals, individuals demonstrate respect and reverence for their deceased ancestors and fulfill their filial duties as their descendants. The regular observance of ancestral rituals and ceremonial rites during holidays in households can be seen by the large number of people traveling to their hometowns during these occasions. This vividly illustrates how cultural traditions and customs are being strongly maintained and passed down from generation to generation. While the rituals themselves have adapted and simplified over time to accommodate changing eras, the essence encapsulated in these rituals has remained unchanged. The Korean people continue to uphold the essence of their traditional etiquette (ye), reflecting on its intrinsic values and carrying forward the spirit embedded within it with integrity.



THE EXPECTED ISTANBUL EARTHQUAKE

An evaluation from the perspective of risk management



Once serving as a capital for three empires, the Roman, the Byzantine and the Ottoman Empire, this heavily populated metropolis is currently inhabited by approximately 16 million residents. Its location is notably near the North Anatolian fault, which comes as close as 20 kilometres to Istanbul, passing through the Sea of Marmara.

A bit of seismicity and history

When we think of earthquakes, the first things that usually come to mind are catastrophes, collapsed buildings, or tsunamis. For some regions, earthquakes, which have been an inevitable reality for millions of years, are also a resource that makes those areas attractive places to settle. How so? Earthquakes have always played a significant role in the formation of agriculturally fertile plains, the creation of vital straits for maritime access, and with this enabling human access to valuable resources, such as minerals, which are at the core of civilizations.

For thousands of years, Istanbul has been a hub of attraction for similar reasons. Being the capital to three empires, the most plausible reason for the region's attractiveness is its strategic location connecting two continents, as well as the fertility of its land. Indeed, one of the accepted facts about earthquakes is that the movement of the earth's crust can lead to the emergence of fertile soils in subsided valleys; in addition, the upward movement of valuable minerals from deep underground contributes to the development of civilization due to ease of access. But such beauty comes with a price: this city has also been shaken by catastrophic earthquakes.

Between the 4th and 19th centuries, Istanbul was impacted by a total of 32 earthquakes. On average, this translates to a moderate earthquake occurring approximately every 50 years. Furthermore, at intervals of about 300 years, Istanbul would be exposed to exceptionally strong earthquakes. Figure 1 illustrates the presumed origins of significant historical and 20th-century earthquakes that had an impact on the Marmara region.

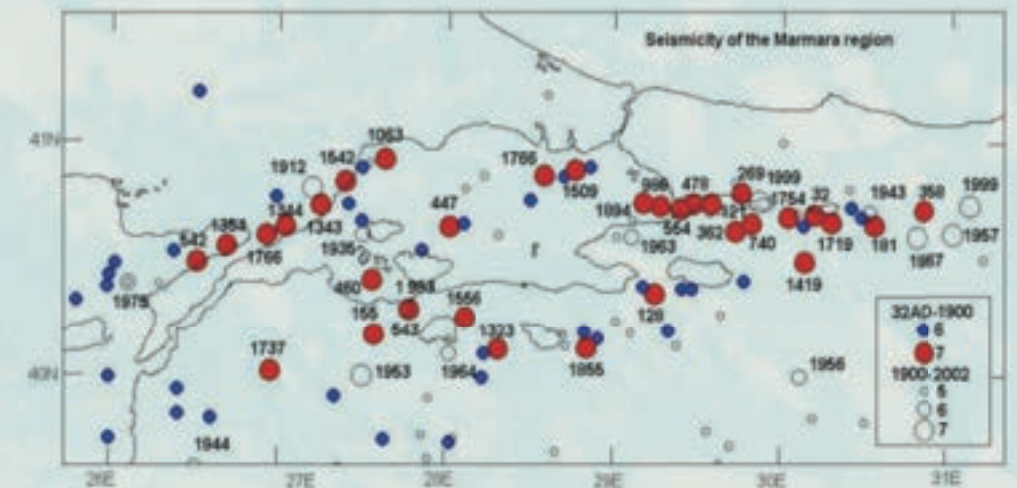


Figure 1. Significant historical and 20th-century earthquakes (Ambraseys and Finkel, 1991)

Earthquakes large enough to have a devastating effect in Istanbul are expected to be caused by the active fault system in the Marmara Sea shown in Figure 2. The most recent earthquakes within this fault segment that occurred in a three-month interval, also affected Istanbul. These were the 1999 Izmit and Duzce earthquakes, with magnitudes of 7.6 Mw and 7.2 Mw respectively. These resulted in an official death toll of 19,000 lives lost and incurred a material loss of 9.5 billion US dollars.

These earthquakes marked a milestone, as both the public and the government became more aware of the earthquake threat that had previously been only heard of in passing. Shortly thereafter, many prominent scientists raised a new earthquake concern: the potential “Istanbul Earthquake”.

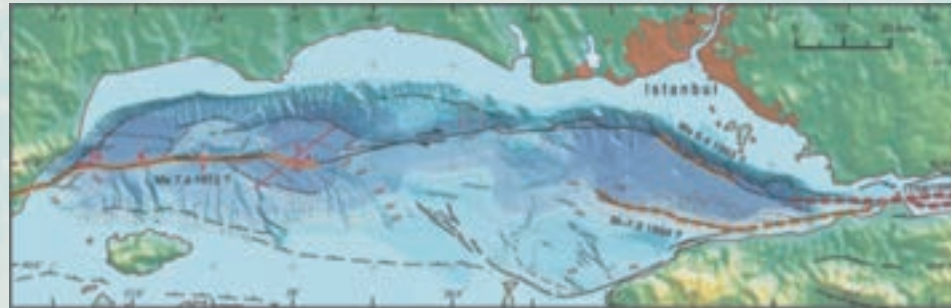


Figure 2. Active fault system endangering Istanbul (Armijo et al, 2005)

Referred to as seismic gaps, the fault segments that remain unbroken between previously ruptured seismic plates have been simulated under various scenarios, giving rise to numerous earthquake hazard estimations for Istanbul. Among these, the Mw=7.5 magnitude scenario is officially accepted by the government for risk management studies.

Roughly one eighth of the entire population of Turkey resides in Istanbul, and the city contributes to half of the country’s industrial capacity. Alongside its inherent susceptibility to significant earthquakes, the earthquake vulnerability in the city has risen due to issues such as overpopulation, faulty urban planning, substandard construction practices, insufficient infrastructure, and environmental deterioration (Erdik and Durukal, 2008).

Following the substantial losses incurred during the two major earthquakes in Turkey in 1999, there has been a widespread acknowledgment of the imperative need to establish comprehensive earthquake readiness and response strategies grounded in meticulous earthquake risk assessments specific to Istanbul.

In 2003, Istanbul Metropolitan Municipality published a comprehensive report named “Earthquake Master Plan for Istanbul” and this report has been taken as a roadmap for the preparedness efforts for the expected Istanbul earthquake.

From the risk management perspective, the fundamental principles for mitigation are:

- Do not increase the existing risk (i.e. build properly);
- Reduce the existing risk (i.e. retrofit, strengthen the existing buildings) and
- Transfer the risk (i.e. insurance).

The mitigation strategies for earthquake risk also encompass: reducing structural vulnerability, implementing land-use and construction regulations, and employing public education and awareness initiatives. Enhancing the seismic performance of cities can be achieved through: altering their functional attributes, engaging in urban transformation, implementing land-use planning, and enhancing the quality and redundancy of infrastructure.

Nearly all of these risk-mitigation measures are being contemplated in Istanbul as the city prepares for a substantial earthquake, which has an annual probability of occurrence of approximately 2%, ranking among the highest in the world.

What do we mean by the “Earthquake risk”?

When conducting a risk assessment, we must consider three concepts: hazard, vulnerability and exposure. Risk results from the interaction of vulnerability, exposure, and hazard. Let’s use a bit of math and equations without getting too intimidating:

$$\text{Risk} = \text{Hazard} \times \text{Vulnerability} \times \text{Exposure}$$

As a part of the risk management process, during the risk analysis phase, these three concepts are evaluated, and the actions to be taken before, during, and after an earthquake are planned.

The only natural hazard that is supposed to reach a disaster level for Istanbul is the earthquake. In this context, an earthquake hazard map is a graphical representation that displays the potential destructiveness and likelihood of earthquakes occurring in a specific area. It identifies areas where seismic activity is more likely and provides information about the intensity and frequency of potential earthquakes.

Figure 3 illustrates the earthquake hazard maps for Europe, Turkey and Istanbul, respectively. As seen from the images, the red-coloured areas indicate high seismic activity, thus signifying areas where the intensity and frequency of the expected hazard are the highest.

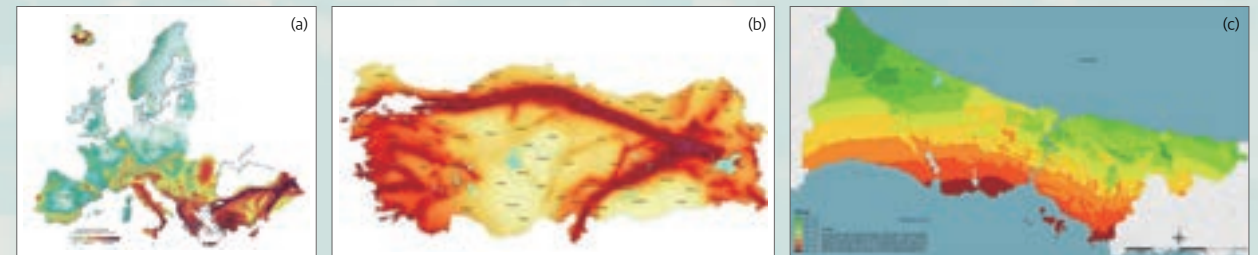


Figure 3. Earthquake Hazard Maps of (a) Europe, (b) Turkey and (c) Istanbul

In this perspective, an earthquake hazard map provides valuable information about the potential seismic risks in a given area, aiding in urban development decisions and disaster preparedness planning. However, it should be remembered that among the three concepts mentioned above, hazard is the only parameter that cannot be reduced, as earthquakes cannot be prevented with today’s technology.

Vulnerability, this term when used in the context of earthquakes, refers to the extent to which a structure, community, or region is susceptible to damage or negative impacts caused by a seismic activity. The next section will address the efforts undertaken in Istanbul so far to decrease seismic vulnerability. In this article, we will also analyse the notion of social vulnerability regarding earthquakes, considering how the general population perceives earthquakes and their attitude towards them.

Exposure, on the other hand, relates to the presence of people, buildings, infrastructure and economic, social, or cultural assets in places that could be adversely affected by an earthquake. The increase in earthquake risk as a result of increased exposure, will be discussed in the following sections with examples such as “built overnight” buildings, rural-to-urban migration, and unplanned urbanization.



An urban pathology: “built overnight”

The urban development of Istanbul was influenced by the growth of industrialization and its resulting migration of new inhabitants. The rapid expansion of the city was directly tied to the industrialization that occurred after 1950, along with the substantial influx of migrants that came with this phenomenon. Figure 4 depicts the city's spatial expansion across various time intervals.

Starting from the 1950s, Istanbul has been grappling with a remarkable urban challenge known as “gecekonu” (a Turkish term literally translating to “built overnight”). These illicit and haphazard settlements exhibit unstable structural and functional features that pose a threat to the well-being of their residents, even during everyday circumstances. It can be said that these structures, which have not received engineering services and have been built without complying with regulations, along with their seismic vulnerability, increase both seismic exposure and, in the end, seismic risk.

These structures, which were overlooked to be constructed due to political concerns at the time, have later been granted zoning amnesty again due to political concerns, transferring the entirety of the risk onto the citizens.

Roughly a quarter of Istanbul's building stock, totalling around 1.2 million built structures, were constructed before 1980, constituting the majority within this urban pathology. However, the fact that the number of buildings erected after the 1999 earthquake surpasses a quarter of Istanbul's building stock indicates the inaccurate escalation of exposure in an area with substantial earthquake hazard.

Reducing structural vulnerability

As mentioned above, as the first step to reduce seismic risk, seismic vulnerability should be decreased, which means improving the structural earthquake performance of existing buildings.

In 2011, the Turkish Government initiated a project named the “Istanbul Seismic Risk Mitigation and Emergency Preparedness Project (ISMEP)” by signing an agreement with the World Bank. As part of this project, the earthquake performance of all public buildings in Istanbul, especially schools and hospitals, was assessed. Necessary strengthening and reconstruction activities were initiated and are currently ongoing. Almost all bridges and viaducts in Istanbul have also undergone evaluation and strengthening by the Turkish Government.

These priorities were logically selected since schools could function as emergency shelters in the event of a disaster, hospitals would be essential for treating those injured, and transportation infrastructure would be required to streamline emergency response efforts.

When evaluating the weaknesses in emergency response and preparedness capacity, it can be said that the seismic vulnerability of residential and commercial buildings owned by citizens is still considerably high.

According to a research undertaken by the Istanbul Metropolitan Municipality (2019), approximately 17 % of the buildings in Istanbul are expected to experience moderate to severe damage in the event that a 7.5 magnitude earthquake strikes Istanbul.

This ratio, equivalent to 194,000 buildings, highlights the significant seismic vulnerability in Istanbul. Over the past 24 years, urban transformation efforts supported by the government have been underway, including earthquake-resistance reinforcement projects. However, due to economic, sociological, and legal challenges, the progress has been considerably slow compared to what is necessary.

In Istanbul, there are substantial industrial facilities operating in diverse sectors, such as petrochemical, automotive, textiles, and machinery production. These encompass diverse structures including office buildings, production units, and storage areas. Additionally, non-building structures, such as pipelines, cranes, tanks, silos, chimneys, and towers, play a vital role. These facilities also incorporate non-structural elements such as architectural, mechanical, and electrical components.

Alongside the structural damages that can occur within industrial facilities, the potential harm caused by fire incidents should also be taken into account. Despite numerous efforts aimed at reducing the seismic vulnerability of industrial structures, it can be said that these endeavours have not yet attained sufficient speed and coverage.

While utilizing building losses as an effective indicator of seismic vulnerability within the city, it's important to acknowledge that these assessments do not offer an absolute evaluation of the comprehensive seismic risk.

Furthermore, the determination of earthquake risk also takes into account both tangible factors such as fire, as well as intangible economic impacts that extend beyond immediate consequences.

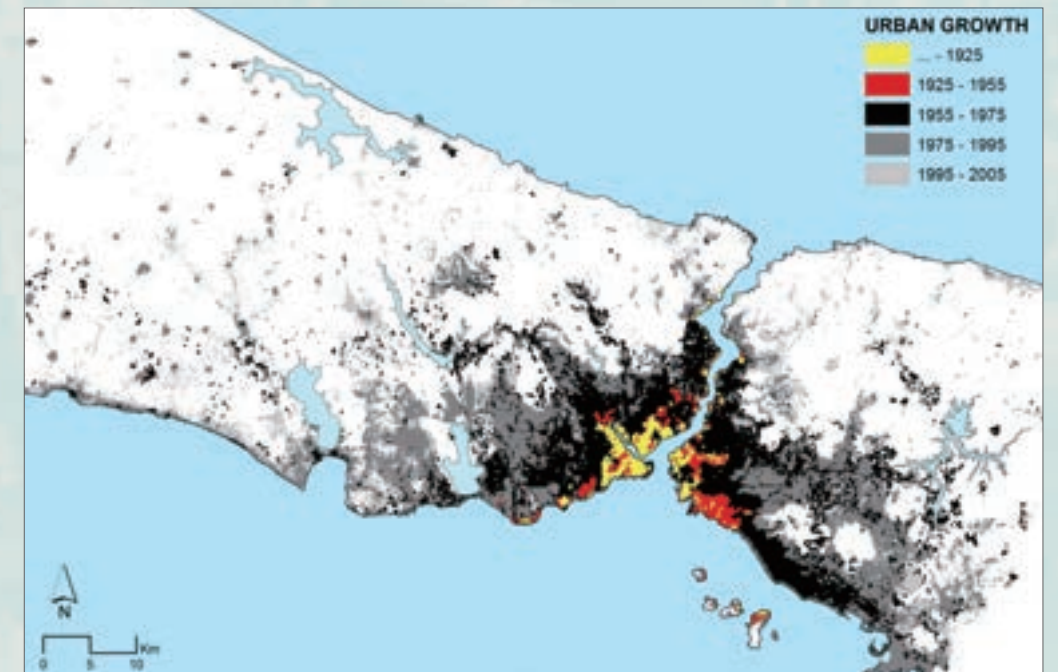


Figure 4. Urban Growth of Istanbul (Kaya, 2013)

World Heritage in Istanbul—the capital of three empires

Istanbul, which brings together different religions, cultures, communities, including the diversity of structures built by them in a unique geography with its magnificent history, was included in the UNESCO World Heritage List in 1985 as four separate areas. These are the Sultanahmet Urban Archaeological Site, which includes the Hippodrome, Hagia Sophia, Hagia Irene, Little Hagia Sophia Mosque, and Topkapi Palace; the Süleymaniye Conservation Area, which includes the Süleymaniye Mosque and its surroundings; the Zeyrek Conservation Area, which includes the Zeyrek Mosque and its surroundings; and the Istanbul City Walls Conservation Area.



The historical buildings on the World Heritage List are quite fortunate considering that, along with the restorations carried out by the Ministry of Culture, they have also been reinforced against earthquakes. The ancient walls surrounding the old city, originally constructed by Theodosius in the early 5th century, had some stones falling off even during minor earthquakes, and therefore, these were recently strengthened against earthquakes by the Istanbul Metropolitan Municipality (IMM).

In every major Istanbul earthquake, the Hagia Sophia Mosque, which invariably suffered damage, along with other 300 structures, was recently strengthened by the Ministry of Culture, while 245 historical structures in Istanbul, including the Basilica Cistern, were restored to be earthquake-resistant by IMM.

Although not included in the UNESCO World Heritage List, Istanbul has 35,000 buildings considered as cultural heritage, and after the risk assessment studies conducted by IMM, these buildings will also be made earthquake-resistant through a prioritization process.

Social Vulnerability

Social vulnerability encompasses the socioeconomic and demographic elements that influence a community's ability to withstand challenges. It is obvious that during earthquakes, individuals who are socially vulnerable tend to experience more negative consequences. In other words, they have a reduced likelihood of recovery and an increased likelihood of mortality.

Simply put, social vulnerability encompasses how society perceives earthquakes and how well prepared it is for what to do before, during, and after an earthquake.

One of the major obstacles to urban transformation can be said to be the earthquake perception by society. A significant portion of the population is reluctant to spend money to reinforce their homes, knowing that they are not earthquake-resistant, and they expect all expenses to be covered by the government. However, it does not seem possible for all the risky buildings, which number around 1.2 million, to be reinforced by the government. The public should perceive that spending some of their savings or taking on debt is better than risking their lives in an earthquake.

Priority should be given to strengthening existing structures rather than allocating resources primarily to new construction. To prevent the further expansion of the city and to minimize increased exposure, government intervention is necessary. Furthermore, competent local professionals should be appointed to lead earthquake preparedness efforts. Earthquake preparedness should be conducted in a non-partisan manner, with a complete spirit of societal mobilization.



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A bit of Voltaire

Within the scope of this article, we have discussed the efforts made in Istanbul so far to reduce earthquake risks, as well as highlighted deficiencies, particularly in the context of social vulnerability. It appears that there is perhaps more that needs to be done than what has already been accomplished to create a more resilient Istanbul. Let me conclude with a brief anecdote from Voltaire's "Candide": The Lisbon earthquake of 1755 plays a significant role in the novel and is used by Voltaire to make a story of the city ruler's perception of the earthquakes. Candide and his mentor, who also visit Lisbon during their travels, find themselves on a trial by the Inquisition when they make somewhat scientific comments about the earthquake that devastated the city, attributing it to natural causes rather than divine wrath. Just as they are about to face their sentences and be subjected to torture, an aftershock saves them.

The novel, surprisingly ending in Istanbul, concludes with one of the most famous sentences in literary history: "These are fine words, but we must cultivate our garden."

In the spirit of Candide with the light of science and reasoning, Istanbul must continue to cultivate its garden of resilience.



Historic centre of Banská Štiavnica consumed by flames

On Saturday 18 March 2023 at 9:30 am.

a fire was announced in the Love Bank Museum which because of the windy weather set afire neighbouring buildings. The social media was full of pictures and videos of great smoke rising from the town centre. At the time, no one had the slightest idea that the fire will damage so many buildings, everyone thought that the fire in the Love Bank Museum would be put out soon.

When it was clear that it was not just a small fire incident and another buildings are in danger, mayor of Banská Štiavnica Mrs. Nadežda Babiaková summoned the crisis committee and declared emergency situation. She also ordered to close the area of the emergency event. All the emergency services were called - the

regional, district ones, the police, the army and the ambulance. The buildings were disconnected from electricity, water and gas. The highest government representatives travelled to Banská Štiavnica and at the site were later present: the acting Prime Minister Mr. Eduard Heger, the minister of defence Mr. Jaroslav Naď, the minister of culture Mrs. Natália Milanová, the minister of the interior Mr. Roman Mikulec, the President of the Parliament Mr. Boris Kollár, the chairman of Banská Bystrica Self-Government Region Mr. Ondrej Lunter, the general director of the Slovak Monument Board Mr. Pavol Ižvolt, the municipal police, volunteer fire brigades and others. All of them watching the disaster and Mrs. Babiaková in tears.



Flames are consuming the roof the Bergerricht House (roof of the Szinyay House already burnt)





Day after the fire

Roofs were completely burnt and massive damages caused the fire were on 7 buildings: Love Bank Museum (privately owned), Black M Restaurant (privately owned), Eleuzína - the Cultural Centre (privately owned), Primary School of Arts (municipality of Banská Štiavnica), Bergerricht - Mineralogical Exposition (Slovak Mining Museum/Ministry of the Environment of the Slovak Republic), Slovak Mining Archives (Ministry of the Interior of the Slovak Republic) and the so called "Pink House" (privately owned). These buildings are situated on the Holy Trinity Square, Radničné Square, Horná Ružová (Upper Rose) and Dolná Ružová (Lower Rose) Streets.

Collections deposited in Jozef Kollár Gallery (located next to Bergerricht House) were moved to Old Castle with the help of employees of the Slovak Mining Museum and volunteers. Temporary shelters for citizens living in the emergency area was provided in Grand Matej Hotel.

The crisis committee met again at 8 pm, the operation commander reported about the fire extinguishing situation. At the time, all buildings were extinguished except Bergerricht. Criminal police investigators were also present at the fire scene. All affected buildings were monitored during the night.

During the intervention, drinking and catering services were provided to the whole rescue staff by the municipality employees and the Slovak Red Cross.

Next meeting of the crisis committee took place on Sunday morning. The operation commander informed the members that local fires were eliminated at night and the local fire in Bergerricht was still being extinguished. At 8 am, all fires were completely put out. He informed about necessity to inspect affected buildings with the presence of static engineer and representatives of energy

providers - gas, water, electricity in following order: the Love Bank, Bergerricht, Primary School of Arts and the others.

After the inspection the crisis committee met again at 1:15 pm. The static engineer declared that none of the affected buildings would be necessary to pull down completely. But all them would need to have their roofs and roof constructions pulled down. There was a danger that in case of windy weather roof constructions, chimneys or parts of walls might fall down. Only unventilated torso without ceilings was left from "the Pink House", he stated. All buildings were damp because of the water used to eliminate the fire therefore fast drying and ventilation would be essential.

Insurance companies inspection was fundamental as well as consequent improvised roof covering together with the proposal of their removing consulted with the Slovak Monument Board

Improvised covering of the damaged houses



Members of the Government inspect the damaged houses during their meeting in Banská Štiavnica

and static engineer, unconditionally on Love Bank, Bergerricht and Primary Art School.

On 27 March 2023 the mayor of Banská Štiavnica Mrs. Nadežda Babiaková asked the acting Prime Minister Mr. Eduard Heger to help Banská Štiavnica. In her letter she reminded him the significance of Banská Štiavnica in the history of the Slovak Republic as well as in the present. She stressed the fact that Banská Štiavnica and the technical monuments in its vicinity have been since 1993 part of the UNESCO World Heritage List. She highlighted the information that the importance of our city had passed the borders of Slovakia. She asked the Government and the Parliament of the Slovak Republic for help to Banská Štiavnica. "Without a specific time, financial and competent scheme, the restoration would be ineffective, long and uncoordinated and that cannot let be happen in any case," she stated.

In her letter she mentioned all damaged historical buildings. She stated that all of them were inspected by the static engineer, they were stabilised, cleaned up and are now being temporarily covered. Simultaneously, she informed that group of experts including skilled experts in the field of landmark renovation estimated the damages to 25 - 30 mil. euros.

Based on these facts, she proposed to the government the specific solutions by the means of the budgetary measures in the national budget, the Prime Minister 's reserve and special purpose funds. Among claims, there can be found financial support for public spaces renovation in the area of the damaged buildings, payment of expenses connected to necessary removing damage after the fire or buying technical equipment for the fire brigade in Banská Štiavnica. As far as long-term measures are concerned, the mayor

proposed to create a special item in the national budget for UNESCO World Heritage sites in Slovakia. She also stressed that using EU funds in this matter is up to the government to apply for.

On 5 April 2023 a government meeting took place in Banská Štiavnica. The agenda of the meeting was focused on support to Banská Štiavnica after the March fire and consequent significant damages.

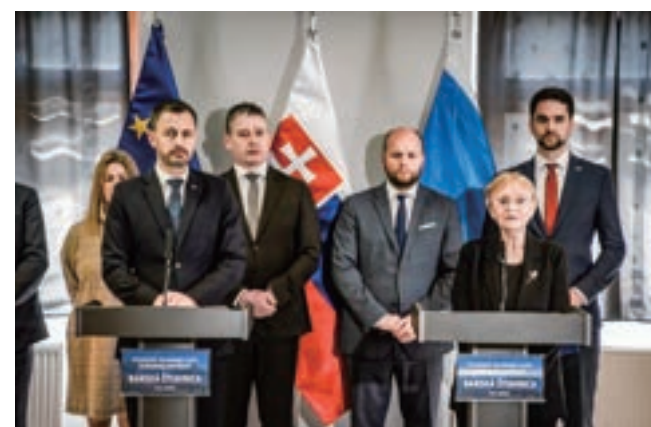
“Today, we are keeping the promise given on 18 March here in Banská Štiavnica,” said Mr. Eduard Heger, the acting Prime Minister. The government agreed the first financial support worth 11 mil. euros that will be divided into two parts: 4 mil. euros will be donated to the Municipality of Banská Štiavnica to repair damages caused by the fire; 7 mil. euros will be transferred to the Ministry of the Interior of the Slovak Republic and the Ministry of the Environment of the Slovak Republic which are the owners of two damaged buildings. “Our aim is to help to restore all damaged buildings,” claimed Mr. Heger. For buildings in private ownership,



Mrs. Zuzana Čaputová, the President of the SR meets the volunteers



Awarding ceremony in the St. Catherine's Church (Salamander Days 2023)



Press conference after the Government meeting, the Prime Minister Mr. Eduard Heger (left), mayor of Banská Štiavnica Mrs. Nadežda Babiaková (right)

the ministry of culture prepared a special subsidy scheme but first, it is necessary to wait for calculation of damages by insurance companies and then immediately proceed to provide subsidies to the owners in order to renovate the buildings as soon as possible. “Because it is our priority to renovate Banská Štiavnica, the Slovak gem, and return its glory and beauty or even make it more beautiful and provide preventive measures in order not to have such a situation again,” he said.

There had been some other claims proposed at the government meeting regarding firefighting equipment specially designed for the UNESCO WH sites as well as financial support for the sites from the national budget. Mrs. Babiaková thanked to all those who helped during the fire including fire fighters, representatives of the government, the army. She also thanked to the minister of the environment who helped to solve the situation with the new/temporary seat of the Primary School of Arts and offered a

building in the town centre. “This emergency situation showed that Banská Štiavnica is the phenomenon in the history, it is not only ours but Banská Štiavnica belongs to the world. The whole world was ready to help us and the whole world now watches how we are going to solve the situation,” said Mrs. Babiaková. She stressed that the most important was the fact that no one was hurt or injured. She believes that together, with the support of the government, the town will manage the situation sufficiently.

On Wednesday 7 June 2023 Banská Štiavnica was visited by the President of the Slovak Republic Mrs. Zuzana Čaputová. She talked to the municipality's management about the current situation following the fire and progress made in the renovation works. The mayor of Banská Štiavnica Mrs. Babiaková described all the steps taken directly after the fire in order to obtain financial support for the buildings renovation. Mrs. Čaputová promised her support in proposing agenda to the government. One of the topics discussed at the meeting was financing the WH sites in Slovakia. Mrs. Čaputová agreed with Mrs. Babiaková that Slovak WH sites need better technical equipment, especially the fire fighting equipment. “Štiavnica belongs to Štiavnica people but it is such a unique place and town that the state is compulsory to help in the situation. Each crisis or tragedy can be also opportunity for new beginning. I believe that Banská Štiavnica will succeed in using this opportunity and move renovation and preventive works on a new, higher level,” said the President. Her visit in Banská Štiavnica included meeting with volunteers who helped to save the collections of Jozef Kollár Gallery, Slovak Mining Archives and Antikvariátik (antiquarian bookshop). “Thanks to courage and solidarity of Štiavnica's citizens it was possible to save valuable exhibits for us and for next generations. Their act is highly valuable,” she thanked to all



Delegation from University of Sopron and University of Miskolc at the Town Hall

volunteers.

The President inspected some of the damaged buildings. Later that day she also met with their owners. The mayor of Banská Štiavnica Mrs. Babiaková highlighted that problems should be solved on the basis of mutual cooperation. “As all of us suffered together the day of the fire and afterwards, we should cooperate together even now.”

The President finished her visit by a promise that she would be helpful in the frame of her competencies and if she had enough time she would visit Banská Štiavnica again.

Immediately after the fire, the municipality started a financial collection, donations were made by individuals, companies or institutions from Slovakia and abroad. Individual collections were also started by various NGOs. Apart from financial support, Banská Štiavnica has received also moral, material and expertise ones.

Support was also offered by WH cities, the OWHC, CEER etc. Campaign “Roof of Help” was started pro bono by OH MY DOT company aimed on companies that can donate more than 2 000,- euros. A special shingle was made for those who donate. The transparent account is still available here: <https://www.banskastiavnica.sk/dobrovolna-zbierka/> So far, more than 300 000,- euros have been collected. Part of the sum had been already given to the private owners of the damaged buildings. The Town Council also agreed to render 700,- euros to each volunteer fire brigade involved the fire extinguishing.

The mayor of Banská Štiavnica Mrs. Nadežda Babiaková granted



Current state of the reconstruction works (temporary or proper roofs are covering all of the houses)



volunteer fire brigades (16) with Mayor's Award together with the Ministry of Defence of the Slovak Republic for their tireless help in solving the emergency disaster situation. The award was given to them at the ceremonial Town Council Assembly on 8 September 2023 during Salamander Days.

It can be proudly stated that all buildings are in various stages of reconstruction. After the first shock, the owners and lessees pulled up their sleeves and started to find solutions for their shops, restaurants etc. Despite the fact that Holy Trinity Square is a construction site, the cultural life is kept alive there and various cultural events took place there during this summer, respecting space and safety restrictions.

The reconstruction process requires several steps that have to be consulted with various experts and institutions. Consultations with the Monument Board of the Slovak Republic is vital as all of the buildings are of great historical value and contain various features of architectural styles. A lot of valuable parts of the houses are lost and have to be replaced by replicas such as wooden roof constructions. Some of them are lost completely such as frescoes and other interior wall paintings.

It is fundamental that the renovations are provided by the construction companies highly experienced in historical building renovation.

The long-term impact of the fire is immense. The Slovak Mining Museum has the most damaged building and because of the low administrative process of public procurement the construction was damaged even more by the spring rainy weather. Love Bank Museum is currently looking for the place to store the saved furniture and office. The municipality offered them one office in one of the buildings in the historic centre and they are planning to move there soon. The shops and restaurant found other places to carry on with their business. The "Pink House" is being built up from scratch. Eleuzína Cultural Centre is carrying on with the cultural activities in undamaged rooms of the house.

There have been negotiations with the Monument Board of the Slovak Republic to allow installing modern fire alarms and systems in the historical buildings as a result of the fire. There are also discussions about the best roof construction and roof covering in order to prevent the fire to cause such huge damages as it did on some of houses.

In December this year, a conference is planned to be organised on the occasion of the 30th anniversary of the inscription of Banská Štiavnica to the UNESCO World Heritage List (1993). At the conference, the mayor of Banská Štiavnica intends to talk and claim to the highest government representatives for the protection and preventive measures in the World Heritage sites in Slovakia and special fire-fighting equipment for them.

For several months, the affected area had been a construction site. The traffic had to be rearranged and adapted to the situation. Today, the construction site is minimised as much as possible. There is hope that by the end of 2025, the historic centre of Banská Štiavnica will be fully recovered and life will continue in its usual way as before 18 March 2023.

Pablo Fornet, Master Plan Deputy Director of the Office of the Historian of the City of Havana

The difficult task of rebuilding what nature has torn

hurricanes and heritage in Havana.

September 27, 2022. Hurricane Ian made landfall in Cuba with winds gusting above 200 Kph; this was the first major hurricane to hit Cuba since Irma in 2017. It had formed as a tropical wave east of the Windward Islands on September 19, crossing the entire Caribbean Sea and heading west-northwest. It became a tropical depression on September 23 and a tropical storm a day later. On September 26, the Government of Cuba issued a hurricane warning for the three westernmost territories of the country and an alert for 4 others, including Havana, where business activities were suspended and more than 60,000 people were evacuated. The effects of the winds and rains were strongly felt in the city throughout September 27. Barely 8 days had passed since the formation of Ian in the eastern Caribbean.



Hurricane Ian's trajectory.

Hurricane Ian caused significant damage in the western province of Pinar del Río. The most affected area was El Valle y Pueblo de Viñales, which has been on the World Heritage List since 1999. Hundreds of houses collapsed, and there was extensive damage to plantations and structures related to the production and processing of tobacco, which is the primary economic livelihood and tourist attraction of the region.

Located some 150 kilometres east of the hurricane's path, Havana suffered relatively minor damage. Nevertheless, city authorities reported more than a thousand downed trees, significant damage to electrical circuits and water service (it may take days to recover those services throughout the city), and damage of different magnitudes to some 1,200 homes, many of which collapsed or partially collapsed. Fortunately, this time, there was no major flooding caused by storm surges, as had been the case with previous hurricanes. A total of 5 people were reported dead throughout the country.



Aerial image of the city, showing the entrance to the bay and part of the waterfront.

3 years earlier. On November 16, 2019, Havana celebrated its 500th anniversary. In front of the National Capitol, a grand celebration was held to commemorate the origins and development of a city that in past centuries was known as the “Key to the New World and Rampart of the West Indies”. From very early on, Havana became one of the most important cities in the western hemisphere, and thanks to its vast and protected bay (protected from the greed of empires and the impact of storms), the most active and best-fortified port in Spanish America. In the middle of the XVIII century, the city surpassed the 140 hectares of the walled enclosure and began to extend first towards the south, following the roads that went into the agricultural hinterland, and then towards the west, all along the coastline, where the new middle and upper-class districts were being built.

By 1950, Havana was already a metropolitan area of more than one million inhabitants. Yet, it preserved intact the countenance of its old neighbourhoods, with their plazas and small squares surrounded by portals and an architectural ensemble with a marked influence from southern Spain, adapted to the conditions and the warm climate of the Caribbean. In some neighbourhoods close to downtown, the roads were widened, multi-story buildings were erected, and infrastructure and urban services were modernized.

With the triumph of the Revolution in 1959, the new investments in social programs began to prioritize rural areas and other urban settlements in the country. Havana stopped its growth rate, an unusual case in the Latin American context of the time.¹

¹ Havana is a metropolitan area that consists of 15 municipalities. The city covers around 720 km² of land, and its total population is approximately 2.2 million people. The municipality of Old Havana is home to 87,000 inhabitants, out of which 50,000 reside within the boundaries of the Historic City Centre.

In 1982, in view of its exceptional cultural value, Old Havana and its Fortification System were included in UNESCO’s World Heritage List. The Historic Centre (214 hectares, 3500 buildings) has since then been the object of an extensive “restoration plan” coordinated by the Office of the Historian of the City, which initially focused on its main squares and the most significant buildings of the colonial and republican periods.²

Havana’s architecture can be divided into two main stages: the first, spanning the eighteenth and nineteenth centuries, left us a legacy of large mansions with stone walls and wood and tile roofs, with ample interior patios and baroque or neoclassical influences on their facades; the second stage, covering the first half of the

twentieth century, features buildings with brick walls and slab or concrete roofs, with a clear eclectic, art-nouveau or art-deco influence.

As the city celebrated its 500th anniversary, it also proudly announced the restoration of its magnificent National Capitol building, along with the recovery of 400 buildings of high heritage value. Additionally, a network of public spaces was established to connect the main squares, small squares, and commercial corridors of the Historic Centre. As part of this process, approximately 2,000 families have received new housing. All of these achievements are the result of a new urban management model introduced by the Office of the Historian in 1994. This model guarantees a comprehensive rehabilitation process based on principles of social and economic sustainability.

² Spanish rule over Cuba lasted from the early 16th century until 1898 when the Spanish-American War broke out. Cuba was, in fact, the last Spanish possession in America. In 1902, the Republic of Cuba was proclaimed.

La Plaza Vieja is an important rehabilitated space in the Historic Centre.





The map displays the buildings in a state of disrepair in the Historic Centre.

Despite social programs, many Historic Centre buildings, particularly housing, are significantly deteriorating. Roughly one-third of 3,500 properties are in poor condition, with hundreds of families living in *ciudadelas* or *cuarterias*³, under precarious conditions.

120 days earlier. From June 1 to November 30, Cuba experiences its annual hurricane season. For six months each year, the country undergoes a state of heightened tension due to the increased likelihood of severe weather in the Atlantic Basin, particularly during September and October.

Institutions across the country with extensive experience in disaster management are collaborating with the National Civil Defense and local governments to prepare for the potential impact of these phenomena. Since 1986, a nationwide exercise called “Meteoro” has been conducted every May to assess the readiness of each territory and institution in the country to face extreme weather conditions. This exercise aims to strengthen early warning systems and enhance community resilience towards natural disasters. Starting from 2010, the entire disaster risk reduction management process in Cuba, at both institutional and territorial levels, has been regulated by a directive issued by the President of the Republic in his role as the head of the National Defense Council.

The participation of scientific and academic bodies, especially the Institute of Meteorology and the national media system, is crucial. The Cuban population’s timely information and “meteorological

³ Old mansions belonging to upper-class families that were sold between the late nineteenth and early twentieth centuries were converted into small houses for the rental of low-income families, with amenities (bathroom, kitchen) for communal use.

culture” help mitigate hurricane impacts and minimize loss of life and property.

In addition to hurricanes, the island is also affected by other extreme weather events, such as winter cold fronts that can cause surges in coastal areas and storms of varying magnitude. Two of the most notable weather events in Cuba’s recent history are the “Storm of the Century” in March 1993, which led to significant flooding, and the El Tornado that struck Havana in January 2019, causing loss of lives, injuries, and extensive damage to infrastructure and housing. Neither of the two had a direct impact on the Historic Centre.

The term hurricane comes from the Taino word *huracán*, which originated in the Caribbean islands at the time of the arrival of Europeans in the late 15th century. The hurricane, commonly called a cyclone in Cuba, has been an integral part of Cuban culture for centuries. The first recorded storm dates back to 1557. Hurricanes have been the subject of various forms of cultural works, including essays by ethnologist and researcher Fernando Ortiz, writings by author Alejo Carpentier, paintings by Wifredo Lam, music by the Matamoros Trio, and documentaries by Santiago Alvarez. However,



Hurricane damage is visible with Castillo de los Tres Reyes del Morro in the background.

it is the strong connection that Cubans of all ages have with these phenomena that is most significant. These natural disasters serve as a reminder of our constant vulnerability.

Hurricanes throughout history

The behaviour of hurricanes and their impact on the city throughout history (there are consistent records for Cuba since 1791) have changed considerably. There have been several significant events in the past that have caused major impacts, such as the Santa Teresa Storm in 1768, the San Francisco de Borja in 1846, and the five-day hurricane in 1910. However, the period from 1926 to 1944 is particularly noteworthy for the most intense hurricane activity and impact on record. In contrast, there were relatively few hurricanes of significant intensity in the second half of the 20th century.

From 2001 and especially between 2004-2008, a series of significant hurricanes affected Cuba, as well as other Caribbean countries and the southern United States. Some of the most unforgettable hurricanes in history include Charley, Dennis, Ivan, Katrina, and Rita. These hurricanes caused massive destruction and resulted in the loss of numerous human lives. In 2005, Hurricane Wilma recorded winds of 295 kph, making it the strongest

hurricane ever recorded in the Atlantic. Although it didn’t directly hit Havana, it caused unprecedented flooding along the entire coastline and affected thousands of buildings and homes located on the ground levels. The impact on family assets and on what Eusebio Leal called “the imponderable and intangible values” was immeasurable.

In 2008, Havana experienced 111 property collapses in the historic area, affecting 167 families, despite not being directly hit by hurricanes Gustav and Ike, which occurred only 10 days apart. Between 1998 and 2008, material damage caused by hurricanes in Cuba was estimated at US\$20 billion. It generated a deep sense of uncertainty among the population, unaccustomed at the time to an intensity of these phenomena not seen in many decades. However, the early warning and protection system minimized human casualties.

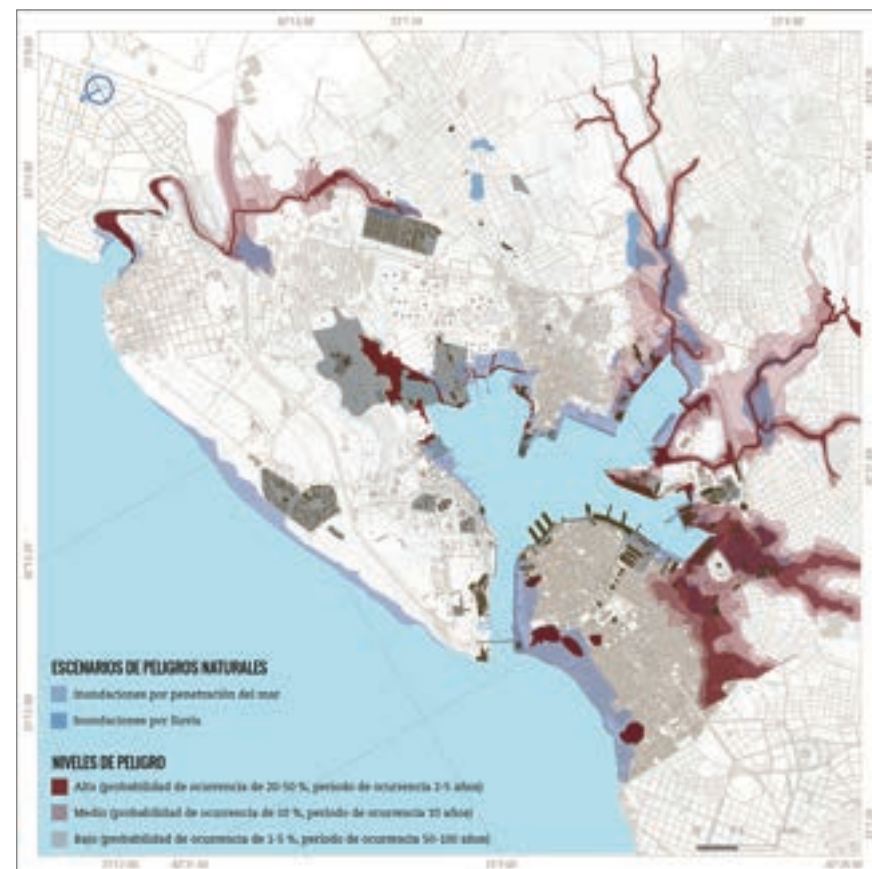
In 2017, after a few years of relative peace, Hurricane Irma struck the Lesser Antilles, Puerto Rico, the Dominican Republic, Cuba, and Florida. It was classified as a Category 5 storm, with winds reaching up to 295 kph. The hurricane lingered near Cuba’s northern coast for 72 hours, resulting in ten fatalities and causing damage to over 158,000 homes, with 14,000 properties being destroyed.

Because of its long and narrow shape and its location –in the northwestern Caribbean, at the mouth of the Gulf of Mexico– Cuba has been systematically impacted by these weather events, especially in its western region. In the last two centuries, one out of every three hurricanes that have crossed Cuba has passed through Havana, and one out of every five is classified as a major hurricane (category 3, 4 or 5 on the Saffir-Simpson scale).

Although hurricanes typically cause more destruction in rural areas due to housing fragility, urban areas, including cities of high heritage value, have also suffered substantial damage in recent years. In 2012, Hurricane Sandy caused considerable destruction to the city of Santiago de Cuba, the second most populated city on the island, with its strong winds. In 2018, Hurricane Matthew caused significant sea surges and enormous material damage in Baracoa, the oldest town in Cuba. In both cases, the historical heritage suffered invaluable damage.

60 days later. On November 30, the Cuban hurricane season officially comes to a close. It’s time to assess its impact, including the damage caused and the state of recovery. The 2022 season can be considered an “average season”. In the thirty years between 1990 and 2020, an average of 14 named storms formed in the Atlantic, 7 of which became hurricanes and 3 became major hurricanes. During the two months that followed Ian’s passage, national

Map showing flood zone due to heavy rains and storm surge.



and local institutions, together with the population in the communities, worked frenetically to recover the affected infrastructures and services. Already in October, a UN mission in Cuba recognized that “national efforts have been immediate and important (even in the “complex global post-COVID-19 context” and of great economic challenges) to restore the conditions of habitability and minimum functioning of services, (but) the damage is devastating”. One month after the passage of Ian in Havana, for example, only 118 of the nearly 1,200 homes affected had managed to recover.

In the days following the hurricane, technical personnel from all the provinces of the country went to the affected areas, as is now customary, to help in the recovery efforts. One example of this is the “brigades of linemen” who are responsible for restoring electric service to the affected areas. Once electricity is restored, everyone feels that normality begins to return.

One year later

It has been almost a year since Hurricane Ian ravaged the city, causing significant damage to infrastructure and buildings. However, the city has now managed to recover from the impact of the hurricane. The primary concern of the people at present is to restore the conditions that existed before the COVID-19 pandemic, which includes reviving the tourism industry, the country’s main economic activity. Before the Pandemic, the industry had been growing gradually and had already welcomed around 2 million foreign tourists in 2018. However, in Old Havana, outside the almost wholly restored sector that extends between the four central squares of the old city inside the walls, the accumulated decay of many buildings is still visible. Unfortunately, some of the structures collapse on a regular basis (there is a “hurricane” permanently lurking, people say).

Luckily, no major hurricane has directly struck the city since 1944, and we often wonder if the old houses and buildings would withstand the impact of 200 Kph winds for several



Flooding in low-lying areas of the city is a recurring issue during hurricanes, intense cold fronts, and heavy rainfall.

hours in a row.

As a precautionary measure, both the country and the city are making preparations in case such a day should arrive. City Historian Eusebio Leal rightly said that “getting ready for the cyclone has been the best way to live, even when we know that we are never sufficiently prepared.”

Since 2004, the country’s municipalities have partnered with Disaster Risk Reduction Management Centres, a local unit promoted by the Civil Defense to mitigate damages that different natural disasters may cause. Today, practically every municipality in the country has one of these centres. In the case of the Historic Centre, work is also being done to improve the objectives set out in the Strategy for Disaster Risk Reduction in World Heritage Sites, including institutional strengthening, building a “prevention culture”, identifying, assessing and monitoring risks, and eliminating the leading causes of vulnerability (especially those associated with human activity), as well as strengthening disaster preparedness (availability of human, financial and material resources).

Since 2013, a new urban development plan and a set of measures have been implemented to protect the coastal area surrounding the Historic Centre. In addition, a protection system is being developed in different parts of the territory to safeguard the lives of vulnerable people, particularly seniors living alone, during and after hurricanes. The former Convent of Belen is the focal point of this initiative. The Master Plan office has developed a digital tool that enables the evaluation of various risk indicators (such as structural, social, and urban) for each of the 3500 buildings in Old Havana. This tool helps in the decision-making process. However, due to limited resources, it has not been possible to consolidate deteriorated structures systematically. This consolidation is necessary to prevent or at least minimize the impact of a major hurricane.

The coastline is practically underwater as a result of the hurricane.



Lessons

Cuba has a wealth of experience in dealing with climatic events, especially in the prevention stage, which involves recognizing the situation, evacuating people and protecting resources, as well as in the reaction stage, where the assessment of the effects and the collection and distribution of information occurs. However, there are limitations during the actual implementation stage. Despite having defined short-, medium- and long-term action plans, the damage often goes beyond the institutional management capacity due to the lack of material resources for recovery, particularly in the housing fund. As a result, dissatisfaction arises among those who are impacted by this.

As mentioned above, the situation is not very different when it comes to heritage preservation, as was the case in cities such as Santiago de Cuba, Baracoa and Viñales. Full recovery takes years. Fortunately, we have not had impacts of such magnitude on Havana and its rich built heritage in recent decades.

Cuba has a well-organized disaster prevention system that focuses on mitigating damages and preserving human lives. The system is guided by the Civil Defense and supported by the national government, local authorities, scientific entities, and the media. Moreover, the system also emphasizes the importance of having a prepared population to face these events. This has been the case for many years, and it has contributed to the effectiveness of the disaster prevention system in Cuba.

Since 2019, several municipalities across the city were hit by a severe tornado that left almost 5,000 homes damaged, of which around 500 were destroyed. In response, ad hoc processing offices were established to simplify and expedite the recovery processes, including housing, bank loans, social assistance, and employment. These offices also facilitated the registration and assessment of

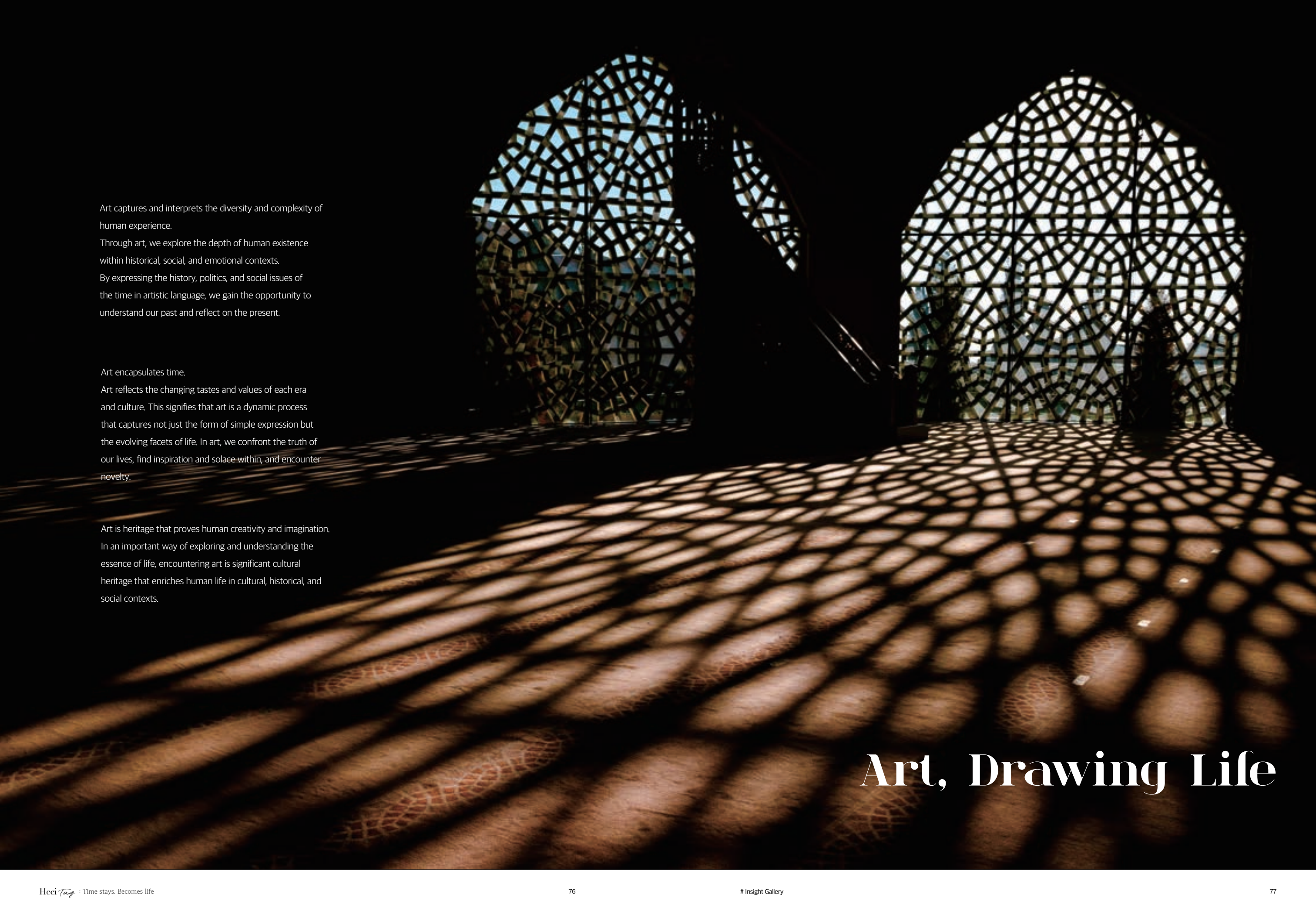
affected families, with a focus on the most vulnerable people. Additionally, they helped manage donations and maintain a technical file of the affected homes and their material needs. They are a crucial step in the organization of the recovery process, providing a comprehensive and coordinated institutional approach. In relation to the heritage itself, a detailed inventory of all buildings of historical value is being prepared. At the same time, efforts are being made to strengthen local industries for the production of construction materials, especially those related to wooden roofing structures and roof tiles. The aim is not only to recover damaged buildings and a safe home for each affected family but also to preserve the rich cultural heritage of the country and the city.

The Belén neighbourhood: one of the areas of the Historic Centre where institutions and the community are carrying out vital work to preserve the urban heritage.



Epilogue

August 29, 2023. As I write these lines, tropical storm Idalia has made landfall on the westernmost tip of Cuba and has advanced as a category 1 hurricane over the waters of the Gulf of Mexico, with a trajectory towards the state of Florida in the United States. The winds and rains associated with Idalia have been felt throughout the day in Havana, where minor damage to trees, electrical networks and the roofs of some houses have been reported. Thankfully, the hurricane caused only minor damage. However, it did bring in enough water to fill the reservoirs, which is the only positive impact of a hurricane, particularly during times of repeated droughts. Nevertheless, the hurricane season is only halfway through, and we have yet to face September and October.



Art captures and interprets the diversity and complexity of human experience.

Through art, we explore the depth of human existence within historical, social, and emotional contexts.

By expressing the history, politics, and social issues of the time in artistic language, we gain the opportunity to understand our past and reflect on the present.

Art encapsulates time.

Art reflects the changing tastes and values of each era and culture. This signifies that art is a dynamic process that captures not just the form of simple expression but the evolving facets of life. In art, we confront the truth of our lives, find inspiration and solace within, and encounter novelty.

Art is heritage that proves human creativity and imagination.

In an important way of exploring and understanding the essence of life, encountering art is significant cultural heritage that enriches human life in cultural, historical, and social contexts.

Art, Drawing Life

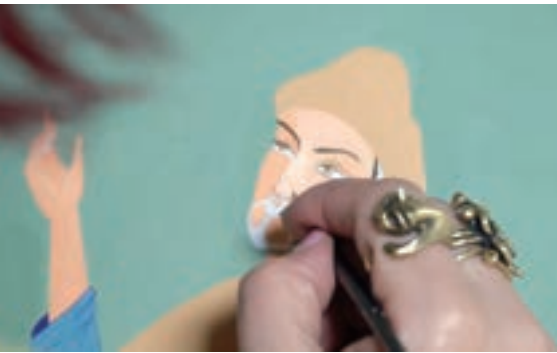
Padua's fourteenth-century fresco cycles

The fresco cycles in Padua in the early 14th century depict the exchange of significant ideas among major figures in science, literature, and visual arts. Artists drew inspiration from scientific and astrological allegories or ideas heard from contemporary intellectuals and scholars to complete the fresco cycles. Artists who gathered in Padua for innovative efforts exchanged ideas and techniques, leading to a new style in fresco depiction. This new fresco style influenced Padua throughout the 14th century and served as a foundation for inspiration in Italian Renaissance and subsequent fresco works for centuries. Padua pioneered a true rebirth of painting techniques, presenting a new way of viewing and depicting the world, anticipating the advent of a Renaissance vision. Such innovations opened a new era of irreversible change in art history.



Giotto di Bondone, who initiated the fresco cycles, is considered a precursor of Italian Renaissance art, symbolizing the transition from late medieval art to Renaissance art. Giotto's works are famous for realistically depicting the emotions and personalities of individuals. In his works, the characters express lively and complex emotions, which was an uncommon feature in the art of that time. Giotto innovatively portrayed a subtle depth and sense of space. His frescoes introduced a way of depicting physical space and structure more realistically, becoming one of the important characteristics of Renaissance art. The frescoes at the Capodimonte Cathedral depict various scenes from the life of Jesus and Saint Mary, portraying biblical stories in a delicate and vibrant manner.

The fresco cycles in the eight buildings in the heart of Padua's historic center drawn over during the 14th century showcase the development of important artistic styles in the history of painting, starting with Giotto.



Azerbaijani miniatures mainly depict traditional stories, historical events, and natural landscapes. These works are characterized by delicate lines and rich colors, often in miniature format. Iranian miniatures are well-known as Persian miniatures and play a significant role in Islamic art. Persian miniatures, included in literary works, feature intricate details, vibrant colors, and often use poetic and symbolic images. Turkish miniatures, developed during the Ottoman Empire, incorporated influences from Islamic and Byzantine art, evolving into a distinctive style. They often depict palace life, historical events, and natural landscapes, characterized by delicate lines and rich colors. Uzbek miniatures display traditional motifs from Central Asia and reveal influences from Islamic art. They capture traditional stories, religious themes, and everyday scenes, featuring delicate details and vibrant colors.

These miniatures reflect the rich cultural and artistic traditions of Central Asia and the Middle East. They bring together the religious, cultural, and historical elements of each country, showcasing not only special artistic value but also the unique artistic identity of each nation.

Art of miniature

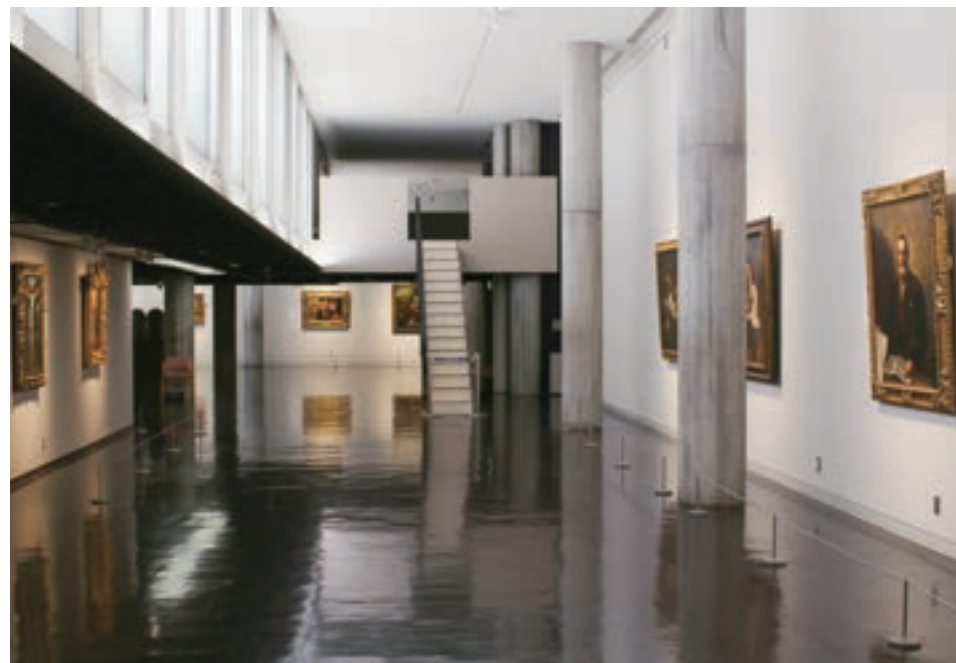
“Miniature” is a type of two-dimensional painting art where detailed designs are created using gold, silver, and various organic materials on items such as books, papier-mâché models, rugs, fabrics, walls, and ceramics. Historically, miniatures represented illustrations in books to help visually understand the text, but over time, they were used as decorative elements in architecture and public spaces, becoming a form of art. The miniature paintings that were inscribed on the UNESCO World Heritage List in 2020 originated from Azerbaijan, Iran, Türkiye, and Uzbekistan. The miniature paintings from these regions depict the worldview and way of life of the time in a pictorial manner, heavily influenced by Islamic culture.



Architecture works of Le Corbusier, outstanding contribution to the Modernist movement

The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement_National Museum of Western Art (Japan)

The works of Le Corbusier (1887-1965) included in the World Heritage as of 2016 are a transnational serial property scattered across 7 countries, comprising a total of 17 works. These heritage sites represent the culmination of Le Corbusier's architectural process described as "patient research," completed with a half-century interval. Examples include the Capitol Complex in Chandigarh, India, the National Museum of Western Art in Japan, Maison Curutchet in La Plata, Argentina, and Unité d'habitation in Marseille, France, addressing the challenge of inventing new architectural techniques to meet the demands of 20th-century society.



Among them, the National Museum of Western Art, completed in 1959, vividly reflects Le Corbusier's philosophy with features such as pilotis, flat roofs, free-form layout, free façade design, and horizontal windows. The interior, designed to reflect Le Corbusier's philosophy of versatile space usage, allows for flexible transformations, accommodating various exhibitions. The exterior, made of concrete and glass, is simple yet modern, harmonizing with the surroundings while exhibiting a unique presence. The National Museum of Western Art serves as a representative architectural structure showcasing the interaction and mutual reinforcement of art and architecture, representing a crucial aspect of modern architectural development alongside the Modern Movement in art.

The 20th-century architecture of Frank Lloyd Wright

Solomon R. Guggenheim Museum (New York, 1959)

"The 20th-century architecture of Frank Lloyd Wright" focuses on the influence of Frank Lloyd Wright (1867-1959) on 20th-century architecture and the leaders of the European Modern Movement. Features such as the open plan, blurred boundaries between outdoors and indoors, use of new materials and technologies, and explicit responses between various buildings and suburban or natural environments highlight Wright's developed philosophy of "organic architecture" (an architectural philosophy seeking harmony between human habitat and nature), occupying a crucial position in the development of 20th-century modern architectural design.

This serial property, included in the World Heritage in 2019, consists of 8 buildings designed and constructed in the first half of the 20th century. It perfectly showcases innovative solutions for residential, worship, work, education, and leisure requirements, emphasizing specific characteristics and the principle of "organic architecture."



Among them, the Solomon R. Guggenheim Museum in New York City is a globally renowned art museum that prominently features Frank Lloyd Wright's design philosophy, emphasizing organic architecture and harmony with nature. The museum's distinctive feature is its spiral structure, extending from the ground to the ceiling, allowing visitors to view exhibitions with continuous movement. A large glass dome in the center allows natural light to permeate, enabling viewers to observe artworks in natural light and providing a richer visual experience. The exterior, utilizing organic curves in contrast to the straight and angular forms of traditional architecture, presents a unique aesthetic presence in the urban environment.

The Solomon R. Guggenheim Museum goes beyond being a simple exhibition space and, through the integration of architecture and art, provides a new understanding of modern architecture and art.



What We Aim to Protect

Venice Italy

Is the
Value of Time. *Value of Time*

We listen to the stories of the past in the narrow alleys of old cities, dusty ancient books, and artworks engraved with time. These tell us where we come from and what we have cherished. Cultural heritage encapsulates the touch of past artisans, artists, and the lives of ordinary people. Their lives linger across time, offering us new inspiration. The profound emotions conveyed by the traces of a long time leave a lasting beauty for everyone.

The preservation of cultural heritage is an effort to encapsulate the past in the present and transmit it to future generations. We strive to preserve the wisdom and beauty of the past. It is an opportunity to deeply reflect on past history and identity, a timeless part of intergenerational dialogue.

Efforts to preserve the city of water, Venice

Venice is beloved worldwide for its beautiful canals, Gothic architecture, and rich art and history spanning centuries.

Enlisted as a UNESCO World Heritage Site in 1987, Venice belongs to the Veneto region in northeastern Italy and was the capital of the former Venetian Republic. Renowned as a global tourist destination, it is known as the city of water and the city of canals, connected by about 400 bridges across 118 islands, entirely surrounded by water channels.

Venice's famous landmarks, such as the canals, bridges, St. Mark's Basilica, Doge's Palace, and Rialto Bridge, demonstrate its central role in European culture and art during the medieval and Renaissance periods. Every corner of the city encapsulates the vibrancy of ancient merchants, the creativity of artists, and the depth of history. Quite literally, the entire city is a history book.



*Venezia,
la città dell'acqua*



However, this beautiful city is currently facing a crisis in heritage preservation, narrowly avoiding inclusion in the World Heritage in Danger list last September. One of Venice's major issues is regular flooding due to climate change and rising sea levels. Particularly, "Acqua Alta" (high water) is a phenomenon of frequent high tides during winter, leading to flooding of the city's buildings and infrastructure. With the rise in sea levels, Venice's structures are also experiencing submersion and damage from salt. Furthermore, the annual influx of millions of tourists poses a threat to Venice. Excessive tourism can strain the city's infrastructure and jeopardize environmental and cultural values.

To prevent flooding, Venice has developed a large-scale floodgate system to block rising sea levels when needed, and it is actively pursuing sustainable urban planning and environmental management.

A shining heritage
of civilization

Bread & Alcohol

The Shining Heritage
of Civilization,

Bread and Alcohol



Bread and alcohol are more than mere food. They contain the history and culture of humanity. Bread and alcohol represent the traditions and identities of various regions around the world, reflecting human creativity and cultural diversity. Bread and alcohol are basic foods that have developed along with human civilization and play important roles in various cultural regions. The bread and alcohol of each region have a close relationship with its climate, soil, history, and often symbolize the identity and tradition of that region. They are not only mediators of the bond and cultural values of the community, but also contain the wisdom and skills passed down from generation to generation from ancestors, as well as the stories of each household and community.

The affordable French bread baguette, which costs around KRW 1,360 (approx. EUR 1), was listed as UNESCO Intangible Cultural Heritage in 2022 for its masterful craftsmanship and cultural significance in the art of baguette baking. Upon hearing the news of its inclusion at the time, French President Emmanuel Macron described the baguette as “250 grams of magic and perfection in our daily lives.” At that time, France was experiencing a decrease in the number of artisans who baked baguettes manually, as they were being overshadowed by factories producing baguettes in large quantities. Therefore, they would have been even more delighted by the news of UNESCO’s inclusion.

Making baguettes doesn’t require many ingredients. To make the dough, you can mix flour, salt, water, and yeast, and proof it at 4-6°C for 15-20 hours. However, depending on who and how it is made, there can be a significant difference in the taste of baguettes. Because of this, there are plenty of skilled bakers in France who bake baguettes with their own recipes. Every year they hold a competition to select the best baguette, also selecting the best baguette artisan. In France, baguettes are still loved by the entire nation to the extent that children are traditionally sent to buy one as their first errand.

However, according to reports from the French media, in the 1970s, there were 55,000 bakeries operated by artisans, with 1 bakery for every 790 people. However, as we enter 2020, the number of bakeries has decreased to 35,000, with only 1 bakery for every 2,000 people. There may be several reasons for the decline of baguette artisans, but one of the main causes would be the increase in consumption of mass-produced bread from factories, as well as the growing preference for other types of bread such as burgers instead of baguettes. The “bread of equality” that allows everyone to buy and eat bread of the same quality has also had an impact. The concept of bread equality, which emerged during the French Revolution, was announced by the ruling party that was afraid of the strong discontent among citizens who were frustrated with only the nobles being able to eat high-quality bread. It stated that “everyone should eat bread of the same quality.” The regulation stipulated that “only one type of bread may be made and sold.” From this point on, it was decided that baguettes should be made by mixing 3/4 wheat flour and 1/4 rye flour, and their specifications should be standardized to a length of 80 cm and a weight of 300 g. They even created a provision in the law stating that bakers who violate this can go to prison. As a result, even after hundreds of years, the price of baguettes has been uniformly set by all bakeries. From the perspective of a baguette artisan, the regulations and prices for baguettes have not changed significantly, but the cost of ingredients and electricity has skyrocketed. As a result, the more baguettes they make and sell, the more they incur losses.

The French government is implementing various policies to ensure that the baguette continues to maintain its status as a core element of French culinary culture. Furthermore, in light of the UNESCO inscription of French baguette craftsmanship as intangible cultural heritage, efforts will be made to protect baguette artisans and to ensure the sustainable development of French baking traditions, as well as to maintain France’s cultural identity and heritage.

Artisan know-how and culture of baguette baking



BAGUETTE BAGUETTE *of France*





PIZZAIUOLO

of Italy

Art of Neapolitan “pizzaiuolo”

The inclusion of art of Neapolitan “pizzaiuolo,” on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity occurred in 2017. Pizzaiuolo means pizza maker in Italian. In Italy, people who professionally make pizzas, known as pizza artisans, are highly respected as specialized professionals. A pizzaiuolo doesn’t simply bake pizzas, but also possesses profound knowledge and skills throughout the entire process of pizza making, from dough preparation to topping selection and baking methods. Pizza is a symbolic element of Italian culinary culture, especially in the Naples region. A pizzaiuolo is a person who plays a crucial role in preserving and developing this tradition of pizza making. The fact that the color composition of the most well-known Margherita pizza, created in 1889 in Naples using basil, mozzarella cheese, and tomatoes as the main ingredients, is exactly the same as the colors of the Italian flag is not a mere coincidence.

The culinary heritage of Neapolitan pizza also carries significance in terms of social integration and intergenerational exchange. Pizza baking is sacred and splendid at the same time in Italy. Children watch in awe as a pizzaiuolo skillfully demonstrates their impressive technique, showcasing their jaw-dropping mastery beyond the workbench at a place full of cultural value where traditional folk songs are sung. The pizzaiuolo stands proudly in the center of the “bottega” (workshop or studio) rather than being tucked away in a corner, showcasing their skills to

all the customers. Spectating families who engage in conversation and pass on social traditions look at the work table and feel once again the values of kindness and joy from their childhood, and watch the pizzaiuolo with respect. The process of making Neapolitan pizza also serves as a way to connect a pizzaiuolo and customers.

In Naples, there is a tradition called “pizza sospesa,” which translates to “suspended pizza” or “unpaid pizza” in English. In Naples, the tradition of pizza sospesa started as a practice of buying pizza for a poor stranger who followed you into the store called “bottega” to ask for food. The customer would order an extra pizza in addition to their own and pay for it, so that someone in need could get it for free at a later time. Providing warm meals to those in need, especially the homeless or low-income individuals, is a simple yet powerful way for individuals to practice social responsibility and sharing within the local community.

Neapolitan pizza is an important cultural symbol that reflects the history, culture, and social values of Naples. It is cultural heritage closely connected to the lives of local residents.



Il-ftira, culinary art and culture of flattened sourdough bread in Malta

The recipe and culture of Maltese il-ftira, a flat sourdough bread, were inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2020. Ftira is a bread with a unique texture called open crumb, where the outside is hard and the inside is soft, with large and small holes throughout. It has a flat shape and is baked at a higher temperature than other types of breads. A lump is cut in half horizontally and filled with Mediterranean ingredients such as olive oil, tomatoes, tuna, capers, olives, etc. Depending on the season, you can use different ingredients and be creative with variations.

The name ftira is derived from the Arabic word "fatir," which means bread without yeast. The ftira culture reflects the continuous exchange of different cultures

throughout Maltese history. Ftira was always the most important stock for the Maltese people, and the type of bread (brown or white) sometimes served as an indicator of social status. Above all, ftira is easy to find and relatively inexpensive.

The value of ftira can be easily recognized in life of the Maltese people as well. The verb "tfattar" from which the name of the bread is derived means "to flatten" and refers to an immediate action that are done quickly and easily. The expression "il-ftira shuna tajba," meaning "ftira tastes best when warm," means "enjoy the moment." Ftira is also related to Malta's independence. In 1919, in Malta, which was under British rule, there was a nationwide protest known as "Sette Giugno" on June 7 due to the skyrocketing price of flour caused by the colonial government's failure in food procurement. Many people's participation in this protest became a catalyst for the establishment of the autonomous government in Malta, and it became the first step in the struggle of the Maltese people for independence. This day has been designated as a public holiday since 1989.

Most bread can be mass-produced in a mechanized environment, but since ftira needs to be shaped by hand, in Malta, professional bakers still make ftira manually.

IL-FTIRA *of Malta*





AIRAG

of Mongolia

Traditional technique of making airag in khokhuur and its associated customs

The “traditional technique of making airag in khokhuur and its associated customs,” which were inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2019, includes not only the method of producing traditional airag (fermented mare’s milk) but also tools such as khokhuur (a container made of cowhide in the shape of a bag), buluur (a long ladle), and khovoo (a wooden churn), as well as social customs and rituals.

Airag is a beverage made by fermenting mare milk. It is a method of squeezing the milk of a mare, cooling it to make it fresh, putting it in a container called khokhuur, stirring it repeatedly, and then adding a ferment. To ensure that the airag is well fermented, mare milk should be stirred more than 500 times. When mare milk is fermented with probiotics such as lactobacillus and streptococcus, it produces ethanol, lactic acid, and carbon dioxide, resulting in a mildly alcoholic white beverage.

The white airag, revered by Mongolians, symbolizes happiness. In addition to various social celebration

events, airag was widely used when sacrificing offerings to sacred mountains or places and performing airag offering ceremonies, which serves the heaven and earth.

Traditionally, airag was made by tying up horses to feed them hay or by milking mares to produce mare milk. It was made within the household with close cooperation from neighbors or relatives during celebratory events. The tradition of making airag has been passed down from generation to generation within families, through observation and by word of mouth. As children grow up, they naturally learn by watching and learning directly with their own eyes all of these techniques and processes.

The container used to make airag called khokhuur is shaped like a small bag and is made by soaking cowhide to remove the sinew, drying it in the wind, and then smoking it. One khokhuur can hold 40 to 100 liters of airag. Buluur is a long-handled wooden spoon with a blunt end. It is used when stirring airag contained in khokhuur.





Ancient Georgian traditional qvevri wine-making method

The “ancient Georgian traditional qvevri wine-making method” was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2013.

Georgians make traditional qvevri wine using grapes that only grow in the region. A qvevri is a traditional egg-shaped jar used to store and age wine. Georgians use qvevri wine not only for special occasions but also in their everyday lives. For hundreds of years, the traditional family craft of qvevri has been the main specialty of the village, and many households possess special skills related to qvevri. Each household makes their own homemade wine called qvevri. Even now, in Georgia, the wine cellar is the most sacred place in the house, and when a valued guest comes, they open a sealed qvevri and serve wine.

The process of making qvevri wine is simple. In “satsnakheli” (a grape crusher), the grapes are squeezed, and both grape juice and “chacha” (grape skin, stem, seeds) are placed in a clay vessel (filled with about 80% to 85% of the mixture), sealed, and then buried in the ground for 5 to 6 months for aging. However, there are slight differences depending on the region. In eastern Georgia, grape juice is fermented, aged, and stored with chacha for five to six months. On the other hand, in western Georgia, grape juice and a portion of chacha (2.6%) are fermented together in a qvevri until November. Then, the chacha is removed and the wine is aged in sealed a qvevri until spring. In addition, in western Georgia, along the Black Sea coast, crushed grapes are left in a grape juice squeezing device for four to five days, and then the fermenting grape juice is poured into a qvevri to continue fermenting until spring for maturation.

Georgia is one of the oldest wine-producing countries in the world and is internationally recognized for its quality and unique production methods. It holds a special place among wine enthusiasts.

WINE *of Georgia*



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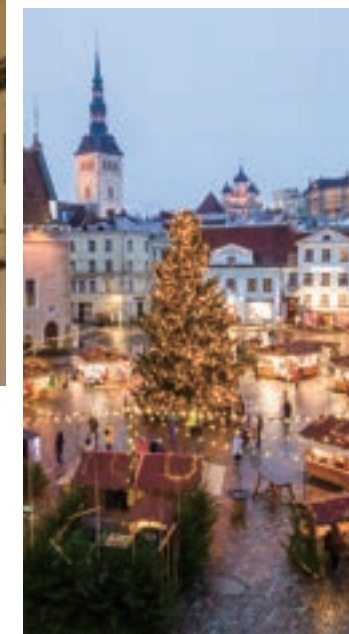
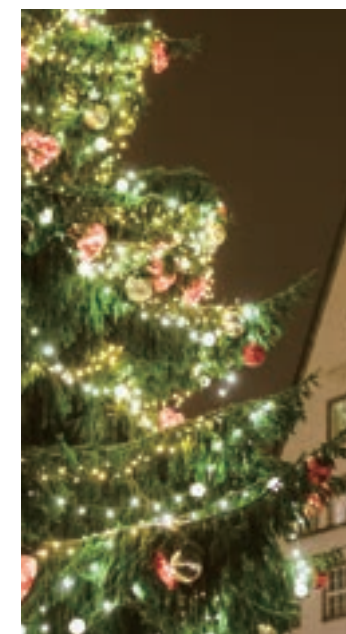
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The Organization of World Heritage Cities (OWHC) is an international advisory council representing cities with UNESCO World Cultural Heritage. Founded in 1993, OWHC is headquartered in Quebec, Canada, and there are six regional secretariats globally.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

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



OWHC-AP

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

Organization of World Heritage Cities Asia-Pacific Regional Secretariat

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