

2022 OWHC-AP  
**WORLD  
HERITAGE CITIES  
ONLINE YOUTH FORUM**

**WORLD HERITAGE CITIES,  
WHERE WE WANT TO LIVE,  
WHERE WE WANT TO VISIT**

**DATE AND TIME**

**21 July 2022 09:30~12:30 KST**

**VENUE**

**Online ZOOM platform**

**ZOOM MEETING LINK**

<https://us06web.zoom.us/j/84811732740?pwd=RFRoNCtWZXRIInjNMc2phYUwvaHg5UT09>



세계유산도시기구 아태사무처  
Organization of World Heritage Cities Asia-Pacific Regional Secretariat



경주스마트미디어센터  
Gyeongju Smart Media Center



# Program

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## Opening Ceremony

Moderator Ji Eun Lee | OWHC-AP

- 09:30 - 09:40
- Welcome address**  
Nak-young Joo | Mayor of Gyeongju
- Congratulatory message**  
Mikhaël De Thyse | Secretary General of the OWHC
- Introduction to juries**
- 

- 09:40 - 10:00
- A Study on Urban Experiences in CBD-type World Heritage Cities :  
With a Focus on the Jongno, Seoul, Case**  
Ji-Yoon Kim, So-eun Park, Hyun-Kyung Oh | Duksung Women's University
- 

- 10:00 - 10:20
- Improving Interactive Storytelling Through Placeness :  
Focusing on the Baekje Yeonhwa Festival in Gongju City**  
Ye Eun Lee, Jeong Yoon Yoon, Seong Min Ha | Sangmyung University
- 

- 10:20 - 10:40
- Study on the Advancement of Integrated Content for the Namhansanseong  
World Heritage Site :  
Centering on the utilization of Namhansanseong walking content**  
Seo Ran Kim, Hye Jeong Roh | Duksung Women's University
- 

- 10:40 - 11:00
- Examining the emotional perspective of youth volunteers' heritage participation :  
a Case Study of West Lake Ambassador, West Lake Cultural Landscape of  
Hangzhou China**  
Zhekai Zhu, Yan Tong | The London School of Economics and Political Science  
Ziwei Kang | Hangzhou Normal University
- 

- 11:00 - 11:20
- Heritage Education and Communication of Traditional Garden Crafts  
in Guanzhou City, China**  
Zhuoling Zheng, Peiwen Liu, Yongyin Liang | South China Agricultural University
- 

- 11:20 - 11:40
- Development of a Field Trip Program to World Heritage Cities Through Roblox**  
Minjoo Chong | Yonsei University  
Ju Young Son | Kongju National University
- 

- 11:40 - 12:00
- Discussion**
- 

- 12:00 - 12:15
- About OWHC**
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- 12:15 - 12:30
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# Welcome address

The OWHC, Organization of World Heritage Cities, is a collective of the cities all over the world in which World Heritage Sites are located. The Asia-Pacific Regional Secretariat, opened in 2013 at Gyeongju. Since its establishment, it has consistently striving towards for the unity of the World Heritage Cities in the Region through communication and cooperation, for the better future for World Heritage.

The OWHC-AP Regional Secretariat runs various programs regarding the conservation, preservation, and utilization of World Heritage, It also promotes activities to enhance the quality of life for residents in World Heritage Cities and increase tourist satisfaction, through various academic, educational, and promotional projects.

The OWHC-AP Youth Forum is not just an academic contest where theses are presented. Rather, it was constructed with an experts' consultation stage in order to elicit your academic potential to the maximum.

I am confident that you, the youth participants in this Online Youth Forum, will become highly competent experts with great academic prowess and problem-solving skills. The OWHC-AP Youth Forum, begins this year, is intending to serve as a venue where youths from all over the world take an interest in, recognize the problems and explore solutions concerning World Heritage

World Heritage is what we must preserve and maintain, beyond the bounds of time, space, nation, and peoples. Undoubtedly, it is you who will carry on the history of World Heritage in the future.

It is with your care and love for World Heritage, that make it possible the harmonious continuation between humanity and World Heritage prosper, linking our past, present, and future.

Every one of you, making a presentation today is already a future World Heritage Expert. I sincerely hope that you find the OWHC-AP Youth Forum a place where brilliant ideas are exchanged and shared for the beautiful coexistence between local residents, international citizens, and World Heritage in the World Heritage Cities.

I will always be rooting for your brightly prosperous future. Thank you very much.

**Nak-young Joo**

Mayor of the city Gyeongju

# Congratulatory message

Good morning from Quebec,

I am the Secretary General of the Organization of World Heritage Cities.

I very much regret not being able to be with you this morning and listen to your presentations.

As you know, for our organization, the involvement of young professionals is one of our main objectives. We are developing youth programs as much as we can, and we want to invest in your talents and involve you more in our works.

Your region is already one of the most active in this field, and I thank very much the OWHC Regional Secretariat in Asia-Pacific for this great contribution in offering this very first Youth Forum as an important venue for youth intelligence.

I very hope that we will further develop our cooperation very soon, and I look forward to the forthcoming 16th World Congress of the OWHC to be held in Quebec next September helping us to go in that direction

I would now like to congratulate the six finalists and all the participants in the OWHC Asia-Pacific Youth Forum. Participant's researches are greatly meaningful contributions to the development of future researches on World Heritage, and I hope also, more specifically, to the activities of the OWHC.

I look forward to meeting you soon in the near future and counting on your help for developing a more active and more efficient city network, serving world heritage cities in their efforts for improving the quality of life of inhabitants and adapting historic cities to climate change.

I wish all participants in the Youth Forum great success.

**Mikhaël De Thyse**

Secretary General of OWHC





# **A Study on Urban Experiences in CBD-type World Heritage Cities : With a Focus on the Jongno, Seoul, Case**

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**Ji-Yoon Kim, So-eun Park, Hyun-Kyung Oh**

Duksung Women's University



# **A Study on Urban Experiences in CBD-type World Heritage Cities :**

With a Focus on the Jongno, Seoul, Case

Ji-Yoon Kim,<sup>i</sup> So-eun Park,<sup>ii</sup> and Hyun-Kyung Oh<sup>iii</sup>

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<sup>i</sup> Duksung Women's University, estherjiyoonkim@gmail.com

<sup>ii</sup> Duksung Women's University, soeunage@gamil.com

<sup>iii</sup> Duksung Women's University, hk0395@naver.com

## I. Introduction

A World Heritage refers to a legacy of which an outstanding universal value is recognized by UNESCO and, accordingly, needs to be protected for all of humanity. It is generally selected from the pool of numerous cultural heritage sites preserved in each country, for having exceptional international significance.<sup>1</sup> In Korea, a total of fourteen sites are inscribed in the World Heritage Sites list. Some of those sites include Jongmyo Shrine (1995), Changdeokgung Palace (1997), Hwaseong Fortress, Suwon (1997), Gyeongju Historic Areas (2000), Royal Tombs of the Joseon Dynasty (2009), and Seowon, Korean Neo-Confucian Academies (2019). Some of these World Heritage sites tend to be located in the downtown area of modern cities, creating a harmonious existence between two contrasting features, tradition and modernity, with Jongno being the perfect example. Located at the heart of the Korean capital city Seoul, Jongno is one of the city's central business districts (CBD) where many of Korea's key administrative agencies are located. Moreover, Jongno is highly regarded for its outstanding historical and cultural values preserved through numerous historical properties, including World Heritage sites such as Jongmyo Shrine and Changdeokgung Palace that portray the cultures of the royal households of Joseon, as well as a variety of Korea's prestigious cultural institutions such as national museums. The harmony between modernity and tradition maintained by the district offers people an opportunity to witness a variety of urban experiences, playing an important role in the effort to rediscover their cultural identity. The existence of a World Heritage site at the center of a metropolitan city turns even the most ordinary daily scenes into something strange or unfamiliar. This new way of perception guides viewers to the realization that the city they are in is an essential part of history and a living space that was inherited from their ancestors. What this means is that World Heritage sites become a crucial part for city dwellers in capturing an authentic urban experience.

The purpose of this study is to understand what kind of experience is provided by a World Heritage site located at the CBD of a metropolis combining itself with its urban surroundings based on the results of a research conducted on the urban experiences one can have in Jongno, and the significance of the experience and changes that occurred to those who went through it. A study such as this is expected to become a template for the analysis of urban experiences occurring in many World Heritage cities across the world that are growing into major cities. Furthermore, this study is expected to be a fine example of

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<sup>1</sup> Website of the Korean National Commission for UNESCO: <https://heritage.unesco.or.kr/> (Search date: June 06, 2022)

creating a new cultural identity for Jongno where tradition prospers mutually with the modernity of our time through its value as a CBD housing multiple World Heritage sites as of 2022, a time at which its traditional identity as the center of Korea's political arena is weakening gradually.

The first step to this study is to conduct research on urban experience based on theoretical discussions. The term, "urban experience," used in this study refers to the simple process of educating oneself on a city, the acquisition of abstract information, the physical experiences within a city, and the psychological embodiment of one who has such experiences. A customized diagram for the study was created through analyzing urban experiences in detail based on the theory provided by Joseph Pine II and James Gilmore as well as the urban experience types established by Walter Benjamin. Then, using this diagram as a foundation, the characteristics of urban experiences were to be studied. The second step focuses on the definition of a CBD-type World Heritage city and the characteristic elements of such a city based on said definition. The discussion here pays extra close attention to the temporal and spatial particularity of the downtown area of a city where the present and past coexists, and the diversity and authenticity of the urban experience provided by a World Heritage site. At this point, the study will continue proceeding through the application of Jongno as a real case. To this end, the urban experiences one could have in Jongno were analyzed according to the diagram presented earlier, with the characteristics and effects of the experience being arranged in a chart. Using this process mentioned above, the experiences occurring in Jongno are expected to be revealed, as well as the type of influences said experiences can have on the city of Jongno as well as those who experience the city.

## **II. Urban Experiences and their Types**

A city is by all means a storage facility for cultures. It provides numerous experiences to the people.<sup>2</sup> These urban experiences place themselves on the diverse cognitive layers of an individual, presenting themselves differently according to the intensity of the experience and the background of those who witness it. In this study, the urban experience is classified by focusing on the individuals who had such experiences and by combining the theory of experience economy developed by Joseph Pine II and James

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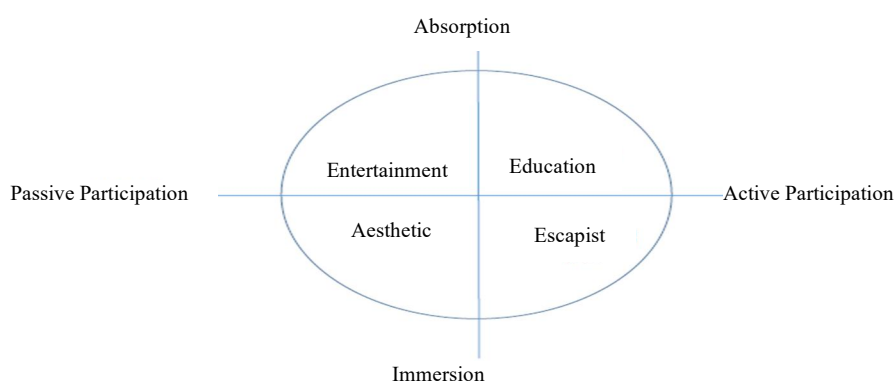
<sup>2</sup> Kim In-seo. "A Study on the Effect of the Cultural Factor of Urban Space upon the Value of Historical and Cultural Resources," PhD dissertation, Chonnam National University, 2018. Gwangju, 17

Gilmore,<sup>3</sup> with the concepts of *der flaneur* and *der sammler* established by Walter Benjamin. The classification of urban experiences in this manner is expected to provide a guideline for the analyses of the specific influence such an experience may have on the urban explorer at a CBD-type World Heritage site.

## 1. Theory of Experience Economy

In their book, *The Experience Economy*, B. Joseph Pine II and James H. Gilmore propose an experience theory consisting of four realms.<sup>4</sup> In the following figure, the horizontal axis reflects the degree of the experiencer's participation, and as it moves from being passive towards being active, the level of participation increases; the vertical axis reflects the degree of internalization of what is experienced. The degree of internalization is closely connected to the physical environment of the experience with the influence upon the experiencer becoming more enhanced as it moves from absorption to immersion. The co-authors of the book divide experience into four broad realms, entertainment (passive absorption), educational (active absorption), aesthetic (passive immersion), and escapist (active immersion). They believed that the ideal situation is when an experience is complex rather than being singular.

Figure 1. Theory of Experience Economy by B. Joseph Pine II and James H. Gilmore



<sup>3</sup> While the term, “theory of experience economy,” is more widely used, “experience” is used in this study as its shortened form.

<sup>4</sup> B. Joseph Pine II and James H. Gilmore, *The Experience Economy*, 2010, 21<sup>st</sup> Century Books, pp. 59-61.

## 2. Der Flaneur and Der Sammler

While B. Joseph Pine II and James H. Gilmore classified experiences according to the degrees of participation and internalization, Walter Benjamin analyzed the experience of modernity in a modern city according to the experiencer's ideas and behaviors. In his incomplete book, *The Arcades Project*, Benjamin explores the origin of modernity from the collection and classification of the underlying features of modern Paris, "the capital city of the 19<sup>th</sup> century."<sup>5</sup>

It was during this process that the concepts of *der flaneur* (i.e. stroller) and *der sammler* (i.e. collector) appeared. Benjamin proposes Baudelaire as an archetype of *der flaneur* of the 19<sup>th</sup> century.<sup>6</sup> For him, the strollers of the city streets represented by Baudelaire were "people in the middle," standing between two social classes, the proletariat and the bourgeois. A lack of class-consciousness among the strollers offers them an opportunity to gaze at the city streets they wander through rather than simply passing by aimlessly. Within their ecstatic state of immersion, the background knowledge these strollers hold combine itself with the physical experience of strolling.<sup>7</sup> The stroller contemplates his or her city through the physical activity of walking around while never functioning as a part of the city. It is in this sense that the stroller is a type of spectator who views the city they walk around in.

If the stroller is someone who maintains a contemplative attitude towards the city, the collector, is someone who actively participates in what's happening in it. The collector cannot afford to observe the city objectively because they are already overwhelmed by the city's fetishes. The collector wanders through the seemingly endless arcades in Paris until the moment they feel attacked by a certain specific object.<sup>8</sup> The collector shudders with pleasure when they come to own it, and reorganizes their collection according to their own criteria.<sup>9</sup> The objects collected from the city become liberated from their original functions, forming new meaning within the collector's system. This is the essence of collection. The act of collecting things is creating an individual microcosm within the complicated phantasmagoria of a large city, or entering the further depths of a city to recover the lost self with an urban experience.

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<sup>5</sup> Walter Benjamin, *Das Passagen-Werk*, Saemulgyeol, 2008, p. 89.

<sup>6</sup> *Ibid.*, 102

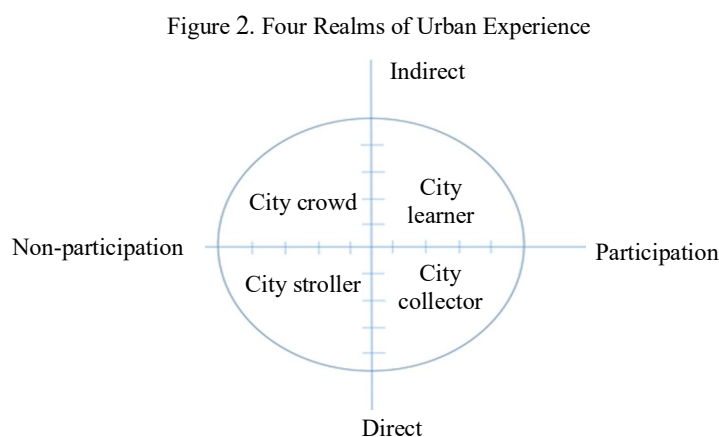
<sup>7</sup> Walter Benjamin, *The Arcades Project*, Saemulgyeol, 2008, p. 12.

<sup>8</sup> Walter Benjamin, *Paris of the Second Empire in Baudelaire*, 2008, p. 15

<sup>9</sup> *Ibid.*, p. 13

### 3. Four Realms of Urban Experience

In this study, the theory of experience economy established by B. Joseph Pine II and James H. Gilmore is combined with the concepts of *der flaneur* and *der sammler* developed by Walter Benjamin in *The Arcades Project* to classify the urban experience into four realms as shown by the following Figure 3.



The act of viewing a city is an indirect way of experiencing it while keeping a certain distance from it. A city spectator does not directly visit a place where the experience occurs, but rather, obtains an impression or knowledge regarding the city naturally through the course of leading a life. A city to all city spectators is just the sum of all the visible landscapes. Learning about a city is an indirect, but internalized, urban experience. City learners experience a city through theoretical explorations such as reading books and attending lectures. They maintain a high level of understanding towards a city, but lack a sense of impression. To them, a city is a subject to learn or study. Strolling through a city signifies a direct visit to the city, but internally speaking, it is still an urban experience that involves a certain level of distance. City strollers are physically present in a city and enjoy it sensually, but never perceive themselves as part of the city itself. They respond to urban experience sensitively, however, and expand their ideas regarding the city through the urban experience. To city strollers, a city is a subject for observation and aesthetic experience. Meanwhile, city collectors experience a city in a direct manner, internalizing urban experience as part of their identity. They tend to consider themselves as part of the city, and try to form a cultural identity through urban experiences. They take one step further from the act of adopting urban experiences, into becoming a subject that provides an urban experience. To the city collectors, a city is an essential part of themselves.

As suggested above, there occur in a city a variety of experiences. In this study, the experiences are classified into several types and used to understand the influences exerted on the experiencers by the CBD-type World Heritage sites and urban experiences through a focus on Jongno as a case.



### III. Case Analysis: Urban Experiences in Jongno

#### 1. CBD-type World Heritage Cities and their Characteristics

This study aims to conduct its research with a focus on ‘CBD-type World Heritage cities.’ A CBD-type World Heritage city refers to a city where a World Heritage site is situated in a downtown area, resulting in the co-existence of modern buildings alongside significant historical and cultural features of the past. As for the downtown area of a city there have been many different definitions. In this study, the term is used to refer to the economic, social and cultural center of a city,<sup>10</sup> including its central business district (CBD) where commercial and business activities are conducted.

A CBD-type World Heritage city is typically characterized by the location of a World Heritage site in a highly developed downtown area of a city, creating a vista where the contrasting features of traditional and modern heritages co-exist harmoniously. It does not simply mean that the CBD-type World Heritage site becomes part of the urban landscape, but rather signifies the urban landscape itself becoming part of the World Heritage site. This characteristic element may be comparable with the East Asian tradition of “borrowing scenery” (*chagyeong*)<sup>11</sup> according to which landscapes of the outside world can be borrowed free of charge to the interior of a house. Considering this tradition, the scenes of a modern city viewed from a World Heritage site can become a part of the heritage site itself.

Figure 3. CBD-type World Heritage cities: Jongno, Seoul (left), Tokyo, Japan (center), and Mumbai, India (right)  
Source: Nongmin Sinmun (left), Tokyo Skytree website (center), and UNESCO website (right)



<sup>10</sup> Kim Hong-gi (2004). “An Analysis of the Characteristics of the Historical Urban Regeneration Plan – Based on the Historic Downtown Areas of Small and Medium-sized Cities in the Land Nordrhein-Westfalen, Germany”, *Journal of the Architectural Institute of Korea - Planning & Design*, 20 (5), pp. 157-166.

<sup>11</sup> Kim Seong-do, 2019, “A Semiotic Study on the Garden Space in East Asia,” *Semiotic Inquiry* 61, pp. 24-25.

In CBD-type World Heritage cities the daily experiences of modern life, such as commutes and everyday household tasks, together with the non-daily experiences, such as travel, leisure and vacation, are closely related to the World Heritage sites visually and physically. A CBD-type World Heritage site is a space comprised of daily activities as well as non-daily activities such as tourism. The features of these daily and non-daily urban experiences are offered to the experiencers in a mixed state. Some examples of CBD-type World Heritage sites include Jongno in Seoul, Istanbul in Turkey, Mumbai in India, Tokyo in Japan, and Paris in France. These cities have in common, the existence of one or more World Heritage sites designated by UNESCO at their commercial and political center.

## 2. Urban Experience Case in Jongno as a CBD-type World Heritage City

Figure 4. Urban landscape of Jongno where tradition and modernity coexist

Source: Seoul Historiography Institute (left), Korean Cultural Center (center), and Deoksugung Palace, Cultural Heritage Administration (right)



Located at the city center of Korea's capital Seoul, Jongno is a district where many government agencies reside. The district also houses important historical sites representing the heritage of the royal family and aristocracy of the Joseon dynasty, such as Changdeokgung Palace, Jongmyo Shrine, and Bukchon Hanok Village.

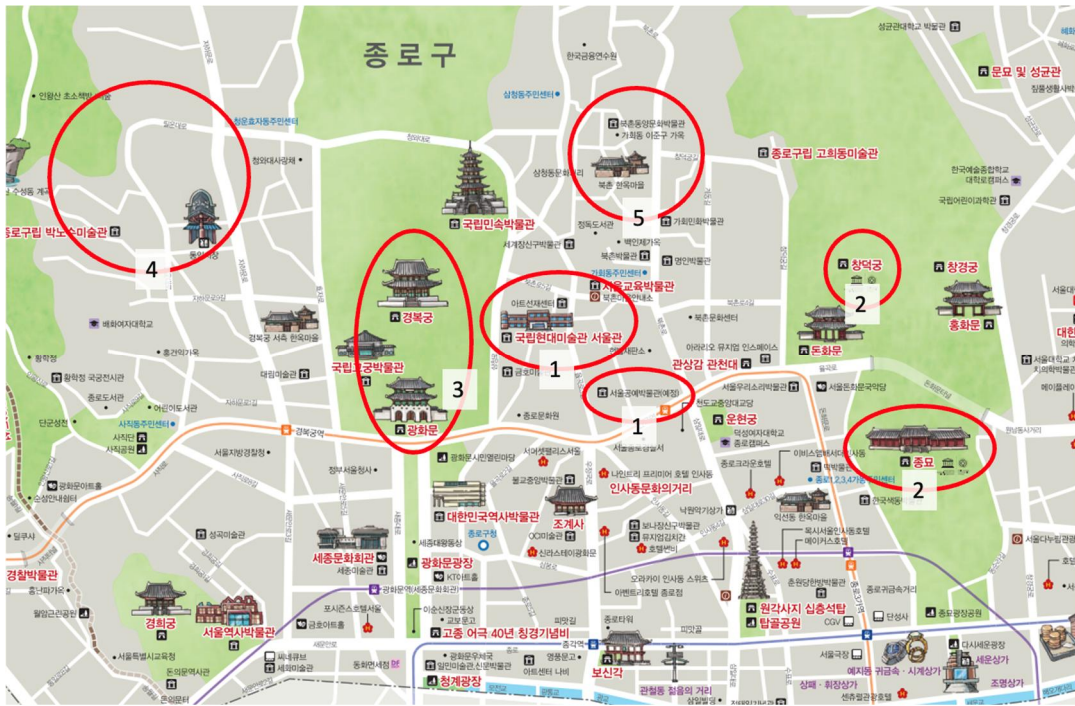
Jongno is also clustered with some of the Korea's most prestigious museums and art galleries, including the National Palace Museum of Korea, Seoul Museum of Craft Art, and the National Museum of Modern and Contemporary Art Seoul (MMCA Seoul). The landscapes created by these heritage sites and structures are often intricately interlocked in the viewers' eyes as shown by the landscape of Gyeongbokgung Palace viewed distantly, along with the exhibits, from the courtyard of the MMCA Seoul. The co-existence of the features of what's traditional and modern in Jongno plays a key role in

helping the district function as a rich cultural storehouse.

The researchers participating in this study visited Jongno three times from April to May in order to examine urban experience cases within the district. What is marked by the red circles in the following map is a result of where inspecting what urban experiences are currently available within the district.

Figure 5. Urban experience in Jongno marked on the tourist map of the district

Source: Jongno-gu Office website



Number 1 on the map is where the MMCA Seoul is located, attracting tourists and art lovers from across the country. And also, it is the place where residents can enjoy their spare time. Number 2 is where the World Heritage sites of Changdeokgung Palace and the Jongmyo Shrine are located, where regular enactments of the traditional ceremonies Jongmyo Daeje and Myohyeonglye take place. Number 3 shows the area around Gwanhwamun Gate. When researchers visited the palace gate in May 2022, the area was packed with tourists and citizens of Seoul, gathered there for the Royal Guard Changing Ceremony and the Royal Culture Festival. Number 4 refers to the vicinity of Inwangsan Mountain, the beginning of the “real view” (*jingyeong*) landscape paintings Seoul Theme Hiking Road. Number 5 is the location of a “Village school Seodang” operated by the local community of Bukchon Hanok Village, that offers “independent citizens’ lectures.” Apart from these, through our research we found that Jongno offered a variety of non-face-to-face urban experiences such as online lecture programs on traditional cultural heritage, Global Citizens School, and the Online Youth Forum of World Heritage Cities.

Jongno has continued in its efforts to consolidate their cultural identity through the aid of Cultural Heritage sites and traditions related to the culture of the royals and Neo-Confucian aristocrats of Joseon. The modern landscapes and urban facilities in Jongno provide people with physical and non-physical accessibility to various heritage sites and events via efficient transportation and wireless communication networks. The district has become the birthplace for a new urban culture featuring harmonious amalgamation of tradition with modernity.

Figure 6. Cases of urban experience in Jongno: Moonlit Night Journey to the Gyeongbokgung Palace (left), a studio of Bukchon Village School (center), and Royal Culture Festival (right)  
Source: Korean Cultural Foundation (left), and photos by author (center and right)



This study, in order to conduct an in-depth analysis of the aforementioned urban experiences that can be found at the CBD-type World Heritage sites in Jongno, that range from tradition to modernity, classified the above urban experiences into the four types conceived in Figure 2. The result is as follows.

Figure 7. Urban experiences in Jongno focusing on its World Heritage sites

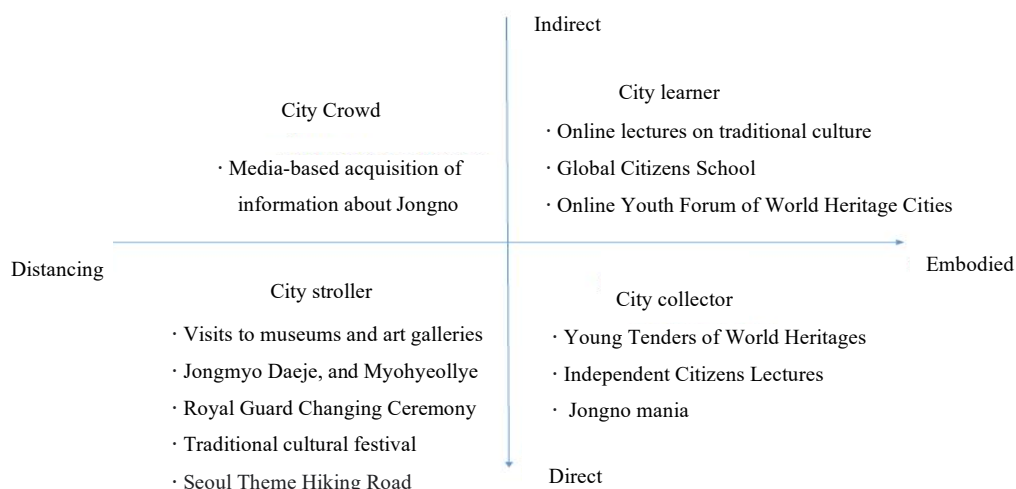


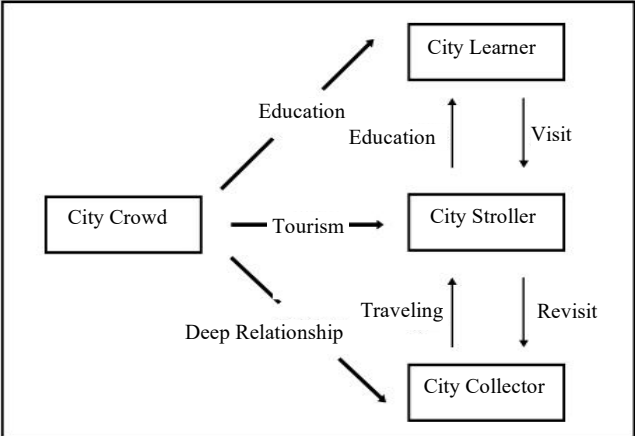
Figure 8. Characteristics and effects of urban experiences in Jongno

Experience	Characteristics	Effect
<b>City Crowd</b>	· Media-based acquisition of information about Jongno	Unable to understand the relationship between World Heritage sites and the city
<b>City Learner</b>	· Online lectures on traditional culture · Global Citizens School · Online Youth Forum of World Heritage Cities	Experience of the World Heritage city through education and research rather than direct visits
<b>City Stroller</b>	· Visits to museums and art galleries · Jongmyo Daeje, and Myohyeollye · Royal Guard Changing Ceremony · Traditional cultural festival · Seoul Theme Hiking Road	Experience of World Heritage cities via direct visits and tourism
<b>City Collector</b>	· Young Tenders of World Heritage · Independent Citizens Lectures · Jongno mania	Formation of cultural identity through a direct experience of World Heritage sites

Upon classifying Jongno’s urban experiences into four types, their individual characteristics could be found. As for the first group of people here dubbed the City Crowd, their urban experience tends not to be based on a direct visit to the CBD-type World Heritage sites. They tend to naturally obtain impressions and knowledge of Jongno, and the World Heritage sites housed within, through the media or other means. Even if by chance they happen to be in Jongno, they would fail to acknowledge the relationship between the district and its heritage sites. That is why they need to be encouraged to experience the CBD-type World Heritage sites in a more active manner. The second group of experiencers, City Learners, consist of those who try to gain access to the World Heritage sites through theoretical studies. Their method of experiencing Jongno is largely based on relative education and research and, accordingly, a majority of this group is likely to consist of students who attend lectures on World Heritage sites. This group understands, in partial or in whole, the importance of the co-existence between World Heritage sites and the cities containing them, and are highly likely to make a direct visit to Jongno in the future. The City Strollers of Jongno tend to experience the CBD-type World Heritage sites through tourism and leisure activities. The areas marked with the red circles 1 to 4 in Figure 5 above are where they favor to visit. A large part of the urban experiences occurring in Jongno belong to this category. The City Strollers may not be aware that they are part of the city, but understand the relationship between the World Heritage sites and the city housing them through their physical experience. This group of

people consists of those who visit Jongno for tourism or leisure activities or those who work in the district on a daily basis, thus enjoying ample opportunities to get access to the World Heritage sites. It is also this group that will highly regard the aesthetic and experiential value of Jongno and the World Heritage sites located in it. The distance between the city and its experiencers in this group is likely to shorten once they are offered an opportunity to have an authentic urban experience. The City Collectors in Jongno mostly refer to the population closely related with the CBD-type World Heritage sites, relishing a wealth of opportunities for urban experiences based on their affinity for the city. The relational population refers to the group of people who establish a relationship with the city in many different ways, breaking free from traditional means such as settlement and exchange.<sup>12</sup> The City Collectors actively form an urban identity through World Heritage sites, and explore the opportunity to experience the World Heritage sites that they wish to explore. Sometimes they participate as lecturers in the independent citizens' lectures or as volunteers for programs related to the World Heritage sites, functioning as a direct provider of urban experiences as shown by the area marked with the red circle 5 in Figure 5. They are well aware of the close relationship between a World Heritage site and the city, or district, housing it. However, their perception of the World Heritage sites can be lopsided due to how much they identify Jongno with themselves because of how their place of residence overlaps with the World Heritage sites. For such perceptions to be developed in a balanced direction there should follow theoretical studies and authentic experiences. The discussions of how the experiences of the CBD-type World Heritage sites in Jongno could expand and further develop on the basis of the in-depth analysis of the urban experiences was summarized into the following diagram.

Figure 9. Expansion of urban experience seen through the case of Jongno



<sup>12</sup> Ryu Yeong-jin. "Appearance and Meaning of the Concept of 'Relational Population' in Japan, and a Critical Review," *Korean Regional Sociology* 21.1 (2020): pp. 5-30.

For the City Crowd to expand their perception of Jongno and the World Heritage sites in the district based on the analysis of the urban experience cases in it, it is necessary to have active experiences such as education, tourism and establishment of relationships. The education regarding CBD-type World Heritage cities provided to the City Crowd, such as lectures, researches, and forums, can change the City Crowd into City Learners. The expansion of tourism content for the World Heritage cities can cultivate an increase of desire of the City Crowd to visit the cities, providing opportunities for strolls across the city. If the City Crowd can establish a deep relationship with the World Heritage cities through a variety of experiences, they can develop themselves into City Collectors and obtain opportunities to establish their cultural identity and contribute to the expansion of the related population in the city. By the same token, if the urban experiences develop harmoniously, they can keep individuals from staying in a single type of urban experience, guiding the City Learners into absorbing the elements of the City Strollers through visits to the city. Diversified urban experiences such as the above are expected to help experiencers understand that the World Heritage sites within a city are the principal agents that form diverse cultural identities within it, and that they will exert a positive influence in growing a healthy perception regarding World Heritage sites.

#### **IV. Proposal for CBD-type World Heritage Cities**

The purpose of this study was to explore the experiences provided to the people by World Heritage sites located in a city's downtown area and how the experiences form their perception of the World Heritage sites. During this process, the researchers focus their attention upon the theories proposed by B. Joseph Pine II, James H. Gilmore, and Walter Benjamin, using them to propose a new classification system of urban experiences by focusing on what's internalized within those who had urban experiences. Moreover, through an analysis of the characteristics and effects of these experiences, an in-depth discussion regarding the meanings created for those who had urban experiences provided by the co-existence of tradition and modernity in a CBD-type World Heritage city took place. By concluding the discussion, the researchers stated that World Heritage sites become the principal agents that provide more diverse and more authentic urban experiences.

It is believed that if it were possible to guide a group of people, such as the City Crowd, who are unable to understand the relationship between a World Heritage site and the city housing it, towards the direction of a City Learner, Stroller or Collector, it will spread a healthy perception of the World Heritage cities, resulting in a positive effect on both individuals and the World Heritage cities themselves. It was

proven that, in order to achieve this, it is necessary, as shown by the case of Jongno, to provide a variety of urban experiences such as education, tourism, and relationship building between individuals. Additionally, the experiences diversified through World Heritage sites have already begun to offer expanded urban experiences even to groups belonging to the City Learners and City Strollers, providing the possibility of their incorporation into the related population in a city. World Heritage sites and the authentic experiences we have through them are important even to groups of people, like the City Collectors, who have already formed an identity of a World Heritage site. Such experiences will act as a reliable guide that leads us to unbiased and healthy views regarding our history and cities. This will be possible only when the World Heritage site located in the downtown area of a city can maintain authenticity and continue to evolve together with the city that contains it.

According to the UN, about two-thirds of the world's population will be living in urban areas by the middle of the 2000s.<sup>13</sup> Considering the situation, the issue of co-existence between a CBD-type World Heritage site and a city is likely to become more important in the future. This study, in light of such global trends, is extremely timely because the analysis of the urban experience through World Heritage sites can go beyond the case of the specific city district named Jongno and be applied to other CBD-type World Heritage cities across the world. The analyses of World Heritage cities such as the one conducted in this study will help increase our understanding of the urban experiences currently occurring as well as the direction these heritage cities are heading towards. In order to provide even more diverse urban experiences, the following measures are proposed. First, it is necessary for the urban experiences at the CBD-type World Heritage cities to break free from physical restrictions as experiences that transcend time and space, such as online lectures, VR exhibitions and the Metaverse, are likely to become more important. For this, it is necessary to expand educational and research activities related with World Heritage sites, such as the online Youth Forum, by which one can experience a city even without a direct visit. Second, tourism needs to be promoted through the practical use of the World Heritage sites, going beyond simple preservation efforts. The relationship between a World Heritage site and the culture of the local areas share a bond that is unbreakable. As for CBD-type World Heritage cities, the location of their sites are very close to the living spaces of a city's inhabitants. Considering factors such as these, the urban experiences focusing on the relationships in the areas surrounding World

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<sup>13</sup> UN Website:

[https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/files/documents/2020/Jan/un\\_2018\\_wup\\_report.pdf](https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/files/documents/2020/Jan/un_2018_wup_report.pdf) (Search Date: June 14, 2022)



Heritage sites, such as festivals and themed trails, are expected to contribute more to increasing the understanding of the aesthetic and experiential values among those visiting a city, compared to a simple tourism visit to the heritage sites. Third, it is necessary to expand the local inhabitants' governance by promoting the city-related population to play an active role in providing urban experiences for the visitors. The increased participation around the management and preservation of the World Heritage sites by the relational population is expected to help expand the perception that a local community can co-prosper with the World Heritage sites, contributing to the sustainable development of a city and the World Heritage site housed in it.

In the past, the World Heritage sites were often regarded as an obstacle to the industrialization of large cities. However, with the recent change in cities of the world becoming cultural cities from industrial ones, the soft power of a modern city that contains a World Heritage site is being emphasized, especially for CBD-type World Heritage cities. In Jongno, for example, Changdeokgung Palace and the Jongmyo shrine, both of which are World Heritage sites located within the district, attracts in a year approximately 180,000 visitors and 50,000 visitors, respectively. The figures dictate that World Heritage sites are important factors regarding the urban experiences in Jongno; it signifies that the World Heritage sites are contributing to the city's cultural competitiveness. Considering this situation, we need to be wary of any attempts to separate the city's modernity from what is traditional, represented by a World Heritage site, in the belief that both are mutually exclusive, and instead, we must try to unite the two seemingly contrasting elements, helping them mutually evolve and prosper together. This study is expected to contribute to the efforts in developing a new paradigm for the World Heritage cities.

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## **Abstract**

The world is walking the path of urbanization. In the 21st century, the majority of the world population is expected to live in urban areas. The co-evolution of cities and World Heritage sites is inevitable for sustainable development. This study presents a model of urban experience through the World Heritage Organization and applies it to Seoul, Jongno. Through the process, we investigated how the World Heritage Organization affects urban experience. This study is expected to be applicable to Urban World Heritage cities around the world and World Heritage cities that are transitioning to an Urban World Heritage City.

**Key words:** urban experience, downtown are of world heritage cities, Jongno



# **Improving Interactive Storytelling Through Placeness : Focusing on the Baekje Yeonhwa Festival in Gongju City**

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**Ye Eun Lee, Jeong Yoon Yoon, Seong Min Ha**  
Sangmyung University



# Improving Interactive Storytelling Through Placeness :

## Focusing on the Baekje Yeonhwa Festival in Gongju City

Ye Eun Lee<sup>i</sup>, Jeong Yoon Yoon<sup>ii</sup>, Seong Min Ha<sup>iii</sup>

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<sup>i</sup> Historical Contents Major, College of Humanities Contents, Sangmyung University, ye5588@naver.com

<sup>ii</sup> Historical Contents Major, College of Humanities Contents, Sangmyung University, yjyoon0201@naver.com

<sup>iii</sup> College of Space Environment, Sangmyung University, hsm1022@naver.com

# **I. Introduction**

## **1. Background and object of the study**

Generally, when thinking of historical sites or artifacts, there is a tendency to emphasize their historical significance only at the level of information on their physical state. However, the essential value of "world heritage" can only be understood properly when due consideration is given to its connections to the "world heritage city" and "local residents" surrounding it. These three elements elicit authenticity from one another through a connection mediated by "placeness." The relationship between world heritage and placeness is an essential element not only in real space but also in virtual spaces realized through realistic media that have appeared and which are developing as a means of overcoming the spatial gaps caused by the recent pandemic. However, such realistic media have been adopted rather suddenly. This means that all too often, realistic media contents are produced as a one-off thing emphasizing audiovisual pleasure only without giving consideration to the historical and cultural conditions, regionality, and storytelling associated with cultural heritage. This is to say that, for realistic media technology to serve as a true link among spatiotemporal contexts, storytelling elements stressing the placeness of world heritage cities are necessary.

The present study, recognizing such limitations, seeks to address the problems of the "Baekje Yeonhwa" festival in Gongju, Chungcheongnam-do Province. The characteristics and placeness of the region hosting the "Baekje Yeonhwa" will be identified, and methods of improving interactive storytelling based on these elements will be proposed.

## **2. Research methods**

Interviews were the main method of research employed by the present qualitative study. Local residents were interviewed to hear and accommodate real input from the region to deduce a preliminary set of methods for improvement. These methods were revised through expert interview.

### **1) Interviews of residents**

Residents were interviewed face-to-face on May 7, 2022 (Sat.). All respondents were Gongju residents who have experienced Baekje Yeonhwa or residents of nearby cities working in Gongju. A total of seven responses were collected.

There were three interview questions: First, what were your feelings about the interactive storytelling experienced at Baekje Yeonhwa? Second, did Baekje Yeonhwa highlight the distinct characteristics and charm of Gongsanseong Fortress? Third, what would you like to see added or improved in Baekje Yeonhwa events at future Baekje Cultural Festivals?



2) Expert interviews

The interviewees for the expert interviews were the actual planners of Baekje Yeonhwa and persons with research experience in the field of interactive storytelling. The purpose of the expert interviews was to develop further suggestions for improvement deduced from residents' input to explore further directions and possibilities and to identify any infeasibilities and inherent problems.

Interviews were conducted either through e-mail or remotely through the Internet depending on the circumstances of each expert. Six experts across three areas were interviewed. Each respondent was asked to provide opinions on a preliminary set of solutions deduced through resident interviews. Specific questions will be stated in the following. Below is a table of the careers and experience of the respondents.

<Table 1> Careers of expert interviewees

Field	Interviewee	Current position and career information
Media art	A (Director)	<ul style="list-style-type: none"> <li>• (Current) Virtual production manager (Giant Step)</li> <li>• (Former) VR Team, Contents Business Team, Busan IT Industry Promotion Agency</li> <li>• (Former) Project administrator, Seoul Foundation for Arts and Culture</li> </ul>
Cultural policy	B (Civil servant)	<ul style="list-style-type: none"> <li>• (Current) Assistant director, Royal Baekje Capital Team, Gongju City</li> </ul>
	C (Staff at cultural institution)	<ul style="list-style-type: none"> <li>• (Current) Head of Operations Planning at the Chungnam Information Culture Technology Industry Agency</li> <li>• (Current) Director General, Chungnam Realistic Contents Cluster HQ</li> <li>• (Former) General Director, World Heritage Media Art Development Project (Korea Cultural Heritage Administration)</li> </ul>
Cultural contents	D (Director, R&D institute)	<ul style="list-style-type: none"> <li>• (Current) Director, A&amp;A Research Institute of Culture</li> <li>• (Former) Arts &amp; Culture Researcher, Department of Arts &amp; Culture, Goyang City Hall</li> <li>• (Former) Arts &amp; Culture Researcher, Department of Arts &amp; Culture, Paju City Hall</li> </ul>
	E (Research Professor)	<ul style="list-style-type: none"> <li>• (Current) Digital restoration expert</li> <li>• (Current) Phase 4 BK21 ARMR Systems and Contents Convergence Research Team</li> <li>• (Former) Sorabol restoration project for Gyeongju EXPO</li> </ul>
	F (Executive at cultural foundation)	<ul style="list-style-type: none"> <li>• (Current) Chairman of the Board, FunFun Cultural Foundation</li> <li>• (Current) Adviser, Korea Cultural Heritage Foundation</li> <li>• (Current) Adviser, Gyeongsangbukdo Creative Content Agency</li> </ul>

### 3. Scope of the study

#### 1) Overview of the site

Gongsangseong Fortress is a fortress of the Baekje Kingdom located in Sanseong-dong of Gongju City, Chungcheongnam-do Province. The structure was built around a hill on the banks of Geumgang River. Together with 8 Baekje historical sites in Buyeo and Iksan, including the Tomb of King Muryeong and the Wangreungwon Royal Tomb Complex, Gonsanseong Fortress was designated as a UNESCO World Heritage Site in July 2015 under the title "Baekje Historic Areas." The authenticity and integrity of the sites were acknowledged since they serve as proof of the historical function of Baekje's royal capital, the component parts are of a sufficient scale to present their relationship to their settings, and the fortress largely retains its forested setting in a mountain landscape.

On the other hand, Gongsangseong Fortress is a symbolic location that preserves historical and cultural values and is utilized in various capacities but only serves as a "venue" for cultural events in most cases.

#### 2) Overview of Baekje Yeonhwa

Baekje Yeonhwa was a world heritage media work event hosted at Gongsanseong Fortress over approximately one month from Sep. 24 to Oct. 25, 2021. The event was managed by the Chungnam Information Culture Technology Industry Agency and jointly hosted by the Korea Cultural Heritage Administration, the Chungcheongnam-do Provincial Government, and the City of Gongju on the occasion of the 67th annual Baekje Cultural Festival.

The Baekje Yeonhwa event marks the 50th year of discovery of the Tomb of King Muryeong and the 1,500th year since the Baekje proclamation of "restoration to greatness" (更爲強國). The event was organized under the theme "Beauty of Baekje, blossoming through media art" and was designed to "take visitors 1,500 years back to Baekje times to celebrate Baekje's proclaimed restoration to greatness, appreciate the cultural excellence and standing of Baekje on the Korean peninsula, and enjoy the celebratory banquet." The event consists of the "Media Nightwork" and regularly scheduled performances.

"Media Nightwork" is a nightly event held at Seongan Village on the Gonsanseong grounds, featuring experiential media contents including 3D anamorphic media, anamorphic holograms, and multimedia shows. Visitors can freely roam the village among the media facades based on traditional Baekje patterns and artifacts unearthed around Geumseoru Gate, starlit garden created using lasers, and large balloon

light exhibits representing lotus flowers and various artifacts. The regularly scheduled performances take place every Friday and Saturday alongside the standing media art exhibits. Two performances of the Baekje Yeonhwa Dance were planned daily, accepting only a limited number of viewers with prior reservations, but these were canceled due to the COVID-19 pandemic.<sup>1</sup>

## II. Theoretical review

### 1. Realistic media and interactive storytelling

#### 1) Realistic contents

Realistic contents are contents employing realistic media to maximize various human senses to create close-to-real-life experiences that transcend spatiotemporal restrictions. The realistic media technologies employed to create realistic contents are intended to stimulate multiple senses to create a synesthetic experience. Examples of<sup>2</sup> related technologies include media facades, projection mapping, and holograms.

#### (1) Media facade

The media facade combines the information-conveying function of media with the outer faces of buildings. The outer walls of buildings are used as massive displays on which media contents carrying aesthetic expression and historical and cultural values are projected. Media facades are effective in expressing the characteristics of a host city and forming community bonds. Media facades can be classified as follows: The first category, "projection mapping," involves projecting images and video made of light on the surface of an object. The second category, "digital signage," is conventional analog signage combined with networking and remote control digital technology. This technology enables better interactions between users and media. The third category, "interactive media facade," creates video that responds to the audience response. This incorporates surrounding social-physical elements into the display, providing an enriched experience that elicits participation and communication from local residents.

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<sup>1</sup> <http://www.gongsanseong.kr/>

(Date accessed: 2022.06.15.)

<sup>2</sup> Lee, Wang Jung and 5 others, 「Trends in Realistic Hologram Contents」 『Korea Information Processing Society Review』 28-1, 2021, pp. 17 ~ 19

## (2) Anamorphic holograms

Anamorphic holograms combine anamorphic technology—wherein images change depending on the viewing angle due to optical illusion—and holograms, which are three-dimensional images created using holographic technology. Anamorphic holograms capitalize on the visual phenomenon wherein we assign subjective meaning to objects and environments that catch our gaze. Otherwise, hard-to-understand illustrations or images are integrated as one using external factors to realize an intended phenomenon. Anamorphic holograms are used to enhance the three-dimensional feeling of virtual space.<sup>3</sup>

## 2) Interactive storytelling

The narrative is a framework through which the narrator explains real or fictional events based on a subject matter, the discourse that serves as a format, and a plot. Associations are formed among stories unrelated to the speaker; the story is reinvented by developing the storyline, and characters and perspectives are developed according to the storyteller's intentions. The media facade is employed for this purpose, illustrating factual and fictional narratives through visual illusions. There are two types of storytelling method. The first type of storytelling focuses on visual effect. Here, a story is formulated before assigning symbols to represent the story. The image or video is projected onto the textures of the outer walls of a building by a transmitter, such as image or video based on the projector's cultural, social, and historical background knowledge. A code consisting of visual elements such as images, forms, and colors is conveyed by the transmitter using technologies such as panorama screen, and a receiver sharing similar contexts discovers and decodes core forms encoded in the image.<sup>4</sup>

However, most audiences experiencing storytelling notice only the visual spectacle and omit the interpretation process altogether. Interactive storytelling is drawing attention nowadays as a means of addressing this limitation. Interactive storytelling is a bidirectional narrative system departing from conventional image or text-based unidirectional storytelling and directly involving the audience in telling the story instead. This is done through digital environments connected through networks. Users

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<sup>3</sup> AHN, Jae Hong, KWON, Nan Joo, 「The Development and Application of Elementary Science Convergence Program using Anamorphic Optical Illusion Art」 『Journal of Korean Elementary Science Education』 34:2, 2015, pp. 224 ~ 237

<sup>4</sup> IM, Dong Uk, 「Assigning the authentic identity of place through image storytelling: media facade shows of Osaka, Saga, and Takeo」 『Journal of Japanese Language and Literature』 99:1, 2016, pp. 45 ~ 47

reconstitute the development of a story in their own non-linear fashion. New and fictional storylines and experiences are built in real and virtual space, with a community formed wherein multiple persons freely discuss and share information.<sup>5</sup>

## 2. Placeness and its formative factors

### 1) Places and placeness

The dictionary definition of a place is “a location where certain events happen or get realized”<sup>6</sup>. However, the true significance of a place is revealed through comparison with spaces. Geographer Tuan states that “What begins as undifferentiated space becomes a place as we get to know it better and endow it with value.”<sup>7</sup>. This is to say that "value" is what differentiates places from spaces.

This difference allows the place to have placeness, which is an attribute unique to places. Baek Seon Hye defines placeness as “a perceived characteristic of a place, to which humans feel an attachment as they experience it; this characteristic is unique to a given place, simultaneously differentiating said place from other places.”<sup>8</sup>

### 2) Formative factors of placeness

A place must have place identity for placeness to be formed. Jeon Mi Hwa and Lee Chan define place identity as “the characteristic of a place created through the interaction between a place and the person who is the agent of the place experience.” Relph identified three elements to place identity, namely "physical environment, human activity, and meaning." He posits that these elements combine with spatiotemporal contexts, and the dialectic combinations of such elements endow a place with identity.<sup>9</sup>

Lastly, for placeness that has already been formed to be sustained and reproduced, "place memory" must be

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<sup>5</sup> KIM, Seon Yeong, AHN, Seong Hye, 「Interactive Storytelling Example Analysis of Promotion Site」 『Autumn Conference of the Korea Contents Association』 5-2, 2007, pp. 632~633

<sup>6</sup> <https://stdict.korean.go.kr/main/main.do>  
(Date accessed: 2022.06.15.)

<sup>7</sup> Yi-Fu Tuan, 『Space and Place』, Sai Books, 2021, p. 19.

<sup>8</sup> Baek, Seon Hye, 「The Introduction of Art Festivals in Small Cities and the Creation of Placeness」 『Journal of the Korean Geographical Society』 39-6, 2004, p. 890.

<sup>9</sup> Jeon, Mi Hwa, Lee, Chan, 「A Study on the Design Guidelines for the Place Identity of Public Space」 『Korean Institute of Interior Design Journal』 20-4, 2011, p. 147.

created. Place memory “refers to memories regarding a place, which are distinguished as the memory of physical signs left at the place, the memories of the agent, and the souvenirs and commemorative days when such memories are reproduced.”<sup>10</sup> Forming place memory requires that the place be experienced consistently through commemorative days and commemorative events.

### III. Interactive storytelling based on placeness

#### 1. Perceptions of the placeness of Gonsanseong Fortress as examined through interviews of local residents

The various realistic media employed in the Baekje Yeonhwa event convey the story of "Gaengwi Gang-guk" (更爲強國, the Baekje proclamation of “restoration to greatness”) through the medium of Wadang (roof-end tiles). Therefore, the authors sought to find out whether or not residents with experiences in the images conveyed through the media were able to feel the story within.

"I think that the Baekje Yeonhwa made good use of cultural elements such as the Wadang. I feel that the event has helped elevate the image of the city of Gongju as it was the first event of its kind of such scale and it adopted a number of new technologies. That said, there wasn't sufficient additional explanation for me to really feel the storytelling elements. If there is a similar media facade program in the future, then maybe they could have a shadow play based on the history of Gongsanseong Fortress."

- Female, 20s, office worker for media-related company

It is evident from the response that the use of realistic media to convey stories in a more realistic manner was itself evaluated positively. However, whereas the intent was to convey the historical stories of Baekje unique to Gongju, it was difficult for this respondent to feel the story elements due to insufficient explanation.

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<sup>10</sup> Park, Jae Min, Seong, Jong Sang, 「A Place Memory, New Way of Seeing the Cultural Landscape」 『2013 Autumn Conference Journal of the Korean Institute of Traditional Landscape Architecture』, 2013, p. 70.

## 2) Perceptions of Gongju as a world heritage city through the Baekje Yeonhwa

Next is whether or not the interactive storytelling through realistic media at the Baekje Yeonhwa festival has successfully conveyed the unique value of Gongju as a "world heritage city." The respondents had either participated in all of the Baekje Yeonhwa programs or viewed only the Gongsanseong Fortress media facade performance.

First, most interviewees who were local residents and were simultaneously involved in the media industry replied that the contents included historical and environment-friendly elements unique to Gongsanseong Fortress or helped imagine what Baekje was like at the time. They replied that the placeness of Gongju as a world heritage city was somewhat evident. However, some responses were to the contrary, stating that no historical or cultural associations or differentiating technological points were evident.

"I could feel the historicity of Gongju as the patterns and background kept changing. The fireflies were especially well-received by the audience. When people would walk into the fortress after viewing the performance on the outer walls, they would audibly gasp. The media art was able to convey the UNESCO world heritage and historical aura unique to Gongju."

**- 40s, male, performing arts**

Second, some residents who live nearby but who had only watched the media facade performance answered that while the performance was visually brilliant, it was difficult to find historical value unique to the city of Gongju within.

"Yes, but while I got the feeling that the spectacle of the festival itself was good for improving the image [of the city], I couldn't associate it at all with the cultural value of Baekje. (Omitted) I didn't get the feeling of association with things like that. I liked the fancy laser shows and everything, but culturally speaking there really wasn't much to see despite the fanciness. The lotuses were big and all, but up close they weren't really..."

**- 30s, female, guesthouse host**

To summarize the responses from both groups, respondents who are in the media industry or who are local residents familiar with the placeness of Gongsanseong Fortress acknowledged the local government's efforts in preserving the historical and spatial characteristics of Gongju as a world heritage city by means of storytelling through the media facade display, but stated that it was difficult to discover much value in the media facade display itself.

## 2. Means of improving interactive storytelling

The interviews with residents of Gongju shed light on the perceptions and evaluations of the Baekje Yeonhwa festival, as well as ideas for improvement. The interviewed residents are not experts but appreciate the value of Gongsanseong Fortress, having lived or worked in Gongju for a long time. In this section, respondents were asked to suggest means of improving the elements and operation of the interactive storytelling displays from the residents' perspective. Accommodating local residents' input and applying changes to the interactive storytelling elements are interactive in and of itself. Furthermore, reflecting the opinions of local residents in the story that is told may form a sense of unity between Gongsanseong Fortress and Gongju City and forge stronger bonds of attachment to the region.

### 1) Lines of movement when watching and experiencing the festival

"I personally felt that the lines of movement weren't properly defined. It felt as if the people were only hitting the good photo spots. If there were properly defined lines of movement guiding people through the story, then maybe they could enjoy Gongsanseong Fortress better and for longer."

- 30s, female, cultural tourism guide

The 2021 Baekje Yeonhwa festival is a time-slip back to Gongsanseong Fortress 1,500 years ago, celebrating the "Gaengwi Gang-guk" (更爲強國, "restoration to greatness") proclamation and enjoying the ensuing festivities. However, the interviews have revealed that the venue simply has beautiful and eye-catching spots scattered about but fails to convey the significance behind the "restoration to greatness" proclamation or provide an experience of Baekje culture as the original intentions of the



festival. Instead of conveying value, the venue stops at merely being visually stimulating. The event was not planned to be just an eye-catching spectacle but to deliver an experience of "traveling back in time to witness the Gaengwi Gang-guk Proclamation in person, soak up the culture of Baekje, celebrate the proclamation, and then return." Respondents stated that lines of movement needed to be adopted to provide such an experience.

Accordingly, the following means of improvement are proposed: First, the existing arrangement wherein media are scattered about the venue needs to be improved. Lines of movement should be adopted so that visitors can experience the media while moving along the intended flow of the story. By doing so, it is possible to utilize the space within Gongsanseong Fortress more efficiently and create an experience more aligned with the theme of time-traveling to Gongsanseong Fortress in the past and returning. Sculptures or artworks may be installed outside Gongsanseong Fortress to pull visitors into the time travel experience, allowing them to become more immersed in the intended story. The changing of the guards, which takes place regularly at the fortress, may be incorporated into the experience to give the impression of being transported to the past.

## 2) Prior information

"They've made an effort to show the past, but while that's also important, in my opinion what is needed is advertising. There isn't enough information. You're not being told what's going to happen when, and how we should experience it. (There should be more prior information?) Exactly. (Omitted) I think that's where it was lacking."  
- **60s, male, office worker**

This respondent states that the storytelling of the event should be supplemented through better publicity and prior conveyance of information. The value and intentions behind the "Gaengwi Gang-guk" theme of the event, elements of Baekje culture, and special production features are hard to appreciate fully without prior knowledge. With better publicity and prior information, each annual iteration of the event will help form related historical knowledge and spark interest in various cultural experiences and learning, while also imparting positive attitudes toward the preservation of cultural heritage.

Specifically, publicity and information conveyance may be improved as follows: First, an introductory

video for the event should be shown on the display at the information center at the entrance to Gongsanseong Fortress. Visitors coming to the information center to rest or obtain information are thus given the information they need. Pamphlets may also be made available to provide a brief overview on the purpose of the event and the values it intends to convey. Lastly, short briefings may be offered at regular time intervals, maximizing visitors' understanding of the event before setting foot in the venue.

### 3) Participation of local residents

"The laser show was great, but to attract tourists I think traditional costumes might be a good idea. There were some men in traditional costume, but honestly Baekje-style traditional costumes for women are hard to come by. Maybe there should be a program where people can rent or try them on."  
- 30s, female, guesthouse host

The participation of local residents in local festivals is an experience that builds unity among the venue, participants, and region. It was evident through the interviews that the respondents found it unfortunate that local resident participation had declined compared to the past, and that there was demand for programs through which residents could participate in events.

Local residents' affection toward the event may be improved by providing programs that involve local residents or help them identify more with the event. Local residents could be involved as staff to enforce the intended lines of movement, although professionals handling the media art would still be playing core roles. Furthermore, visitors could be shown and allowed to experience the costumes of the past, further forming a sense of unity between present and past.

## IV. Improvement ideas from expert interviews

### 1. Analysis of expert interviews

In the study, interviews were conducted among 6 experts in 3 fields as well as event administrators. The experts and event administrators were asked for their opinions and suggestions for further improvement on the input received in the process of interviewing local residents: adopting lines of movement, furnishing of prior information, and increased local participation.

The following questionnaire was used, including question A-3\* in the questionnaires intended for event administrators B and C only:

<Table 2> Questionnaire for expert interviews

No.	Question No.	Question
Establishing lines of movement	A-1	What are the considerations when establishing lines of movement through virtual space platforms?
	A-2	Do you have any suggestions related to lines of movement or storytelling?
	A-3*	What considerations were given for the existing arrangement or lines of movement, if any?
Prior information	B-1	Which of the proposed plans is the most realistic and feasible?
	B-2	Do you expect better prior information to be able to create awareness of the value of cultural heritage significantly?
Local participation	C-1	Are there realistic means of involving local residents in a realistic media event like Baekje Yeonhwa?
	C-2	What are your thoughts on linking the event with the social capital or tourism industry of the community?

1) A-1: Factors requiring consideration when establishing lines of movement through virtual space platforms

Respondent A, a director, pointed out that Gongsanseong Fortress is by nature limited in its ability to host a virtual space production: “As the space is outdoors and not indoors, persons viewing the exhibit up close need to be made to experience the exhibit at the right viewing angles while moving; the way the event is experienced needs to be planned ahead to ensure that visitors know how to do so.” He also proposed a shift in the production direction, focusing on highlighting the space that is Gongsanseong Fortress rather than on conveying information through virtual space: “Perhaps the space of Gongsanseong Fortress could be highlighted as a single video contents production.”

The responses from D and F, respectively, were as follows: “The virtual space platform was not mature. (Omitted) I have doubts as to whether using virtual space to establish lines of movements is even feasible,” and “Baekje Yeonhwa is a festival visited by persons of various ages, so the lines of movement within the virtual space need to be clear and simple.” These responses indicated doubts regarding the utilization of virtual space and the appropriateness of employing virtual space in the Baekje Yeonhwa event, which attracts visitors from diverse age groups. Respondent B, a civil servant, stated that the use of virtual space may be effective for the conveyance of information, and that virtual space may have benefits in conveying prior information to visitors: “The virtual space may provide opportunities to incorporate more prior information for visitors, which is lacking in real space.”

2) A-2: Suggestions for lines of movement of storytelling

Respondent A replied that the experience of users should always be the measure of the success of an event: “Excessively restricting lines of movement and demanding too much from the audience in the storytelling process will have adverse effects; more research and studies in the pre-production phase are necessary to incorporate storytelling into the event better, helping people better appreciate the meaning behind contents they would not otherwise have assigned much value to.” Respondent F replied that “the virtual space needs a narrative,” proposing that narrative elements be positioned not only at the destinations but also along virtual lines of movement for "non-linear storytelling" along the lines of movement at the Baekje Yeonhwa festival.

Event administrators were asked what considerations were given for the existing arrangement or lines of movement, if any (Question A-3). Respondent B replied that “making use of the village inside Gongsanseong Fortress” was an important consideration, and respondent C said that “the purpose was to go beyond simply conveying information and to stimulate the imagination of visitors as they experience the event.”

3) B-1: Which of the proposed plans is the most realistic and feasible?

In response to the interviews stating that more prior information was needed, respondents B and C, who are event administrators, replied respectively: “More attention will be paid to conveying prior information, and the leaflet will include more detailed explanation of the program,” and “The first, second, and third ideas were all implemented during the event, but they may have been less obvious among the 60,000 visitors. (Omitted) The lines of movement established and the prior information furnished could have been more visible had there not been so many visitors.” Although lines of movement had been planned, prior information had been furnished, and local residents were involved in the Baekje Yeonhwa event, awareness among local residents was lacking. The program administrators stated that the proposed improvements to the virtual space and leaflet would be noted when planning the next event. Respondent D proposed that additional prior information be provided to event supporters only, and that these supporters be made to promote the event through social media: “It would be infeasible to provide prior information to all residents of the city. Prior information must be furnished selectively. (Omitted) These supporters could then promote the event and spread the news through social media.” Regarding prior information, respondent E proposed prior online information through a media art app.

4) B-2: Raising awareness of the value of cultural heritage through prior information

Responses regarding awareness building as to the value of cultural heritage were generally negative. Respondent A, an art director, replied, “I don’t feel that prior information on the media art at Gongsanseong Fortress would help improve general awareness as to cultural heritage; it’s hard to say that furnishing prior information on the media art at Gongsanseong Fortress would be helpful to the event.” Respondent C answered, “Furnishing visitors with prior information may not be realistically compatible with the purport of the event; (omitted) there will be certain exhibits that are more suited for educational purposes or for docents, and perhaps a better way of going about realistic contents is to leave it to each individual visitor to experience them for himself/herself,” suggesting that providing visitors with prior information may not be in agreement with the intent of the event. Respondent F replied, “Furnishing prior information to further knowledge in cultural heritage is meaningful. However, how receptive visitors will be to prior information and how connected the prior information is to the event itself are different questions.” These responses recognized the educational benefits of furnishing prior information but were doubtful as to how connected this information would be to the event.

5) C-1: Are there realistic means of involving local residents in a realistic media event like Baekje Yeonhwa?

All responses were positive, except for respondent A who stated, “That may be difficult unless in the form of jobs employing local residents.” B stated, “Involving local residents in the media art would have a job-creating effect, albeit temporary, alongside various other positive effects.” F mentioned the example of the Puy Du Fou historical theme park in France, stating that increasing local resident participation in the Baekje Yeonhwa festival would contribute to regional progress: “The Puy Du Fou story is a prime example of how profound the effect of participation by local residents can be on regional progress. There is no reason improved local resident participation can’t be possible for Baekje Yeonhwa.”

6) C-2: Linking the event with the social capital or tourism industry of the community

Industry experts and event administrators diverged in the responses regarding linkages between the event and local community. An answered, “Organizing a consortium where local cultural institutions, universities, and industry collaborate to realize the event would be effective,” adding that the contents

may be improved by shifting to the concept of a festival that is more inclusive of the local residents. Respondent A also pointed out that establishing collaboration among local cultural institutions and facilities must precede increased local resident participation as well as the creation of a more festive atmosphere: “If the quality of the event is there, then other measures of success like connections to incidental business and programs will follow.” Respondent F answered, “Linkages to local capital and tourism are critical if the festival is to sustain progress.” On the other hand, respondent C, an event administrator, answered, “Realistic media is costlier to realize than you might think. For this reason, local governments tend to rely on central government funding for these events instead of funding them through local community connections.”

## **2. Final plan for improvement**

Through the expert interviews, the preliminary set of proposed improvements was revised to produce the final plan for improvement below.

First, for "lines of improvement," separate lines of movement will be established for realistic contents intended for appreciation from close range and other contents intended to be watched from afar. Therefore, within a large primary line of movement within Gongsanseong Fortress covering the general story, smaller story spaces addressing more minor themes are arranged. This affords visitors more autonomy in choosing their lines of movement. Second, for "prior information," the metaverse—which is used for various applications today—may be adapted to the festival. Specifically, "Gathertown" may be used, providing interactive event features including treasure hunts, early registration for events, and orientation contents. Through the metaverse, persons who were unable to participate in person in the Gongsanseong Fortress festival can view the site indirectly. Likewise, for persons who have visited the event, the placeness of the venue is extended to virtual space, encouraging them to return to future iterations of the event. Event supporters (volunteers) will be recruited from among the residents of Gongju and assigned the task of informing the general public through social media of how the event will be carried out. Third, for "local resident participation," whereas the local government has previously been the principal agent of similar events, with other players participating on a contract basis, future Baekje Yeonhwa events should be realized through a consortium of local cultural institutions, universities, and local residents so that the people of the city can become the hosts of the event. By doing so, interest and loyalty to the festival and the region will be increased, ensuring regular hosting of the event and its qualitative improvement as well.

These improvements will help the realistic media employed in the interactive storytelling methods for the Baekje Yeonhwa festivals develop placeness for Gongju as a world heritage city and Gonsanseong Fortress as a world heritage site and better promote the outstanding universal value of the Baekje Historic Areas as world heritage.

## **V. Conclusion**

The present study examined the Baekje Yeonhwa, a media art event combining cultural heritage with realistic media hosted by Gongju, a world heritage city in Chungcheongnam-do Province. Means and directions for improving the interactive storytelling elements of the event to reflect better the characteristics of the venue and region were proposed.

A theoretical review was carried out to explore the concepts of realistic media, interactive storytelling and placeness, and methods by which placeness is formed. Local residents were interviewed, revealing that even long-time residents of the area may have had difficulty in discovering world heritage city value from the storytelling methods employed for the media facade. Through the interviews, a preliminary set of suggestions for improvement in the areas of lines of movement, prior information, and local resident participation was produced. A second round of interviews was then conducted, engaging the Baekje Yeonhwa event administrators and experts in related fields such as realistic media. The preliminary set of proposals was modified and improved. This yielded the following plan for improving the event. In the area of "lines of movement," the focus of realistic media contents was recognized to be less on conveyance of information and more on delivering an experience. Accordingly, both autonomy of movement and interactivity of the contents will be maximized by differentiating lines of movement for realistic contents intended to be viewed up close and other contents designed for appreciation at a distance. In the area of "prior information," it was proposed that the metaverse used for the event be switched to "Gathertown" and various interactive features be added. Through Gathertown, metaverse visitors will be able to experience the event remotely through images, and placeness on-site can be extended to the virtual space, encouraging visitors to return to future iterations of the event and to form an attachment to their region. In the area of "local resident participation," it was proposed that an event consortium consisting of local cultural institutions, universities, and local residents be formed, allowing the residents of the region to become the hosts and principal agents of the event directly and indirectly.

The present study, which has combined the opinions of local residents with the professional expertise of event administrators and related field experts to arrive at the aforesaid directions for improvement,

## Improving Interactive Storytelling Through Placeness

has the following implications and limitations: First, the present study, by examining through the example of "Baekje Yeonhwa" how the interactive storytelling techniques of realistic media are confined to the story design techniques of current media and proposing the means of improving the same, may help elevate the aura of the spatiotemporal essence of a city's historical and cultural values. Furthermore, these improvements, by creating a more immersive experience for visitors to the world heritage city, may have the serial effect of elevating interest in cultural heritage and their spaces. This may have positive effects in three areas relating to cultural heritage, specifically their understanding, preservation, and appreciation/enjoyment. Second, the study focuses on the area of "Gongju," exploring the relationships based on the placeness of the city among Gongju as a world heritage city, Gongsanseong Fortress as a world heritage site, and local residents of Gongju. By means of the proposals of the present study, the preservation value of the world heritage city may be improved. The placeness of the city may be mirrored and preserved through a digital twin, helping preserve the city as the place of the livelihoods of the local residents and as a place for visitors to meet and appreciate the value of the Baekje Historic Areas as a UNESCO World Heritage.

However, the present study is limited in its generalizability and objectivity as both industry experts and local residents were studied only qualitatively, and the scope of the study is limited to the single site of Gongsanseong Fortress in Gongju City. Given the lack of prior research on the methods for regional storytelling using realistic media, however, the present study may set a precedent for employing interactive storytelling at world heritage cities in other regions.



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## **Abstract**

The purpose of this article is to find ways to resolve the limitations faced by the “realistic media”, which has grown rapidly during the coronavirus pandemic, when the realistic media is linked to the cultural heritage and uses the cultural heritage as its subject matter. An interactive storytelling is proposed as a way of supplementing the realistic media, and based on an interactive storytelling, the process is researched of how the idea of location in the cultural heritage is formed. The lotus festival in Gongju from the *Baekje* period was selected as a place of research, and a field trip and interviews with residents were conducted. The first plan of improvement was derived from the above activities, and interviews with experts were conducted. Problems in the first plan were identified, the plan was further developed, and the final measure of improvement was presented.

Key words: City of Gongju, interactive storytelling, idea of location, city with the world cultural heritage



**Study on the Advancement of  
Integrated Content of inter-city  
for the Namhansanseong World  
Heritage Site :  
Centering on the utilization of  
Namhansanseong walking content**

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**Seo Ran Kim, Hye Jeong Roh**

Duksung Women's University



# **Study on the Advancement of Integrated Content for inter-city for the Namhansanseong World Heritage Site :**

## **Centering on the utilization of Namhansanseong walking content**

Seo Ran Kim<sup>i</sup>, Hye Jeong Roh<sup>ii</sup>

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i Duksung Women's University, azraelksr@naver.com

ii Duksung Women's University, sydney3224@naver.com

## I. Introduction

Namhansanseong (Mt. Namhansan Fortress) is a key tourism resource of Gyeonggi-do. The site is also a preferred light hiking spot for residents of the surrounding neighborhoods and Greater Seoul Area. Since becoming a UNESCO World Heritage site in 2014, Namhansanseong has become a place of interest attracting more than three million visitors per year. Namhansanseong has a unique geographical location, straddling the cities of Gwangju, Seongnam, and Hanam. Since Namhansanseong became a world heritage site, the three cities where the fortress is located and the Namhansanseong World Heritage Center operated by Gyeonggi-do Province have drawn on the tourism resources of the site to develop a variety of experiential learning, academic, performance, and hiking content. However, these efforts are not translating into visible increases in the number of visitors.

According to the 2021 Walking Tour Fact-finding Survey conducted by the Ministry of Culture, Sports, and Tourism and the Korea Tourism Organization, 2.0% more respondents compared to the previous year answered that they had experienced a walking tour at least once in 2021. This indicated that the number of persons taking walking tours was gradually recovering to pre-COVID19 levels. Among the respondents who stated that they had no experience of walking tours during the year, majority said the reason they had not tried a walking tour was lack of information.<sup>1</sup> As we enter the post-COVID19 era starting 2022, high demand for walking tours is expected. It is at this point in time that more information on walking tours is crucial.

A trail takes on meaning with each step taken by people along it. Each point on the trail becomes a spot, playing an important role in guiding the explorer to his/her destination.<sup>2</sup> The act of treading on soil is not far removed from the act of linking cities. Trails around Namhansanseong, which straddles three cities, do more than connect one point to the next. Indeed, they can link cities to others.

Viewing and appreciating scenery are the primary purpose of most of the Namhansanseong trail content developed so far. However, NH was registered as a world heritage site not only for its natural environment but also for its authentic historical and cultural values. For NH trail content to become content representative of the site, they must convey a message that goes beyond the natural scenery.

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2 KIM, Gi Won, 「Study on Conceptual Methods for Forest Trail Planning」 『The Journal of Korean Institute of Forest Recreation』 Vol. 13· Issue 2, 2009, p.12.



Various elements from folklore and humanities—myths, legends, and tales—have become established in tourism trends in recent times. In keeping with such demand, leveraging local cultural resources and resources for tourism is being used widely as a tourism marketing practice.<sup>3</sup> Namhansanseong has come to have a treasure trove of stories, enduring historical events such as the Qing Invasion of Joseon Korea in 1637, the Japanese Invasions of Korea between 1592 and 1598, and the period of Japanese imperial colonial administration. The story resources of the site allow the three cities of Gwangju, Seongnam, and Hanam to be connected via the stage that is Namhansanseong. That is, inter-city solidarity is formed through cultural heritage.

The object of the present study is to explore a means of departing from the image of Namhansanseong as a recreation area to reinforce the value of the fortress as a world heritage site. In particular, methods of developing integrated content by linking the three cities straddled by Namhansanseong will be sought.

## II. Namhansanseong as a world heritage site

### 1. History of Namhansanseong

The history of Namhansanseong dates back to ancient times. Based on the remains of Jujangseong (畫長城, a stone fortress built by the Silla Kingdom) and records in the Namhanji (南漢志, Records of Namhansanseong), it was confirmed that Jujangseong was the foundation for the building of Namhansanseong. Namhansanseong holds stories from numerous wars. The fortress was used for shelter and evacuation during the wars with the Mongols during the Goryeo Dynasty (1231~1270), and King Gongmin of Goryeo fled to Namhansanseong during the Red Turban Rebellion in the mid-14th century. The fortress has seen its fair share of wars.

During the Joseon Era, Namhansanseong served as an important strategic point as part of one of the four Yusubu (magistracies). Namhansanseong is located 25km away from the heart of present-day Seoul and is perched upon rugged hills with average elevation exceeding 400m. Due to these characteristics, the fortress was a shelter and hideout for the Joseon Court, where both the Dynasty and its people—the rulers and the ruled—could evacuate. Namhansanseong was completed during the reign of King Injo of

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3 LEE, Eung Jin, KIM, Eunae, 「Study on the Development of Tourism Contents and Tourism Strategies Using Storytelling」

『Northeast Asia Tourism Research』 Vol. 17· Issue 4, 2021, p. 278.

Joseon. Including *haenggung* (temporary palace), *jongmyo* (shrine to the royal ancestors), and *sajik* (altar for prayers to the gods for a good harvest) on the grounds, the fortress was equipped to serve as a temporary capital. King Injo fled to Namhansanseong in 1636 during the Qing Invasion, after which the fortress was given the title "天作之城" (Cheonjak-jiseong; a fortress blessed by the heavens with natural barriers for defense).

During the colonial rule by Imperialist Japan, Namhansanseong was a focal point for the anti-colonial nationalist movement. The first combined volunteer army against the Japanese invaders was organized in 1896 in Gyeonggi-do. Namhansanseong, located close to the capital yet not easily approachable by the colonial police forces, served as a base of operations for the volunteer armies seeking to retake Seoul from the Japanese. The fortress was also one of the sites of the March 1st (Sam-il, literally three-one) Movement against Japanese colonial rule in 1919.

Namhansanseong is a religious site as well, where numerous Catholic devotees lost their lives during the Shinyu Persecution (辛酉迫害, Shinyu Bak-hae, 1801). The government offices, *podocheong* (literally "agency for arresting thieves"; a police bureau-like government body responsible for arresting and punishing criminals), offices where Catholic devotees were tortured (軍牢廳, Gun-wrae-cheong), and prisons of the Gwangju Yusebu (magistracy) were all located within the fortress.<sup>4</sup>

After Korea regained her independence, the many parts of Namhansanseong damaged during the Japanese Occupation were restored in a systematic and scientific manner, earning the fortress its world heritage site designation.<sup>5</sup>

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4 Sejong University Museum and Hanam City, 『文化遺蹟分布地圖 (Map of Cultural Heritage Sites)』, pp. 38~43.

5 The foregoing is a summary of the following: Namhansanseong World Heritage Center

<https://www.gg.go.kr/namhansansung-2/namhansan-culture-castle> (Date accessed: 2022.06.01). KIM, Myeong Seop,

「Resistance of the Combined Volunteer Army Forces at Namhansanseong in 1896 and their repression by Imperial Japan」, The Journal of Korean History & Convergence, Vol. 0 · Issue 7, 2020, pp. 71~74.

## 2. The value of Namhansanseong as a world heritage site

Namhansanseong was designated as a UNESCO World Heritage Site in June 2014.<sup>6 7</sup> The designation as a UNESCO World Heritage Site requires a site to have "Outstanding Universal Value" (OUV) and satisfy at least one of the designation criteria. In addition to the designation criteria, a site must satisfy integrity, protection and management, and authenticity requirements (<Table 1>).

<Table 1. World Cultural Heritage Site Designation Criteria>

No.	Criterion	Example	
Cultural Heritage	I	to represent a masterpiece of human creative genius;	Australia Sydney Opera House
	II	to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning, or landscape design;	Russia Church of the Ascension, Kolomenskoye
	III	to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization that is living or which has disappeared;	Thailand Ayutthaya Historical Park
	IV	to be an outstanding example of a type of building, architectural or technological ensemble, or landscape that illustrates (a) significant stage(s) in human history;	Republic of Korea Jongmyo Shrine
	V	to be an outstanding example of traditional human settlement, land use, or sea use representative of a culture (or cultures) or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;	Libya Old Town of Ghadamès
	VI	to be associated directly or tangibly with events or living traditions, ideas, or beliefs, with artistic and literary works of outstanding universal significance. (The Committee stipulates that this criterion should preferably be used in conjunction with other criteria);	Japan Hiroshima Genbaku Dome
* All cultural assets must have authenticity (original value in terms of materials and techniques, etc.)			
Integrity: Includes all elements necessary to express the Outstanding Universal Value of the site			
Protective and management systems: Legal and administrative systems for the protection and establishment of buffer zones, etc.			

Source: UNESCO and World Heritage Sites (<https://heritage.unesco.or.kr/>)

Namhansanseong demonstrates outstanding evidence of the interaction of firearms technology

6 The application for designation was filed by the Korea Cultural Heritage Administration in 2009, after which Namhansanseong was included in the UNESCO World Heritage Centre's Tentative List. Experts were dispatched to carry out on-site investigation, after which the fortress was formally designated at the 38th World Heritage Committee meeting held in Doha, Qatar on June 22, 2014.

7 LEE, Soo Jin, 「Special Feature 2: Methods for promoting the Baekje Historic Areas as a UNESCO World Heritage Site: Lessons from the World Heritage Site designation and promotion methods of Namhansanseong」 『Journal of the Chungnam Institute』 Vol. 73 · Issue 0, 2016, p. 14.

development and changes in the art of fortification through various international wars including the Qing and Japanese invasions. The fortress stands out as a fortress city planned and built to serve as an emergency capital for the independence and autonomy movements of Joseon, including those against Imperialist Japan, meeting criterion (II). Namhansanseong also meets criterion (IV) as the fortifications and defensive features take advantage of the rugged terrain and illustrate well the development of fortress design from the 7th to the 19th century.

The entirety of Namhansanseong has been preserved, with the exception of some sections around the East Gate. The fortress has been restored and reconstructed consistently. Facilities including the *Jwaseungdang* (local governor's office) and the *Haenggung* (emergency palace) have been repaired and maintained, contributing to the recognition of the integrity of value of the site.

Furthermore, the World Heritage Site of Namhansanseong and the surrounding buffer area have been designated and are managed as a provincial park of Gyeonggi-do (NPPO).<sup>8</sup> The site is a designated national historical site under the Cultural Heritage Protection Act, so it is afforded protection at the national, regional, and local levels.

The *haenggung* (emergency palace) was lost to fire during the Japanese occupation. The structure was restored through thorough research on photographs and historical records such as the Namhanji (南漢志, Records of Namhansanseong), using materials found within Namhansanseong. For the tangible elements of the fortress as well, the original stones used for construction were restored as-is without shaping or trimming to distinguish the old materials clearly from the new. The scientific and systematic manner of restoration has successfully proven the authenticity of Namhansanseong.<sup>9</sup>

### **III. Information on Namhansanseong, a world heritage city**

#### **1. General information**

##### 1) General environment in each of the cities occupied by Namhansanseong

Namhansanseong consists of property zone and buffer zones. The property zone and buffer zones are shared between the three cities of Gwangju, Seongnam, and Hanam, although not equally distributed. All world

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<sup>8</sup> The area covered by Namhansanseong in each of the administrative divisions will be discussed in detail in Chapter III.

<sup>9</sup> The foregoing is a summary of the following: Namhansanseong World Heritage Center

<https://www.gg.go.kr/namhansansung-2/namhansan-culture-castle>.

UNESCO and World Heritage Sites

– UNESCO & HERITAGES <https://heritage.unesco.or.kr/%eb%82%a8%ed%95%9c%ec%82%b0%ec%84%b1/>

(Date accessed: 2022.06.01).

Study on the Advancement of Integrated Content for the Namhansanseong World Heritage Site heritage sites require systems for protection and management. Buffer zones as the most basic means for protection, preservation, and management. Outstanding universal value must be demonstrated for the property area, and buffer zones may be considered in the evaluation from the perspectives of integrity and protection & management.<sup>10</sup>

The World Heritage Convention strongly recommends the establishment of buffer zones for the effective protection and management of heritage sites. In truth, the sustained management of world cultural heritage sites is a boon for the growth of local communities. Most of the property zone of Namhansanseong lies in the administrative divisions of the city of Gwangju. A large portion of the buffer zones are in the cities of Seongnam and Hanam. Together, the property zone with its authenticity and the buffer zones exist to protect this authenticity form the world heritage city. Therefore, the three cities of Gwangju, Seongnam ,and Hanam are able to share a single integrating context through the medium that is the property of Namhansanseong.

<Table 2. Area of Namhansanseong in the respective administrative divisions (m<sup>2</sup>)>

No.	Administrative division			
	Total	Gwangju (45%)	Seongnam (8%)	Hanam (47%)
<b>Total</b>	12,626,742	5,705,381	961,222	5,960,138
<b>Property zone</b>	4,090,112	3,002,948	127,509	959,654
<b>Buffer zones</b>	8,536,630	2,702,433	833,713	5,000,484

Source: Namhansanseong World Heritage Center (<https://www.gg.go.kr/namhansansung-2>)

Gwangju is a self-governing city located in Central Gyeonggi-do, outside Southeastern Seoul. Gwangju consists of 3 eup (towns), 4 myeon (townships), and 6 dong (neighborhoods) covering a total of 430.99km<sup>2</sup> with population of approximately 390,000 as of April 2022. Located close to the capital, Gwangju was the site of the Bunwon Gwanyo (分院官窯, official kilns) responsible for producing ceramics for the royal court and government offices. The city of Gwangju draws on its cultural resources to operate the Namhansanseong Cultural Festival, the Royal Ceramics Festival, The Toechon Tomato Festival, and the Gwangju City Nongak Band.<sup>11</sup>

Seongnam is another self-governing city bordering Gwangju outside Southeastern Seoul. Seongnam consists of 3 gu (wards) and 50 dong (neighborhoods) covering an area of 141.82km<sup>2</sup>. The city's

<sup>10</sup> World Heritage Team, Korea Cultural Heritage Administration, 『World Heritage Inscription Application Guide』, Korea Cultural Heritage Administration, 2018, p. 32.

<sup>11</sup> Gwangju City Hall, <https://www.gjcity.go.kr/> (Date accessed: 2022.06.07)

population as of May 2022 stands at around 920,000. Seongnam was the first city in Korea developed as a satellite city of Seoul. It was upgraded to city status in 1973. Seongnam hosts the Seongnam Culture and Arts Festival and the Sarangbang Club Festival for its residents.<sup>12</sup>

Hanam lies outside Southeastern Seoul, bordering Namhansanseong myeon (township) of Gwangju and Seongnam. Administratively, Hanam is divided into 14 dong covering 93.04km<sup>2</sup> and is home to approximately 290,000 as of the end of December 2020. Hanam is known to be the site of Hanam Wiryeseong Fortress, which served as the capital city of Baekje for 500 years during the Hanseong period. Drawing on its various cultural resources, Hanam operates the Hanam Wirye-gil Trail and the Hanam Iseongsanseong Culture Festival.<sup>13</sup>

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<sup>12</sup> Seongnam City Hall, <https://www.seongnam.go.kr/> (Date accessed: 2022.06.07)

<sup>13</sup> Hanam City Hall, <https://www.hanam.go.kr/> (Date accessed: 2022.06.07)








2) Available historical and cultural resources of Namhansanseong

Namhansanseong currently hosts four nationally designated cultural properties and nine provincially designated cultural properties. In addition to these 13 designated cultural properties, there are more than 200 non-designated cultural properties that include wells, ruins, and temples. Specifically, the cultural properties are as follows:

<Table 3. Designated cultural properties in Namhansanseong>

	Name of property	Photograph	Location	Overview
<b>Nationally designated cultural properties</b>	Namhan sanseong		San 1, Sanseong-li, Namhansanseong-myeon	<ul style="list-style-type: none"> <li>- Main central fortress completed in the 4th year of the reign of King Injo of Joseon (1626)</li> <li>- Characterized by proximity and ease of access from the capital city</li> <li>- The historic site of a 47-day resistance in the 14th year of the reign of King Injo</li> <li>- A hideout and shelter for the Joseon Court, accommodating the royal family as well as the commonfolk</li> </ul>
	Namhan sanseong Haenggung (Emergency palace)		784-29 Namhansanseong-ro	<ul style="list-style-type: none"> <li>- Served as emergency palace during wars or rebellions</li> <li>- Built in the 4th year of the reign of King Injo of Joseon (1626)</li> <li>- After the Qing Invasion of 1637, the haenggung was used as overnight accommodations of the king on journeys to visit the royal tombs</li> <li>- Damaged during the Japanese occupation, but later restored</li> </ul>
	Sueojangdae (West command post)		815-1 Sanseong-li, Namhansanseong-myeon	<ul style="list-style-type: none"> <li>- A pavilion for military command and observation purposes</li> <li>- The only surviving command post among the 5 originally built in Namhansanseong</li> <li>- Most splendid and grandest of the buildings in Namhansanseong</li> </ul>
	Yeonmugwan (military training and command pavilion)		400-1 Sanseong-li, Namhansanseong-myeon	<ul style="list-style-type: none"> <li>- Built in the 2nd year of the reign of King Injo (1624) for the training of soldiers</li> <li>- Large and massive structure that catches the eye even from a distance</li> <li>- Characterized by paintings of dragon and oriental phoenix in front of and behind the main crossbeam</li> <li>- The forward section is built with a two-stage stylobate</li> </ul>

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<b>Provincially designated cultural properties</b>	Bronze Bell Engraved with “21st Year of Emperor Kangxi” in Janggyeongsa Temple		676 Namhansanseong-ro	<ul style="list-style-type: none"> <li>- A bell cast using 180kg of bronze in the 21st year of the reign of Qing emperor Kangxi</li> <li>- A 17th-century carpenter-monk style bell</li> <li>- Scarred by bullets during the Korean War</li> </ul>
	Gaewonsa Temple Site		731-73 Namhansanseong-ro	<ul style="list-style-type: none"> <li>- Temple closest to the Namongseong (southern barbican) of Namhansanseong</li> <li>- Temple serving as the general command headquarters for the monk army in the fortress</li> <li>- The size of Gaewonsa Temple can be estimated from the size of the cornerstones</li> </ul>
	Mangwolsa Temple Site		680 Namhansanseong-ro	<ul style="list-style-type: none"> <li>- Situated in the valley between two ridges stretching south and northwest from Mangwolbong Peak</li> <li>- Demolished and lost during the Japanese occupation</li> <li>- Restoration begun and completed in the 1990s</li> </ul>
	Sungryeoljeon Shrine		717 Sanseong-li, Namhansanseong- myeon	<ul style="list-style-type: none"> <li>- A shrine housing the spirit tablet of King Onjo, founder of the Baekje Kingdom</li> <li>- The spirit tablet of Lee Seo, general supervisor for construction of Namhansanseong, was also enshrined here</li> <li>- The name board that reads "Sungryeol" was bestowed on the shrine by King Jeongjo</li> </ul>
	Janggyeongsa Temple		676 Namhansanseong-ro	<ul style="list-style-type: none"> <li>- Expanded during the construction of Namhansanseong</li> <li>- Quartered warrior monks gathering from all corners of the country during wars</li> <li>- The only temple in the area escaping demolition during the Japanese occupation</li> </ul>
	Jisudang Pavilion		124-1 Sanseong-li, Jungbu-myeon	<ul style="list-style-type: none"> <li>- A pavilion built by Lee Se Hwa in 1672</li> <li>- Oblong shape, with the front face longer than the side faces</li> <li>- Memorial stone for the service of Lee Se Hwa erected to the side</li> </ul>
	Cheongnyangdang Shrine		815-2 Sanseong-li, Jungbu-myeon	<ul style="list-style-type: none"> <li>- Shrine to Lee Hwae, supervisor of construction for the southeastern portion of Namhansanseong</li> <li>- Situated next to Sueojangdae</li> <li>- Built to appease the spirit of Lee Hwae, who was executed on false charges</li> </ul>



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	Chimgwaejeong Pavilion		591-1 Sanseong-li, Jungbu-myeon	<ul style="list-style-type: none"> <li>- A pavilion upon an eastern hill on the Namhansanseong grounds</li> <li>- Floor is <i>ondol</i>-heated</li> <li>- Double-layered eaves and gambrel roof</li> </ul>
	Hyeonjeolsa Shrine		732-42 Namhansanseong-ro, Jungbu-myeon	<ul style="list-style-type: none"> <li>- A shrine to appease the spirits and commemorate the fidelity of the Samhaksa (The Three Noble Scholars; Hong Ik Han, Yun Jip, and Oh Dal Jae)</li> <li>- Survived the systematic demolition of Confucian academies by Emperor Gojong</li> <li>- Consisting of east and west dormitories</li> </ul>

Source: Namhansanseong World Heritage Center (<https://www.gg.go.kr/namhansansung-2>)  
National Cultural Heritage Portal, Korea Cultural Heritage Administration (<https://www.heritage.go.kr/main/?v=1654531156527>)

<Table 4. Non-designated cultural properties in Namhansanseong>

Category	Overview
Government buildings and warehouses	Site of Iljanggak (local administration hall), site of guesthouse (Inhwagwan), site of Jeseuncheon (or Ia, local governor's office), site of Podocheong (police bureau), site of Gunrocheong (prison), site of belfry, sites of Suchang, Young-go, Byeolchang, and Gugungigo (warehouses).
Inscriptions on stone monuments	Namongseong-muinbi (stele from the year Muin (1638) at the southern barbican), Byeongam (folding-screen rock), Namseong Sinsu steles, Bongam Shinseong Byeonginbi (stele from the year Byeongin (1686) at the Bongam Outer Wall), Steles at the Haenggung, Steles (1) at the South Gate, Steles (2) at the South Gate. Stele for the benevolent governance of Lee Se Hwa, Stele for the perpetual remembrance of Seok Se hwan, Stele for the perpetual remembrance of Guk Cheong Sa, Okcheonjeong stone inscriptions, Banseok stone inscription, Eungam (Falcon Rock), Sueoseodae (western command post), Gwibu Geumlim Johap-bi (Steles for the Association of Forest Protection), Wolsong Gim-ssi Hyoyeol-bi (Stele commemorating the filial duty and chastity of Yi Jae Pung's wife from Wolseong Kim's clan), Jeong-ssi Jeongyeol-bi (Stele commemorating the devotion of Mrs. Jeong, wife of Kim Gwang Tae, to her parents-in-law), Stele and tree commemorating the visit of President Rhee Syngman, Seo Heun Nam Myobi (Stele for Seo Heun Nam), Jupilam Rock (rock with inscription commemorating King Jeongjo)
Old and notable trees	Junipers, pine trees, and ginkgo trees in Sanseong-ri, Gwangju; Zelkovas 1 through 19.
Altars	Sajikdanji (Sajik altar complex), Seonghwangdang (altar to the tutelary deity), Yeodan (altar for sacred rites for unidentified persons or wanderers falling ill on the road), Giujedan (altar for rain-calling rituals)
Folk religion	Seonangdang (village deity shrine) at South Gate, Seonangdang (village deity shrine) at North Gate, Seonangdang (village deity shrine) at West Gate, Seonangdang (village deity shrine) at Beolbong Peak, Seonangdang (village deity shrine) at Hyeonjeolsa Shrine, Jangseung (totem poles) at Geombok-ri, Site of Yeongwolje shamanic rituals, Teojugari (altar to the house guardian deity), Cheongryangdang Shaman Shrine, Beolbong Shaman Shrine, Keongol Shaman Shrine
Temples	Sites of Dongnimsa Temple, Okjeongsa Temple, Gukcheongsa Temple, Cheonjusa Temple, and Yeongwonsa Temple

Old houses and vestiges	Site of fortress janitor’s home, Site of former tower erected to wish President Rhee Syngman good health, site of blacksmith’s workshop, butcher’s yard, execution grounds, market grounds. Triangulation market at Takjibu Surveying Station, Gomaso (horse stand), Archery grounds, Maeyeom-cheo (site for buried salt storage), Maetan-cheo (site for buried coal storage), Gangtu-bawi (Gangtu rock), Daebusong (pine tree), Maebawi (Falcon Rock), Mukbanga, Beolbawi (Bee rock), Wangbawi (Great rock), Chuseongam, Gumeong-bawi (Hole Rock), Home of Hong, Jeon Bun in Sangseong-ri, Gwangju, Home of Ahn, Dong Soon in Sanseong-ri, Gwangju, Home of Kim, Won Ryeo in Sanseong-ri, Gwangju, Gaesimpok Rock.
Well sites	Yoja Well, Hyeongjae (Brothers’) Well, Janggunsu Well, Bakdaljae Well, Dragon King Hall at Gaewonsa Temple, Gamrosu Well, Daekyeol Halmeoni Well, Well at Umukgol, Nammun (South Gate) Spring, Bungeodari Well
Pavilions and Towers	Site of Mumangru Pavilion, site of Gusongjeong Pavilion, Gwaneojeong Pavilion, site of Yeongiljeong Pavilion, site of Yeongchunjeong Pavilion, site of Okcheonjeong Pavilion, site of Wandaejeong Pavilion, site of Wooheejeong Pavilion, site of Yuchasan Pavilion, site of Yiwijeong Pavilion, site of Songamjeong Pavilion.

Source: Feasibility Study for Namhansanseong Old-line Walks development (Gyeonggi Cultural Foundation, 2016)

## 2. Utilization of historical and cultural resources

### 1) Namhansanseong-based content of each city

Cultural resources can be utilized as representative tourism resources of each area. In particular, in cases of areas with an internationally recognized resource like Namhansanseong along with a large number of associated cultural properties, the potential for utilization is even greater. Indeed, the cities of Gwangju, Seongnam, and Hanam and the Namhansanseong World Heritage Center operated by Gyeongg-do Province are developing a variety of content utilizing Namhansanseong. Representative content operated by cities are as follows:

<Table 5. Namhansanseong content utilization by city>

Gwangju	Seongnam	Hanam
Cultural tourism commentary Namhansanseong Cultural Festival Hanyang Samsip-ni Nuri-gil Trail	Namhansanseong Mountain Trekking Courses Cultural tourism sites with commentary Seongnam Nubi-gil Trail	Hanam Wirye-gil Trail

Source: Gwangju City Hall (<https://www.gjcity.go.kr/tour/>),  
Seongnam Tourism (<https://www.seongnam.go.kr/>),  
Hanam City Hall (<https://www.hanam.go.kr/>)

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The Gwangju City Hall website introduces three key content.<sup>14</sup> First is the "Cultural Tourism Commentary" program taking along the fortifications from Sanseong Rotary Intersection up to Sueojangdae, and second is the "Namhansanseong Cultural Festival," a festival hosted by the city of Gwangju around the historical resources of Namhansanseong. Last is the "Hanyang Samsibni Nuri-gil Trail." This was the old path taken by scholars through the mountains on their way to the capital for the civil service examination, developed into a hiking trail. Festivals were canceled for the past three years due to COVID-19, so content failed to attract much public attention.

Some of the major content introduced on the Seongnam Tourism website are: "Namhansanseong Mountain Trekking Courses, "Cultural tourism sites with commentary," and "Seongnam Nubi-gil Trail."<sup>15</sup> The city of Seongnam emphasizes the natural scenery of the area through trekking and hiking courses instead of capitalizing on the historical value of Namhansanseong. The "Cultural tourism sites with commentary" program, which had been suspended due to COVID-19, was resumed in April 2022. However, lack of publicity has meant limited success, as was the case with the programs offered by Gwangju.

The largest portion of Namhansanseong lies within the area administered by Hanam. The city offers the "Hanam Wirye-gil Trail" as content based on the property. However, no other Namhansanseong-based content is available.<sup>16</sup>

### 2) Namhansanseong-based content of Gyeonggi-do Province

Since its designation as a provincial park, Namhansanseong has been managed by Gyeonggi-do and Gwangju City. In 2016, two years after Namhansanseong's inscription on the UNESCO World Heritage list, the "Namhansanseong World Heritage Center" was established to administer professional preservation and management services for the property. Through the "Namhansanseong World Heritage Center," Gyeonggi-do administers systematic management of the property above the municipal level. Namhansanseong-based content offered by Gyeonggi-do Province is listed below.

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<sup>14</sup> Gwangju City Hall, <https://www.gjcity.go.kr/tour/> (Date accessed: 2022.06.08)

<sup>15</sup> Seongnam Tourism <https://www.seongnam.go.kr/tour/> (Date accessed: 2022.06.08)

<sup>16</sup> Hanam City Hall, <https://www.hanam.go.kr/www/contents.do?key=488> (Date accessed: 2022.06.08)

<Table 6. Namhansanseong content of Gyeonggi-do Province>

Experiential content	Academic content	Performance content	Walking content
Traditional costume experiences	Talk Concerts	<Namhan Sijae> traditional martial arts demonstration	Cultural heritage commentary
Traditional Korean archery experience	Humanities for Kids Talk Concerts	Sanseong Military Band	Namhansanseong Trail (-Namhansanseong History Trail)
Namhansanseong eco-tours	International academic symposiums	Gwangjiwon Nongak Band performances	Namhansanseong Old-line Walks
Korean tea ceremony on the Haenggung grounds <Dadam>	Namhansanseong Academy	<Yajo> the musical	
Google Booth			

Source: Namhansanseong World Heritage Center website, summarized by authors

The Namhansanseong World Heritage Center (hereinafter "the Center") offers a range of programs in the areas of experiences, academics, performances, and walking. Under experiences, traditional costume, Korean archery, eco-tours, tea ceremonies, and VR experiences are offered against the backdrop of Namhansanseong. These experiences are effective in drawing public attention. That said, they are somewhat lacking in conveying the authenticity of Namhansanseong as a world heritage site. There is academic content such as talk concerts and symposiums that are more geared toward properly dealing with the authenticity of the property. Academic content is more suited to dealing with the value of Namhansanseong as a historical resource and world heritage. However, most of academic content are a one-off thing and profoundly academic, making them rather difficult to approach for general audiences. The existing performance content capitalizes on Namhansanseong’s history of wars, and they are designed to convey to audiences the historical value of the fortress in an entertaining manner. However, the frequency of performances is limited, and not all visitors coming to Namhansanseong will have the opportunity to attend.

The Center’s main area of focus is walking content. Walking programs encourage visitors to experience the historical and cultural values of the resource firsthand. Walking content can be categorized as direct or indirect commentary content.<sup>17</sup> "Cultural heritage commentary" is a direct commentary program available with prior reservations. Through the "cultural heritage commentary" program, visitors walk along the fortifications with a qualified guide, taking in the stories of Namhansanseong. However, tours

<sup>17</sup> Lee, Eung Jin, Kim, Eunae, Op. Cit. (『Study on the Development of Tourism Contents and Tourism Strategies Using Storytelling』), 2021, p. 284.

Study on the Advancement of Integrated Content for the Namhansanseong World Heritage Site are only offered when the minimum number of participants is met. Groups of 10 and larger may book an exclusive guided tour. Regularly scheduled guided tours are also offered, but with a minimum group size of 5. According to a survey of Namhansanseong visitors conducted by the Gyeonggi Research Institute in 2022, 59.6% of visitors were found to visit the site with family.<sup>18</sup> This was followed by friends (19.1%), alone (9.6%), and couples (3.2%). According to Statistics Korea's 2021 census, only 4.5% of families had 5 or more members.<sup>19</sup> The fact that scheduled tours require a minimum group size of 5 fails to reflect the characteristics of typical families in Korea.

As for indirect commentary content, two hiking trails are offered. Along these trails, visitors can acquire information and understand the property while exploring at their own pace. The "Namhansanseong Trail" consists of 5 different courses. Whereas detailed maps are provided on the Center's website, the individual courses are not sufficiently explained. Signboards reading "Namhansanseong History Trail" mark out the trail on the ground.<sup>20</sup> The themed trails are designed to maximize the visitor's experience of the value of Namhansanseong as a world heritage site and provincial park. The General's Trail highlights the property as a defensive fortification, and the King's Trail takes visitors along properties associated with the monarch. The Monk Army Trail connects the various temples that housed the Buddhist monks who guarded Namhansanseong in war times, and hikers on the Barbican Trail can take in the tranquil nature at the fortress's many gates. Finally, the Fortress Trail traces the outer walls of the property. The "Namhansanseong Old-line Walks" comprises four different courses that incorporate sections of paths leading to signal beacons used during the late Joseon era and a variety of historical and cultural resources found along each path.<sup>21</sup> The Center has named each path after the names of the east, west, south, and north gates of Namhansanseong. Stamp booths are installed at key points along each path, adding an element of fun for visitors who wish to collect stamps on the course guide map. Last year, four years after the Namhansanseong Old-line Walks was created, the "Namhansanseong Old-line Walks Stamp Tour" app was released. Using the app, visitors can enjoy the trail simply with their smartphone in hand without the need for a paper map. Since

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18 Jeong, Dae Young, Ryu, Si Gyun, Seo, Jeong Uk 『A Study on the Direction of Content Development and Operation of Namhansanseong History Center』, Gyeonggi Research Institute, 2022, p. 48.

19 Statistics Korea (K-Indicators). <https://www.index.go.kr/unify/idx-info.do?idxCd=4229> (Date accessed: 2022.06.10)

20 Moreover, when comparing the Namhansanseong Trail and the 5 different courses of the Namhansanseong History Trail, most of the routes are very similar to the point of being substantially identical.

21 Lee, Jeong Ho and 7 others, 『Final Report, Namhansanseong Old-line Walks Development Project』, GNAD, 2017, p. 61.

Namhansanseong is a fortress property, its historical and cultural resources are separated by considerable distances. Providing a GPS guide lifts the way-finding burden from the visitors' shoulders. Indeed, GPS technology may be the perfect solution to the problems of the "Cultural Heritage Commentary" program in its current state. That said, the commentary provided in the app is limited to the designated cultural properties, and detailed explanations of each course are not given. Whereas the trails supposedly trace old paths leading to the Joseon-era signal beacons, they often take hikers past apparently meaningless points.

Namhansanseong is home to more than 200 cultural resources. Yet the property still lacks representative content. Namhansanseong content of each of the three cities have many limitations, and content developed by Gyeonggi-do Province is not substantially different save for the use of an app. The "Namhansanseong Old-line Walks" is the largest in scale of all Namhansanseong content. The project represents a summation of the story resources and geographical endowment of the property. The Center states that the significance of the Namhansanseong Old-line Walks lies in the fact that it links and penetrates all of the three surrounding cities. In the next chapter, specific content of the Namhansanseong Old-line Walks will be examined through the "Namhansanseong Old-line Walks Stamp Tour" app.

## **IV. The Namhansanseong Old-line Walks project and improvement of integrated content**

### **1. The Namhansanseong Old-line Walks project**

The "Namhansanseong Old-line Walks" project is an attempt to create a new themed tourism model by linking the cities of Gwangju, Seongnam, and Hanam through the property.<sup>22</sup> For example, among the four courses offered, the North Gate Trail takes visitors from Gwangju Hyanggyo (Confucian shrine and school) past various cultural properties including the ox-pulled millstone in Sangsachang-dong. The West Gate Trail winds past the Seongbalsa and Cheongunsa temples and both cultural resources of Hanam City, ending at the *mukja golmok* (food street) in Gami-dong. The project was administered by the Namhansanseong World Heritage Center and the Center for Gyeonggi Studies with the aim of developing a history and culture trail capitalizing on the unique historical and cultural resources to be found within the world heritage site that is Namhansanseong.

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<sup>22</sup> Lee, Jeong Ho and 7 others, Op. Cit., 『Final Report, Namhansanseong Old-line Walks Development Project』, GNAD, 2017, p. 7.

The routes of the old trail incorporate paths used by travelers of all walks of life in days past. As a result, there are numerous stories—from folktales to legends—to be found along the routes and the cultural properties they pass. These stories are embodied in the project storybook. The storybook 『Tales from the Trail』 has been compiled as an easily accessible impetus for the general public to see the value of Namhansanseong. Drawing organic linkages among the designated and non-designated cultural properties of the site, the storybook is an appropriate means of conveying the value of Namhansanseong as a world heritage site.

The "Namhansanseong Old-line Walks Stamp Tour" app, which compiles the project and previous content into a form more accessible to the public, is examined in further detail below.

## **2. The Namhansanseong Old-line Walks Stamp Tour**

In the contemporary age of the Quaternary Industrial Revolution, most information is obtained through smartphones. The mobile guide app for Namhansanseong was created and released in keeping with this trend of the times. Before the app, the Namhansanseong Old-line Walks Stamp Tour involved exploring the inner workings of the fortress with paper map and guide in hand. Now, using NFC technology, visitors can conveniently collect stamps on their smartphones while listening to commentary on the property.<sup>23</sup>

To use the "Namhansanseong Old-line Walks Stamp Tour" app, users must register and sign in, and then choose from one of the trails leading to the four fortress gates. The visitor follows the chosen trail, collecting stamps at each key point along the way, and finds himself/herself at one of the gates where the Namhansanseong fortress grounds begin. At this point, the user clicks the historically themed course associated with the gate where he/she arrived; thus beginning a guided tour of the interior of the fortress. The visitors follows the course along a number of points selected by the Center while exploring and experiencing the inside of Namhansanseong. Each course is littered with a host of cultural heritage properties. The app provides a commentary, which is currently limited to designated cultural properties. The table below summarizes the trails and historically themed courses offered in the Namhansanseong Old-line Walks Stamp Tour app.

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<sup>23</sup> Gyeonggi-do News Portal, [https://gnews.gg.go.kr/news/news\\_detail\\_m.do?number=202105120928087078C048](https://gnews.gg.go.kr/news/news_detail_m.do?number=202105120928087078C048) (Date accessed: 2022. 06. 15).

<Table 7. Trails and historically themed courses>

Old	Trails	Themed	Courses
East Gate Trail	East Gate - Rotary - North Gate - West Gate - South Gate - East Gate	General's Trail	North Gate - West Gate - South Gate - Rotary
West Gate Trail	Geoyeo-dong, Songpa-gu - Seongbalsa Temple - Uikmun (West Gate)	King's Trail	West Gate - Sueojangdae - Rotary
South Gate Trail	Wirye-dong Community Center, Seongnam/Hanam - Jihwamun (South Gate)	Monk Army Trail	East Gate - Center
North Gate Trail	Gwangju Hyanggyo, Hanam - Jeonseungmun (North gate)	Barbican Trail	South Gate - East Gate - Jisudang Pavilion - Gaewonsa Temple - Rotary
		Fortress Trail	Center - East Gate - North Gate - South Gate - East Gate - Center

Source: Summarized by authors from the "Namhansanseong Old-line Walks Stamp Tour" app

What is noteworthy about the app is the linkages drawn between the exterior and interior of the property, emphasizing the connection and relation between Namhansanseong and the city. The old trails and historically themed courses that were previously operated separately are connected through the app. Thus, through the Namhansanseong Old-line Walks Stamp Tour app, one integrated content—the Namhansanseong Trail Tour—is created.

### 3. Improvement plan for the revitalization of Namhansanseong integrated content

The Namhansanseong Old-line Walks Stamp Tour is noteworthy as it consolidates previously separate Namhansanseong walking content to provide more diversified experiences. To give visitors to the fortress a more profound experience of the property, however, a number of improvements will be necessary.

First, content should sufficiently convey the significance of the property’s cultural resources. The Namhansanseong World Heritage Center has organized the "Namhansanseong History Trails" around historical and cultural resources grouped by theme. However, the non-designated properties are nowhere to be found on the themed trails. The report for the project states that discovering hidden cultural properties is the fun factor in walking the trails, but the app and the guide map contain almost no



Study on the Advancement of Integrated Content for the Namhansanseong World Heritage Site information on these non-designated cultural properties. Therefore, it would be difficult to expect visitors to discover these hidden cultural properties for themselves. To expect a traveler to create his or her own stories on the trails, then sufficient information must be furnished to allow each to choose his or her own destinations and stops along the way.<sup>24</sup> Paper media is limited in providing such extensive information, so there is a need to capitalize on the ability of mobile apps to deliver large amounts of information. One specific way of conveying the world heritage value of Namhansanseong to the visitor may be to graft the 『Tales from the Trail』 storybook, which is a compilation of the significance of the cultural resources of the property, onto the Namhansanseong Old-line Walks Stamp Tour app.

Second, the courses need to be re-planned to emphasize better the connections of the fortress to the surrounding areas. The "Namhansanseong Old-line Walks" takes visitors through the cities of Gwangju, Seongnam, and Hanam before arriving at the property. On the North Gate and West Gate trails, a wealth of resources add variety and enrich the journey up to Namhansanseong. The local community stands to benefit from an inflow of visitors to the Gami-dong food street, stimulating the local economy. On the other hand, the East Gate trail disregards the cultural resources of Gwangju. The trail is more focused on exploring the interior of Namhansanseong, similar to the Historically Themed Courses. This means that Gwangju's cultural resources lining the path up to the East Gate forfeit the opportunity to meet visitors. The South Gate Trail starts at the Wirye-dong Community Center serving both Seongnam and Hanam. A stamp booth stands in front of the Wire-dong Community Center, but no explanation or information related to Namhansanseong is provided here. The Namhansanseong Old-line Walks courses as they stand lack an understanding of the key geographical characteristic of Namhansanseong, specifically that it straddles three cities. The courses need to be re-planned to incorporate the cultural resources to be found in the buffer zones in Gwangju and Seongnam.

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<sup>24</sup> Hwang, Gum Dul, 「A Study on Storytelling for Developing a Trail Walking Program」 『Culture and Convergence』 Vol. 43 · Issue 3, 2021, p. 862.

## V. Conclusion

The object of the present study is to explore methods of developing integrative content linking the cities spanned by the world heritage site of Namhansanseong. Namhansanseong has authentic historical background and value as a world heritage site. The geographical location of the property is unique as it straddles the cities of Gwangju, Seongnam, and Hanam. Namhansanseong is a fortress property with more than 200 cultural resources to be found within. Each of the cities where the fortress is located has attempted to develop content based on the property, but these efforts have not been successful. The Namhansanseong World Heritage Center is engaged in a range of programs to improve utilization of the property. Analyzing the current state of related content, it was evident that the "Namhansanseong Old-line Walks" project was the Center's main area of focus. The Namhansanseong Old-line Walks project incorporates a large number of sub-content. The focus of the present study was the "Namhansanseong Old-line Walks Stamp Tour" app, which compiles the Namhansanseong Old-line Walks project and previous content into a form more accessible to the public. As examined above, the app is far from complete. That said, it is a meaningful effort to integrate, through the value of the world heritage site, the previously isolated identities of the three cities.

World heritage sites have international significance as globally recognized brands. An increase in a city's tourism content incorporating world heritage sites ultimately translates into promotion of the city as a whole. This is why cities fortunate to be host to world heritage sites need to be more aggressive in utilizing their endowment.

Walking along a trail to explore the city and its spaces heightens the visitor's curiosity regarding the city. The act of walking toward the world heritage site that is Namhansanseong will spark curiosity in the cities of Gwangju, Seongnam, and Hanam as its hosts. It is hoped that by harnessing the value of Namhansanseong, the three cities are able to redefine themselves as world heritage cities, and that the fortress is able to leave behind its image as a recreation area.

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## **Abstract**

The purpose of this study is to make use of integrated content building a solidarity between three cities based on various historical and cultural properties of World Heritage, Namhansanseong Fortress. Namhansanseong is located between Gwangju city(Gyeonggi-do Province), Seongnam city and Hanam city with a special geographic situation.

This paper considers Namhansanseong Fortress considered a site for World Heritage from the perspective of three cities, and conducted a detailed analysis of various cultural resources and content used in World Heritage assessments. Through the analysis of the current situation, it focused on the ‘Namhansanseong Old-line Walks’ project among the Namhansanseong utilization projects, which connects the three cities through the designation of the site as a World Heritage site. By referring to the significance and limitations of the project, it suggests improvement plans through detailed observations.

Through this study, it is expected that the three cities along with the World Heritage Organization and Namhansanseong will be used as another base data for developing into <City to Visit> or <City to Live>.

Keywords: Namhansanseong, Road content, Utilization of World Heritage, Integrated Content, World Heritage City.



# **Examining the emotional perspective of youth volunteers' heritage participation : a Case Study of West Lake Ambassador, West Lake Cultural Landscape of Hangzhou China**

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**Zhekai Zhu, Yan Tong**

The London School of Economics and Political Science

**Ziwei Kang**

Hangzhou Normal University





# **Examining the emotional perspective of youth volunteers' heritage participation: a Case Study of West Lake Ambassador, West Lake Cultural Landscape of Hangzhou China**

Zhekai Zhu<sup>i</sup>, Yan Tong<sup>ii</sup>, Ziwei Kang<sup>iii</sup>

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<sup>i</sup> The London School of Economics and Political Science, zhekai.zhu@outlook.com

<sup>ii</sup> The London School of Economics and Political Science, tongyan1012@gmail.com

<sup>iii</sup> Hangzhou Normal University, kangziwei2001@yeah.net

## **I. Introduction**

Hangzhou is the capital city and GDP top 1 city of Zhejiang province, China. It locates a comparatively developed economy in the Yangtze River Delta China, clustering of universities that supply young people as backup pipelines, and a rich history as the premodern capital city of two dynasties. West Lake was inscribed in 2011 as one of the World Cultural Heritage sites. It is more a cultural landscape than merely a natural landscape: the more than 1,200-year history and culture of West Lake and Hangzhou city are highly interconnected, providing a reference for the development of World Heritage cities in terms of the relationship between people and land, city and the nature. The West Lake Ambassadors (WLA) Project was launched under this backdrop. WLA has become a cultural volunteering organization aimed at promoting World Heritage and the cultural landscape of West Lake to different stakeholder groups locally and worldwide through the power of youth volunteers. It has recruited and camped 9 times since its launching in June 2012. WLA is guided by the Hangzhou West Lake World Heritage Monitoring and Management Center (the Center) and has a four-tier structure of President, Secretary-General, Directors, and Members. Currently, about 360 young volunteers (directors or members) come from 10 countries, 23 cities and 56 universities around the world and do most of the work under the guidance of only three staff members (president, secretary-general) from the Center, which are at the heart of organizational heritage promotion, known as WLA big family. WLA has several well-established programs through the past 9 years of efforts: annual recruitment and camp training, city walks, multi-media communication, world heritage education to different levels of students, and world heritage promotion by stakeholder groups engagement, e.g. citizens, families, tourists, government, army, youth volunteers from other cultural heritage sites (e.g., Macau, Dunhuang), and overseas universities.

In this paper, we first comb through a review of the relevant literature, including cultural landscapes and heritage cities, West Lake studies, participatory heritage and emotional heritage, organization and emotion, and 'the identity of heritage volunteers, and derive research questions based on the gaps present. Following this we explain the research methodology of semi-structured interviews. After that, the interview data is analyzed and evaluated regarding WLA heritage culture promotion, WLA emotions, and the features of young volunteers. Finally, conclusions will be given regarding summary, limitations, and implications.

## II. Literature review

### 1. Cultural landscape and heritage city

Cultural Landscapes express a long and intimate relationship between peoples and their natural environment, represent the “combined works of nature and man”, and embrace a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes fall into three main categories.<sup>1</sup> First, the most easily identifiable is the clearly defined landscape designed and created intentionally by man, e.g., garden and parkland landscapes constructed for aesthetic reasons. The second category is the organically evolved landscape. Such landscapes reflect that process of evolution in their form and component features and fall into two sub-categories: relict (fossil) landscape (i.e., remains of ended or past events) and continuing landscape (e.g., West Lake). The third category is the associatory cultural landscape. The inclusion of such landscapes on the World Heritage List is justifiable by the powerful religious, artistic, or cultural associations of natural elements rather than material cultural evidence. Protection of cultural landscapes can contribute to modern techniques of sustainable land use and can maintain or enhance natural values in the landscape. The protection of traditional cultural landscapes is also helpful in maintaining biological diversity. To date, 121 properties with 6 transboundary properties (1 delisted property) on the World Heritage List have been included as cultural landscapes. There are also numerous cultural landscapes in the Asian-Pacific region, including Rice Terraces of the Philippine Cordilleras, Singapore Botanic Gardens, Rock Shelters of Bhimbetka (India), Subak System in Bali Province (Indonesia), Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape (Lao), Sacred Sites and Pilgrimage Routes in the Kii Mountain Range and Iwami Ginzan Silver Mine (Japan), and Lushan National Park, Mount Wutai, Honghe Hani Rice Terraces, Zuojiang Huashan Rock (China).

West Lake is distinguished from other cultural landscapes. As highlighted by UNESCO, West Lake ‘bears an exceptional testimony to the cultural tradition of improving landscapes to create a series of vistas reflecting an model fusion between humans and nature’.<sup>2</sup> West Lake illustrates the traditional Chinese aesthetic and philosophical harmony between humans and nature.<sup>3</sup> Firstly, the cultural

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<sup>1</sup> <https://whc.unesco.org/en/culturallandscape> (Accessed on: 2022. 06. 11.)

<sup>2</sup> Ruoran Zhang and Ken Taylor, “Cultural landscape meanings. The case of West Lake, Hangzhou, China”, *Landscape Research*, 2020, 1.

<sup>3</sup> <https://whc.unesco.org/en/list/1334/> (Accessed on: 2022. 06. 11.)

landscape of West Lake has evolved and changed with the dynamics of history since the Tang Dynasty (618-907AD). Famous poets, scholars and artists from the Tang and Song dynasties have drawn their inspiration from the West Lake and left a psychological heritage for it.<sup>4</sup> In addition, the islands, embankments, and lower slopes of the hills of the West Lake have been improved with the addition of many temples, pagodas, pavilions, gardens, and ornamental trees that blend in with the farmland landscape.<sup>5</sup> The main man-made elements of the lake, the two dykes and the three islands, were created by repeated dredging between the 9<sup>th</sup> and 12<sup>th</sup> centuries. Since the Southern Song Dynasty (13<sup>th</sup> century), ten poetically named landscapes have been considered to embody the ideal classic landscape.<sup>6</sup> Secondly, West Lake is open, and unlike traditional cultural landscapes, such as museums, monuments and botanical gardens, it has no obvious sense of boundaries such as fences or walls, but is instead surrounded on three sides by 'cloud-capped hills' and on the fourth by the city of Hangzhou.<sup>7</sup> Finally, the West Lake has been influential and over the centuries this concept has spread to other parts of China, such as the Dongpo Academy in Danzhou City, Hainan Province, the Summer Palace in Beijing, as well as similar spirits of designing the gardens, lakes and embankments in Korea and Japan.

The balance between heritage protection and economic development is a 'ways a debate for heritage cities. Most geographers believe that preserving a part of the past landscape, that which was interesting, diverse, and essential to the people who lived in it, but also taking into account the danger of preventing economic innovation, is unlikely to stop the modernization of at least part of the settlement patterns and transport networks.<sup>8</sup> It is not difficult to understand, therefore, that in the process of economic and physical restructuring, those particularly unique, more recognizable and imaginable landscapes in a given city will become the sites of the competition.<sup>9</sup> Globally, economic restructuring and physical change go hand in hand, and have recently given rise to debates about the nature of cities and the type of development we should promote. There are some excellent examples

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<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*

<sup>8</sup> Niamh Moore & Yvonne Whelan, *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape*, United Kingdom: Oxford, 2008, 90-91.

<sup>9</sup> Niamh Moore & Yvonne Whelan, *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape*, United Kingdom: Oxford, 2008, 96-98.

Examining the emotional perspective of youth volunteers' heritage participation of this kind of heritage city, such as Bangkok in Thailand and Ballarat in Australia.<sup>10</sup> Also, the West Lake cultural landscape is an ongoing and living heritage. Although it has evolved and changed since the 9<sup>th</sup> century, and the city has become part of the West Lake from one side, Hangzhou also maintains the top 1 GDP in Zhejiang Province. It has a well-established three-dimensional transportation system by land, water, and air. This uniqueness of Hangzhou as a heritage city is also due to the comprehensive guardianship of the West Lake cultural landscape by citizens, organizations and government as the integration of fascination from ancient times to the present day, and we will analyze the part done by the youth volunteer organization WLA in detail later.

## 2. Heritage as a participatory and emotional site

Academic awareness and attitudes towards heritage conservation and promotion have gradually shifted from top-down, government and professional body-led projects to public participatory, collaborative, bottom-up projects.<sup>11</sup> Policymakers and experts, starting with UNESCO, have turned to participatory heritage as a solution to the conflict between governments and local communities through citizens managing 'their own' heritage.<sup>12</sup> Sustained and permanent care of heritage is only possible with public participation, especially with the support of those whose daily lives are linked to it and who thus have a significant impact on its fate.<sup>13</sup>

Furthermore, the concept of emotional heritage emerged. Specifically, heritage sites are 'places that

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<sup>10</sup> Ken Taylor, "Connecting Concepts of Cultural Landscape and Historic Urban Landscape: The Politics of Similarity", *Built Heritage*, 2018, 60-64.

<sup>11</sup> R. J. Coombe, and L. M. Weiss, "Neoliberalism, Heritage Regimes, and Cultural Rights," In *Global Heritage: A Reader*, edited by L. Meskell, 50–60, Hoboken (2015): Wiley-Blackwell; C. De Cesari, "Heritage beyond the Nation-State? Nongovernmental Organizations, Changing Cultural Policies, and the Discourse of Heritage as Development." *Current Anthropology* (2019); L. Smith, and E. Waterton, *Heritage, Communities and Archaeology*. London (2009): Duckworth; E. Waterton, and L. Smith. "The Recognition and Misrecognition of Community Heritage." *International Journal of Heritage Studies* 16 (2010) : 4–15; E. Waterton, and S. Watson, eds. *Heritage and Community Engagement: Collaboration or Contestation?* London (2010): Routledge.

<sup>12</sup> C. De Cesari, "Creative Heritage: Palestinian Heritage NGOs and Defiant Arts of Government," *American Anthropologist* 112 (4) (2010): 625–637; Meskell, L. "UNESCO and the Fate of the World Heritage Indigenous Peoples Council of Experts (WHIPCOE)," *International Journal of Cultural Property* 20 (2) (2013): 155–174.

<sup>13</sup> E. Merode, Challenges of European cultural heritage research: a viewpoint from civil society, Safeguarded Cultural Heritage: Understanding & Viability for the Enlarged Europe: proceedings of the 7th European conference "Sauveur": 31st May - 3rd June 2006, Prague: Institute of Theoretical and Applied Mechanics of the Academy of Sciences of the Czech Republic, 2007: 659–661.

people go to feel', places where people (are) felt to be connected and to the place itself.<sup>14</sup> People develop strong emotional and local attachments to the heritage they live about, and as a result, have a specific cultural identity.<sup>15</sup>

Participatory heritage exists in different forms of self-management and community participation, such as delegating entire government functions to non-state actors, e.g., civil society organizations and private and transnational entities.<sup>16</sup> In this way, policymakers can summarize significant state spending cuts on culture by summarized public participation.<sup>17</sup>

A minority of criticism sees participatory heritage as a purely superficial aspect, a symbolic gesture.<sup>18</sup> But most scholarship has shifted from simple praise to delve into the feasibility of participatory heritage;<sup>19</sup> this kind of widening participation may be a better source of democratic renewal, social solidarity, and policy decision-making.<sup>20</sup>

Current research on participatory heritage focuses mainly on the citizen level, lacking attention to volunteer groups. Volunteer groups are not only the audience of heritage, but also play a vital part in conserving and communicating the value and culture of heritage. The emotional engagement dimension of volunteers is also understudied. This paper will thus extend insights into the emotional dimension of heritage volunteers' participation, more specifically, how they conceive heritage and establish emotional bonds with the heritage in volunteer activities of heritage participation.

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<sup>14</sup> L. Smith, and G. Campbell. "The Elephant in the Room: Heritage, Affect and Emotion." In *A Companion to Heritage Studies*, edited by W. Logan, M. N. Craith, and U. Kockel, 443–460. Oxford (2015): Wiley-Blackwell.

<sup>15</sup> L. Smith, and G. Campbell, "The Elephant in the Room: Heritage, Affect and Emotion," In *A Companion to Heritage Studies*, edited by W. Logan, M. N. Craith, and U. Kockel, United Kingdom: Oxford, 2005, 445-446; L. Smith, and G. Campbell, "Nostalgia for the Future: Memory, Nostalgia and the Politics of Class," *International Journal of Heritage Studies* 23 (7), 2017: 615-617. doi:10.1080/13527258.2017.1321034; D. Tolia-Kelly, E. Waterton, and S. Watson, eds. 2017. *Heritage, Affect and Emotion: Practices, Policies and Infrastructures*. London: Routledge.

<sup>16</sup> Ferguson, J. "The Uses of Neoliberalism." *Antipode* 4 (2010): 170-175; Ferguson, J., and A. Gupta. "Spatializing States: Toward an Ethnography of Neoliberal Governmentality." *American Ethnologist* 29 (4) (2002): 990-1000; Miller, P., and N. Rose. *Governing the Present: Administering Economic, Social and Personal Life*. Cambridge (2008): Polity.

<sup>17</sup> C. De Cesari, "Heritage beyond the Nation-State? Nongovernmental Organizations, Changing Cultural Policies, and the Discourse of Heritage as Development." *Current Anthropology* (2019).

<sup>18</sup> J. Cortés-Vázquez, G. Jiménez-Esquinas, and C. Sánchez-Carretero, "Heritage and Participatory Governance: An Analysis of Political Strategies and Social Fractures in Spain." *Anthropology Today* 33 (1) (2017).

<sup>19</sup> B. Cooke, and U. Kothari, eds. *Participation: The New Tyranny?* Chicago (2001): University of Chicago Press; J. Cortés-Vázquez, G. Jiménez-Esquinas, and C. Sánchez-Carretero, "Heritage and Participatory Governance: An Analysis of Political Strategies and Social Fractures in Spain." *Anthropology Today* 33 (1) (2017).

<sup>20</sup> Marjana Dolšina, "Art History and Its Dialogue with the Wider Public: Promotion and Raising the Awareness of Cultural Heritage," *Journal of Education, Culture and Society* 4, no. 1 (2013): 221.

### **3. Volunteering: an emotional process, a project of serious leisure and identity construction**

As a volunteer organization, WLA mediates as a site of developing relationships and nurturing emotion.

Stebbins captures museum volunteering as a form of “serious leisure”, which is defined as “regular skill- and knowledge-based activities that can provide a career for volunteers in a particular social world” achieved through volunteerism or dedication.<sup>21</sup> Very often, “participants add a volunteer component to their spare time or amateur activities.”<sup>22</sup> Stebbins also highlights the role of leisure in ‘promoting development and supporting an attractive social identity’.<sup>23</sup> In most sociological theories, identity construction focuses on work.<sup>24</sup> Work provides a significant lens to understand personal identity while leisure is seemingly peripheral. However, Stebbins’ study of French-speaking Canadian volunteers revealed that volunteers tended to define their volunteering as leisure or as an activity that was neither work nor leisure. The liminality of professional volunteering leads to ambiguity and lack of clarity among volunteers themselves about ‘who they really are and what they really do’.<sup>25</sup> Identity is achieved through belonging to a group. This process is of more significant concern especially in late modern societies.<sup>26</sup> By approaching volunteering as serious leisure, Stebbins’ work opens up new perspectives in understanding voluntary work and the identity of volunteers. Whereas, Stepping only examined traditional museum volunteers, volunteers of “living heritage” and cultural preservations remain unstudied. Through this thesis, we aim to fill in this gap.

## **III. Research Questions and Methodology**

The primary goal of this thesis is to examine the role of emotion in young volunteers’ participation in cultural heritage. By conducting a case study of West Lake Ambassadors, we split the research question into three layers: emotions toward the volunteer organization (WLA), emotions toward the heritage site (West Lake), and emotions toward the heritage city (Hangzhou). We chose to conduct

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<sup>21</sup> Stebbins, ‘Amateurs, Professionals’, 16.

<sup>22</sup> Stebbins, ‘New Directions’, 126–27.

<sup>23</sup> Stebbins, ‘Amateurs: On the Margin’, 265–66.

<sup>24</sup> Wearing and Wearing, ‘Identity and the Commodification’, 10.

<sup>25</sup> Stebbins, ‘Antinomies in Volunteering’, 321.

<sup>26</sup> *Ibid.*

qualitative semi-structured interviews, allowing for greater flexibility in developing open conversations and deriving in-depth insights and retaining the summarized question set.<sup>27</sup> One distinctive advantage of semi-structured interviewing is its emphasis on the “lived experience” of the interviewees.<sup>28</sup> Since we intend to excavate effective themes in volunteers' narratives on their engagement experience and their affection for West Lake and the Hangzhou city, semi-structured interviews could provide a significant lens to examine the complexity of contexts whereby the story happened.

From an ethical perspective, as members of the WLA, we have a favorable moral standpoint as peers and acquaintances of the interviewees, thereby bridging the ‘strength gap’ between population included in this study and us and facilitating our understanding of their ideas and experiences. In the meanwhile, we have been adhering to respondent concordance, whereby we make efforts to seek out the agreement of our respondents with our interpretation and articulation of their experiences and thoughts. We have obtained consent for data use from respondents.

The subjects of our study are WLA members who frequently engage in promotional activities related to cultural heritage. In the sampling process, 25 WLA members were selected based on their participation and merit rating in recent years. To engage the professional perspective, we also interviewed three full-time staff at the Monitoring and Management Center of Hangzhou West Lake World Cultural Heritage, who are the directors of the WLA. We also included a collaborator from other cultural agencies. Considering geological inconvenience and covid restrictions in China, all interviews were taken online through the DingTalk app. The lengths of the interviews range from 20 minutes to 40 minutes. The participant details are shown in <Table 1>.

For the respondents who are WLA members, we used a preliminary questionnaire to collect some personal information such as name, age, years of joining WLA and participation WLA activities before the interview. The interview was divided into two sections. In the first section, respondents were asked to reflect on their most impressive WLA activities and their emotional involvement in these activities. In the second section, respondents are asked to describe their overall perception of the WLA community, their emotional attachments to West Lake and Hangzhou, their interests in cultural heritage and their views on Hangzhou as a heritage city. For the respondents who are

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<sup>27</sup> Bonnie S. Brennen, *Qualitative Research Methods for Media Studies*, Taylor & Francis Group, 2017.

<sup>28</sup> Anne Galletta, *Mastering the Semi-Structured Interview and Beyond: From Research Design to Analysis and Publication*, New York University Press, pp. 9.



Examining the emotional perspective of youth volunteers' heritage participation

professionals in cultural heritage institutions, we obtained their views on the role of WLA in the promotional works of West Lake heritage culture, and the significance of WLA in their management works at the Centre. We also collected their views on the “youth power” in heritage engagement. Since some respondents participated in the founding process of WLA, we also asked them to examine the difference between the anticipated effect and actual impact of WLA and the advantages and disadvantages of the WLA organization.

<Table 1: Interview participants>

#	Preferred name	Gender	Age	Years since joining WLA	Identity
1	Cunyan	Female	23	4	WLA Member
2	Zikang	Female	21	1	WLA Member
3	Zzk	Male	23	2	WLA Member
4	Qing	Female	28	6	WLA Member
5	Zunqi	Male	21	2	WLA Member
6	Yue	Male	26	6	WLA Member
7	Yufei	Male	24	2	WLA Member
8	Kejie	Male	27	2	WLA Member
9	Qijia	Female	23	3	WLA Member
10	Hang	Male	28	4	WLA Member
11	Dai	Female	26	3	WLA Member
12	Tian	Male	27	4	WLA Member
13	Xinyi	Female	28	6	WLA Member
14	Yina	Female	25	4	WLA Member
15	Deyao	Female	23	5	WLA Member
16	Chi	Female	20	1	WLA Member
17	Runzhe	Female	18	1	WLA Member
18	He	Female	27	7	WLA Member
19	Xuhe	Male	20	1	WLA Member

20	Langjing	Female	20	1	WLA Member
21	Mengyao	Female	31	8	WLA Member
22	Zhi	Male	31	5	WLA Member
23	Ziying	Female	21	2	WLA Member
24	Run	Female	23	2	WLA Member
25	Zekai	Male	25	1	WLA Member
26	Dan	Female	30	8	Collaborator; Staff at Yunlin Academia, Zhejiang; WLA member
27	Qian	Female	49	10	WLA President and Founder; Current research fellow, ex-director of the Promotion, Education and Research Department at the Center
28	Yi	Female	31	4	WLA Director, Staff at the Center
29	Fan	Male	37	8	WLA Secretary-General, Associate research fellow, the current Director of the Promotion, Education and Research department at the Center

## IV. Analysis and evaluation

### 1. Heritage culture communication of WLA

In the questionnaire, respondents were asked to write down three activities/projects that impressed them most and were interviewed accordingly. 25 respondent members highlighted activities and projects broadly divided into 8 categories within their duties and 3 categories outside their duties (as a volunteer).

Of the 8 categories of projects and activities within the mandate, 20/25 members interviewed mentioned “city walk”, 15/25 mentioned “WLA recruitment and training camps”, and 10/25 said “heritage education”. “social-media”, “face-to-face salons and online book sharing sessions”, and

Examining the emotional perspective of youth volunteers' heritage participation “cross-regional youth volunteer exchanges” were mentioned 7/25 times each; and “heritage promotion for other social groups” (e.g. army, citizens) was said 3/25 times respectively.

For mentioned projects labelled as “City walk”, the members were mainly designers and leaders. These lines of city walk are for new Hangzhou residents (migrants), families with children, and university students. The geographic areas of these city walk projects covered not only the traditional West Lake cultural landscape, such as the Solitary Hill, Lingyin Temple, Shangxiang Ancient Road, and Sunrise on Baoshishan Hill, but also other lines discovered by members' knowledge of Hangzhou city and practical experience, such as the old industrial sites in Gongshu District (near to another World Cultural Heritage, the Grand Canal), as well as museums in Hangzhou, and Hangzhou University New Village (former site of the faculty living quarters for Zhejiang University).

With regards to the mentioned projects on “heritage education”, the interviewed members designed and taught lessons on West Lake and other World Heritage sites, mainly for students of all ages in Hangzhou. Half of the members focused on teaching primary school students folk tales related to Hangzhou and West Lake, such as the White Snake, Liang Zhu, Su Dongpo and Yue Fei, in five primary schools in Hangzhou. They received positive feedback from the classes. 3 of members interviewed had experience in heritage education for students of different ages and parent-child families. They highlighted the different levels of engagement in heritage education classes for other age groups. Generally speaking, the younger the students or, the more involved the parents were, the more frequent and smooth the classroom interactions would be.

For mentioned projects on social media, the interviewed members highlighted social networking sites, such as WeChat and Weibo, through forms of articles, videos, and posters. In particular, the organization launches signs on the 24 traditional Chinese solar terms (*jieqi*), with the text of Hangzhou poems written in calligraphy by members, and background photos from a collection of West Lake scenes by members themselves; in addition, the members have set up a “World Heritage Travelogue” column on WeChat, and more than 10 members have already posted their travel experiences to World Heritage sites around the world on the public.

In addition to the 8 categories of activities within the mandate mentioned above, 5 of the members said 3 categories of activities outside of their mandate as WLA after the participatory heritage of WLA. One has worked on intangible cultural heritage and cultural projects related to Hangzhou's urban lodges already for the past 7 years. Two works in cultural tourism in West Lake scenic areas

(Leifeng Pagoda and Lingyin Temple). Additionally, one discovered his interest in the history of Hangzhou's urban development and is currently pursuing a related PhD at Fudan University. The other discovered an interest in cultural heritage and became an affiliated researcher.

## 2. The Emotional Dimension

### 1) "Mission, Responsibility and Pride": Emotional bonds with Hangzhou

Participation in the WLA has allowed local members to awaken their emotions towards the city of Hangzhou. Before joining the WLA, local volunteers were generally just "purely consumers of the West Lake landscape", as Yue put it. Specifically, Cunyan refers to 'cursory intuitive, sensory experiences' and Run states 'the details of life in terms of food, clothing, shelter and transport'. Meanwhile, Kejie and Qijia both mention details regarding 'studying away from home and rarely returning to their hometowns'. However, after joining the WLA, Hangzhou volunteers have gained more "ownership" of Hangzhou city and actively participated in promoting Hangzhou and West Lake: Yue took the initiative to introduce and spread the word about West Lake to others; Qijia summed it up as "tapping into and finding a sense of humanity that resonates with her, as well as a sense of mission, responsibility and pride"; Deyao said knowledges gained in WLA activities enabled her to "have more sources of information to introduce Hangzhou"; Zunqi feels it is "cherishing what we have". At the same time, Kejie feels that having WLA friends has restored his connection with Hangzhou and given him more reasons to return.

Non-locals are mainly university students who study in Hangzhou and become new Hangzhou residents. Before joining the WLA, non-local volunteers had stereotypical impressions of Hangzhou, which were divided into three main components: firstly, the "beauty of the natural landscape" as mentioned by Zhi, or the "tourist and leisure city" as described by Langjing, or the "good view of West Lake" as described by Mengyao. Secondly, it is related to the positioning of the city, with Langjing mentioning Hangzhou as "an economic center for the Internet and e-commerce", and Xuhe summarized 76 z "sense of admiration/admiration" from Hangzhou's economic and social level; thirdly, the reasons are summarized by Tian as "a lack of understanding of local elements by non-locals". However, after joining the WLA, non-locals' emotional changes towards Hangzhou are mainly manifested in their identity and belongingness. Firstly, Mengyao feels that she has 'learnt to appreciate the beauty of West Lake', Zzk likes Hangzhou's 'richness of history and feeling of heritage' and Hang loves Hangzhou's "introspective and secluded", Langjing appreciates Hangzhou's "harmony, tolerance, and eclecticism". Specifically, Xuhe appreciated

Hangzhou's 'night view of West Lake', while Langjing began to explore Hangzhou's 'three world cultural heritage sites'. Furthermore, the sense of belonging has been expressed in two separate ways. On one hand, WLA helps non-local volunteers integrate into local networks. Tian likes WLA because it "expands one's map in Hangzhou and provides an anchor point for belongingness", while Dai appreciates the fact that WLA brings together "the talents in various disciplines" in Hangzhou. On the other hand, non-local volunteers choose to work in Hangzhou, a choice made by 4/6 of the respondents respectively. As Mengyao appreciates, "My life in Hangzhou started at WLA."

## 2) "A living heritage is part of citizen life": Nurturing Emotional attachments to West Lake

spatially, West Lake is a part of the heritage life of Hangzhou citizens. Firstly, rRun mentions that West Lake is "free and still in use". Secondly, Ziying feels that, in comparison to the Forbidden City in Beijing and the Acropolis in Greece, West Lake "has no fences or walls", and therefore there is "no separation, no sense of boundary" between the citizens and the West Lake. Furthermore, Mengyao feels that 'the citizens live in the cultural heritage of the West Lake, and that the West Lake has been fully integrated into their lives. According to He, "people usually do morning exercise, random walk, eat breakfast and drink coffee at the West Lake". Additionally, since the 9<sup>th</sup> century, there has been a history of government, organizations and citizens taking their integrated efforts to protect and promote West Lake.

In time, West Lake is a living heritage site that has continued to change from the ninth century to the present day. Kejie describes the West Lake as 'a link between ancient and new' and Mengyao summarizes it as 'created by the ancients and cared for in the present'. West Lake is a cultural heritage site that has evolved and enriched over time, and Zunqi feels that it 'bridges the past, the present and the future'. In this way, Langjing feels that the West Lake is 'close to the hearts of the people', Dai feels that the West Lake represents 'the quietness of the heart', and Chi feels that the West Lake shows 'the softness of the heart'. "The city and lake are integrated. According to the integration of the city and the lake, Yina feels that Hangzhou is "appropriate to the water", Zunqi says that the West Lake is "the carrier of literature and ink" and "the mirror of Hangzhou", while Yue believes that it is "a DNA link to Hangzhou's culture".

## 3) "Gathering like a fire": WLA community as a "courier station"

The responses of the 25 interviewees to questions about their feelings towards WLA were

summarized by key phrases in six main categories: cohesion, belongingness, youthfulness, diversity, dedication, and professionalism. Specifically, firstly, cohesion was described by Mengyao as “gathering as a fire”, Cunyan as “an emotional bond based on personal characteristics and personal friendships” and Kejie as “playing together”. Secondly, the sense of belonging is portrayed through different metaphors, such as Yue’s “courier station”, Tian’s “anchor point”, and the repeatedly mentioned the “extended family”, which is “intimate but not strange”, and is also “a way to maintain an emotional connection with Hangzhou”; Thirdly, WLA is a youthful organization, which Yufei feels can be understood in terms of the ‘length of time the organization has been in operation’ and the ‘physical/mental age of the members’, both of which illustrate that WLA is ‘generation free’. Fourthly, WLA is a diverse and inclusive organization, described by Langjing as “allowing different voices to exist”; fifthly, many members highlighted the volunteerism/dedication of the organization, with Kejie highlighting that he was “deeply influenced by Tian and Qing’s” volunteer actions, Langjing mentioned that the organization and its members act “with neither strict rules nor over-control”, and Mengyao summarized the organization’s ethos as “generating electricity with love”. “Finally, the professionalism and practicality of the organization were also praised by members, mainly for the “specialization in the division of labor” and the high level of “competence and skills” of the members.

### **3. Youth Power in Heritage Communication**

#### 1) Remarks of experts

Fan, Secretary-General of WLA: young people have the power to communicate and are aware of the most up-to-date channels and means of communication. Young people are strong in innovation in terms of form and content, which is comparatively better than tradition. Despite the professional depth of experts, in terms of communication, they can only do so through traditional forms, such as live courses and professional lectures, but young people can move towards more social platforms, such as WeChat, Weibo, Tik Tok, bilibili, to create a ‘circle breaking’ and ‘bottom-up’ effect.

Qian, Founder and President of WLA: young people learn fast. World heritage is a new discourse that is unfamiliar to Chinese people, but young people are more receptive to it and more willing to take on the role of medium of communication. More young people are coming to terms with the knowledge structure of heritage. West Lake changed from “a famous cultural lake” to a world heritage site with a systematic explanation of its six elements, with which now we have a

brand-new and complete outlook to present the values of West Lake.

Yi (Director of WLA) and Dan (Collaborator of WLA): young people come from diverse professions and are creative and can look at the topic of West Lake cultural heritage from different perspectives. They have an active mind of planning to make the content they want to convey more interesting (i.e., storytelling). Also, young people, especially university students, are more willing to use their influence to spread the word about culture.

## 2) Pros and cons of the WLA model

### Pros:

- a) The mission of the organization and the themes under concern never fall out of favor. Unlike other volunteer projects that only disseminate basic knowledge, WLA is dedicated to promoting the cultural connotations of Hangzhou West Lake, giving value to world cultural heritage and creating the novel concept of “cultural elite volunteers”, which has gradually produced a brand effect over the past 10 years.
- b) The participating groups are mainly university students with spare time and enough energy. Members are given the right to lead the project relatively independently, allowing the organization to generate self-generating and self-management capacity from recruitment, and training, to independent project operation.
- c) Government support brings high-level platforms, providing attention from local officials and opportunities for various official activities.

### Cons:

- a) The organization is run through more interpersonal emotions than a well-developed system, more like a social network to meet social needs.
- b) The youth of today have become involuted and have less time to engage in volunteer activities due to academic and employment pressures, making its retention and participation challenging.
- c) Funding comes from the government rather than from social forces such as foundations, making the organization lack influence over government decisions and further autonomy, thus relatively limiting the social promotion process of the 'organization's internal projects and making the organization spend more time fulfilling the tasks of the government and official organizations.
- d) In the post-epidemic era, it is difficult to promote regular activities. Online new media and other interactive promotion methods are still being explored.

## **V. Conclusion**

### **1. Summary of current research**

In this paper, we categorized and analyzed three aspects of the collected data through semi-structured interviews with 25 youth volunteer members and 4 full-time expert members. Firstly, the interviewees mainly referred to 8 types of projects and activities undertaken, including 'city walk' 'WLA recruitment and training camps' 'heritage education' 'self-media' 'face-to-face salons and online book sharing sessions' and 'cross-regional youth volunteer exchanges'. Secondly, we analyzed the emotions of WLA members through three levels: Hangzhou (city), West Lake (cultural landscape) and the WLA (organization). At the city level, joining the WLA has awakened a sense of ownership among local volunteers, and has also helped most non-local volunteers to make a transition to the role of newly localized citizens; for the West Lake, members expressed their identification with the two main characteristics of the West Lake through different words and phrases, namely, being part of civic life in space and being a living heritage in time; from the organizational dimension, members' emotions focused on 6 separate dimensions, namely cohesion, belongingness, youthfulness, diversity, dedication and professionalism. Finally, in organizing the strengths and qualities of youth volunteers, we distilled the evaluations from full-time experts on one hand, namely the young people's grasp of new media, their ability and willingness to learn quickly, and their diversity and creativity; and on the other hand, we compared and analyzed the advantages and disadvantages of the WLA model compared with other youth volunteer organizations. This focused on the advantages of the timelessness of the organization's goals, the time and energy of the main university student volunteers, and the platform support brought by the government. The disadvantages are that the interpersonal circle is more than a system, the time and energy of young people in the culture of involution is reduced, the government restricts the funding and socialization of projects, as well as the impact of the pandemic.

### **2. Limitations of current research**

Firstly, our interview sample was small. Due to the constraints of face-to-face sessions during the epidemic, we collected as much data as possible from 25 volunteer members and 4 full-time experts through a combination of questionnaires and video semi-structured interviews.

Secondly, the interviews were relatively standardized, question outlines were prepared, and respondents were led to express their wishes as objectively as possible; the issue of subjectivity in



Examining the emotional perspective of youth volunteers' heritage participation data collection and sample analysis could not be completely circumvented as the respondents and interviewers themselves were acquaintances or friends.

Finally, the group of volunteers in our study was limited to younger people, mainly university students, which is a small proportion of all heritage volunteers, but the diversity of this group and the creativity that comes with the ability/willingness to learn quickly cannot be ignored.

### **3. Implications for future work**

By participating in this thesis contest, we will present a range of WLA practices to promote youth involvement in World Heritage conversations while exchanging ideas with youth volunteers and cultural heritage experts around the world and significantly enhancing interaction among World Heritage sites.

The research in this paper explores youth volunteer groups and the emotional heritage changes they experience during participatory heritage studies, and also pushes the border of volunteer study in serious heritage theory from museums to the cultural heritage context. In this way, we hope later research further our youth volunteer studies to more different volunteer groups under participatory heritage, emotional heritage as well as serious heritage.

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## **Abstract**

West Lake Ambassador is a volunteer organization which has been established to mobilize the power of youth to communicate the heritage value and culture of Hangzhou's first World Heritage site, the West Lake cultural landscape. In this thesis, we conducted semi-structured interviews to explore the emotional perspective of young volunteers' participation in heritage value and culture communication. We find that engaging in heritage communication strengthens volunteers' emotional bonds with their volunteer organization, heritage site, and their own city in which heritage is a factor. Hangzhouness volunteers develop a stronger sense of ownership and responsibility to the city, while non-Hangzhouness volunteers gain a sense of belonging from volunteer activities. Volunteers' attachments toward heritage sites also increases. The research in this paper fills in the gap for the lack of attention given to youth volunteer groups and their emotional heritage changes during the participatory heritage studies; it will also push the border of volunteer study in serious heritage theory from museums to the cultural heritage context.

## **Keywords**

Youth Engagement, Participatory Heritage, Emotional Heritage, Identity, West Lake Cultural Landscape of Hangzhou.

# **Heritage Education and Communication of Traditional Garden Crafts in Guanzhou City, China**

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**Zhuoling Zheng, Peiwen Liu, Yongyin Liang**  
South China Agricultural University



# Heritage Education and Communication of Traditional Garden Crafts in Guangzhou City, China

Zhuoling Zheng<sup>i</sup>, Peiwen Liu<sup>ii</sup>, Yongyin Liang<sup>iii</sup>

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<sup>i</sup> South China Agricultural University, zzl554314461@foxmail.com

<sup>ii</sup> South China Agricultural University, lpw1101247675@foxmail.com

<sup>iii</sup> South China Agricultural University, lyy825158337@foxmail.com

## I. Introduction

Heritage education holds for the recognition of, respect for and enhancement of intangible cultural heritage (ICH) as living heritage in cities and contributes to the “appreciation of cultural diversity and of culture’s contribution to SDG4”. The transmission of living heritage through education is part of proposed safeguarding measures at a national level.

As an important city in the coastal areas of southern China, Guangzhou was once a key node of the Maritime Silk Road and has always been a vital window for China’s overseas trade and foreign exchanges with a history of more than 2,000 years. It has a long-standing tradition of garden culture. As a key part of the intangible cultural heritage of Chinese gardens, the traditional garden crafts (TGC) in Guangzhou not only reflect the cultural tradition of Chinese TGC, but also condenses the urban memories of cultural exchange and technological exchange between the East and the West. However, at present, there is little research and documentation related to TGC in Guangzhou, young people in Guangzhou know little about the TGC as ICH and their heritage value. The city also lacks extensive education and communication among the public. For the local youth in Guangzhou, it is an important way to deepen the value recognition and identity awareness by carrying out the ICH communication and education of TGC, which can also promote the inheritance and sustainable development of ICH.

What should we do to encourage young people in Guangzhou to know TGC in Guangzhou and stimulate them active knowledge sharing and understanding of cultural heritage? Are there any effective measures to safeguard ICH through education and make things more vibrant, especially under the global impact of COVID-19?

Therefore, we attempt to establish the Lingnan Craftsmanship Platform, an academic group of college students, to record the legacy and development of Guangzhou traditional garden heritage culture and condense the heritage value of traditional garden crafts in Guangzhou through multi-party cooperation and transmedia communication. We establish an online hybrid spread and education method that applies to both daily and throughout the period of COVID-19, set up a research, communication, and education platform with the characteristics of digital resources, and explore an effective model of educating and communicating ICH. We aim to stimulate active knowledge sharing and understanding of ICH among young people in Guangzhou, as well as critical thinking on the function and meaning of living heritage in their lives and the lives of their families, communities, and cities. Young people are expected to have a better understanding of the diversity of their cultural heritage and its importance for the future, as well as to be empowered to participate in its preservation and safeguarding.



## II. Records of Related Research

The concept of sustainable development is of great importance meant for heritage education and communication. As early as 1987, the United Nations World Commission on Environment and Development defined sustainable development as “a constraint upon present consumption in order to ensure that future generations will inherit a resource-base that is no less than the inheritance of the previous generation” in its Report *Our Common Future*, which marked the formal inclusion of the concept on the international agenda<sup>1</sup>. Since then, the concept of sustainable development has influenced the education and communication of heritage. The Convention on the Protection of Intangible Cultural Heritage adopted by UNESCO in 2003 introduced sustainable development as a core concept<sup>2</sup>. At the 31<sup>st</sup> World Heritage Conference in 2007, the World Heritage Committee formulated the world Heritage “5C” strategy, namely, credibility, conservation, capacity-building, communication, and communities. It lays emphasis on promoting public understanding and support of world heritage through good quality communication, as well as the importance of local communities to world heritage and its sustainable development. To realize the “5C” global strategy of World Heritage, it is necessary to systematically conduct world heritage education among young people, so that they can understand their own national culture, inherit national spirit and identify with their national identity at the same time. Empowering and mobilizing youth is also mentioned as an important area of Education for Sustainable Development launched by UNESCO in 2019<sup>3</sup>.

As one of the goals of world heritage education for young people, the concept of sustainable development encourages and promotes local and global young people to participate in activities leading to the education and protection of heritage through various forms, make them understand the continuous threats to heritage conservation, call for more social groups to cherish and care for heritage, and conduct the sustainable utilization and development of these heritage resources<sup>4</sup>.

Heritage education and communication are crucial for heritage protection, inheritance, utilization, and sustainable development. As future problem solvers and policy makers, young people play a significant role

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<sup>1</sup> World Commission on Environment and Development, (Wang Zhijia&Ke Jinliang), [OUR COMMON FUTURE], Jilin People's Publishing House 1997, 52 and 143.

<sup>2</sup> Qian Yongping, [Sustainable Development: A New Idea of the Safeguarding of Intangible Cultural Heritage in China 『Culture Heritage』], 3, 2018, 8-14.

<sup>3</sup> <https://www.unesco.org/en/education/sustainable-development/need-know>.(2022.05.30).

<sup>4</sup> Chen Jinkuan, Cao Fengjiao, [World Heritage Education: For the Global Common Interests—Times Background, Basic Ideas and Operational Principles], [Journal of Comparative Education], 4, 2020, 15-28.

in heritage protection and inheritance, education, and communication<sup>5</sup>. As early as 1927, the World Heritage Convention proposed the heritage education and communication to enhance the appreciation and respect of national people for heritage<sup>6</sup>. UNESCO launched the *World Heritage Education Program* in 1994, which gives young people the opportunity to voice their concerns and participate in the protection of our common cultural and natural heritage. The *World Heritage Education Program* promotes the awareness and participation of young people's in heritage education and communication by publishing teaching materials, making promotional materials, lunching forums and training, holding volunteer activities for young people and publishing *The World Heritage and Young People Toolkit*, which covers more than 40 languages<sup>7</sup>.

With the development, rather than be limited to visits, exchanges, and publicity<sup>8</sup>, the forms of heritage education and communication have become more diversified, and also include classroom teaching<sup>9</sup>, workshop training, and experiential educational activities<sup>10</sup>, etc., which are more attractive to the public. Since the outbreak of COVID-19, more attention has been paid to heritage education and communication methods. Moreover, digital technologies have been combined and utilized to improve the visibility and understanding of living heritage<sup>11</sup>. In addition, the *Opinions on Further Strengthening the Protection of Intangible Cultural Heritage* issued in August 2021 specifically emphasized that efforts should be made to promote the communication and communication of intangible cultural heritage, enhance the deep integration of intangible cultural heritage and media, enrich the means and channels of communication, and encourage all kinds of new media platforms to create excellent programs with relevant themes so as to better protect intangible cultural heritage. Many countries and regions have also formulated and implemented relevant measures for heritage education and communication. For example, they use trans-media methods<sup>12</sup>, build

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<sup>5</sup> Li Rui, Bie Zhiming, 「The International Theory and Practice of World Heritage Education and Its Implications」, 『Study on Natural and Cultural Heritage』, 3, 7, 2018, 24-29.

<sup>6</sup> Unesco, 「Convention Concerning the Protection of the World Cultural and Natural Heritage」, UNESCO, 1972, 14.

<sup>7</sup> [https://whc.unesco.org/en/wheducation/\(2022.05.30\)](https://whc.unesco.org/en/wheducation/(2022.05.30))

<sup>8</sup> Huang Jiangli, Wang Jin, Hong Jianming, 「Exploring the Practice Model of World Heritage Education in Universities」, 『Journal of Capital Normal University (Natural Science Edition)』, 4, 2010, 68-72.

<sup>9</sup> Zhang Jiasheng, Gao yan, Du Xin, 「Research on the Significance and Path of Intangible Cultural Heritage Education for College Students」, 『Journal of North China University of Science and Technology(Social Science Edition)』, 20, 2, 2020, 131-134.

<sup>10</sup> Xu Guodong, 「Case Study on the World Heritage Education of the Archaeological Ruins of Liangzhu City」, 『Study on Natural and Cultural Heritage』, 5, 3, 2020, 98-106.

<sup>11</sup> [https://ich.unesco.org/en/living-heritage-and-the-covid-19-pandemic-01179.\(2022.05.30\)](https://ich.unesco.org/en/living-heritage-and-the-covid-19-pandemic-01179.(2022.05.30))

<sup>12</sup> [https://ich.unesco.org/en/projects/t-ich4sd-transmedia-intangible-cultural-heritage-for-sustainable-development-in-bolivia-colombia-and-ecuador-00468.\(2022.05.30\)](https://ich.unesco.org/en/projects/t-ich4sd-transmedia-intangible-cultural-heritage-for-sustainable-development-in-bolivia-colombia-and-ecuador-00468.(2022.05.30))

Heritage Education and Communication of Traditional Garden Crafts in Guangzhou City, China digital platforms<sup>13</sup>, conduct online workshop training<sup>14 15</sup>, as well as online heritage visit and experience<sup>16</sup>, and attach importance to community communication<sup>17</sup>, multi-party cooperation and heritage activation for the protection of heritage, communication, and education.

Under this environment, the project attempts to gather the strength of many parties to record the traditional garden culture of Guangzhou in a transmedia way, combining online and offline to disseminate and educate others on the TGC and promote the sustainable development of heritage.

### III. Materials and Methods

#### 1.Study Site

The TGC in Guangzhou are selected as the research and discussion point of this project. Guangzhou is one of the first batch of national historical and cultural cities mapped out in 1982. Lingnan garden represented by Guangzhou is one of the three major styles of Chinese traditional garden, which has a long-standing history of development. As a vital part of the ICH of Chinese gardens, the TGC in Guangzhou are featured by unique regional characteristics and numerous types, including Cantonese brick carving, wood carving, Shiwan ceramic sculpture, Teochew woodcarving, Teochew inlaid porcelain, Ying-stone rockery-making (YSRM), Lingnan Penjing, and Lingnan flower arrangement and so on. These crafts have been extensively applied in the construction of buildings and gardens in the history of Guangzhou, and they are closely linked with the life of Guangzhou people in the past. However, few physical gardens in Guangzhou survived due to wars, natural disasters, and urban development. Besides, these crafts are gradually reduced as the gardens are destroyed in history. Moreover, a lot of traditional crafts and techniques have been gradually weakened in the process of modern regeneration, and the charm of Guangzhou TGC has also been gradually lost. What's worse, fewer and fewer craftsmen continue to work in TGC.

Based on the related historical data, we found that traditional garden craftsmen had lower status in

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<sup>13</sup> <https://ich.unesco.org/en/projects/recovery-of-living-heritage-from-the-covid-19-pandemic-ulos-weavers-and-gorga-sculptors-in-the-toba-region-in-indonesia-00465>.(2022.05.30)

<sup>14</sup> <https://ich.unesco.org/en/projects/supporting-local-income-generating-activities-with-the-charles-town-maroons-of-jamaica-00464>.(2022.05.30)

<sup>15</sup> [https://whc.unesco.org/en/compendium/?action=list&id\\_faq\\_themes=894,1350,1352](https://whc.unesco.org/en/compendium/?action=list&id_faq_themes=894,1350,1352).(2022.05.30).

<sup>16</sup> <http://www.whitr-ap.org/index.php?classid=1518&newsid=3247&t=show>, (2022.05.30).

<sup>17</sup> Herr-Stephenson B, Alper M, Reilly E, Jenkins H (2013) T is for transmedia: learning through transmedia play. In: Los Angeles and New York: USC Annenberg Innovation Lab and The Joan Ganz Cooney Center at Sesame workshop, vol 10, p 2015. Accessed April.

history, and their work process was not valued. As a result, there are relatively few records of TGC and pedigree in Guangzhou, lacking details and relevant research and relatively complete and systematic reference standard and value system for the cognition of TGC in Guangzhou. In terms of the existing heritage education and communication, therefore, the public only have fragmented knowledge of TGC in Guangzhou, and they do not understand the crafts that used to be closely related to the life of Guangzhou people.

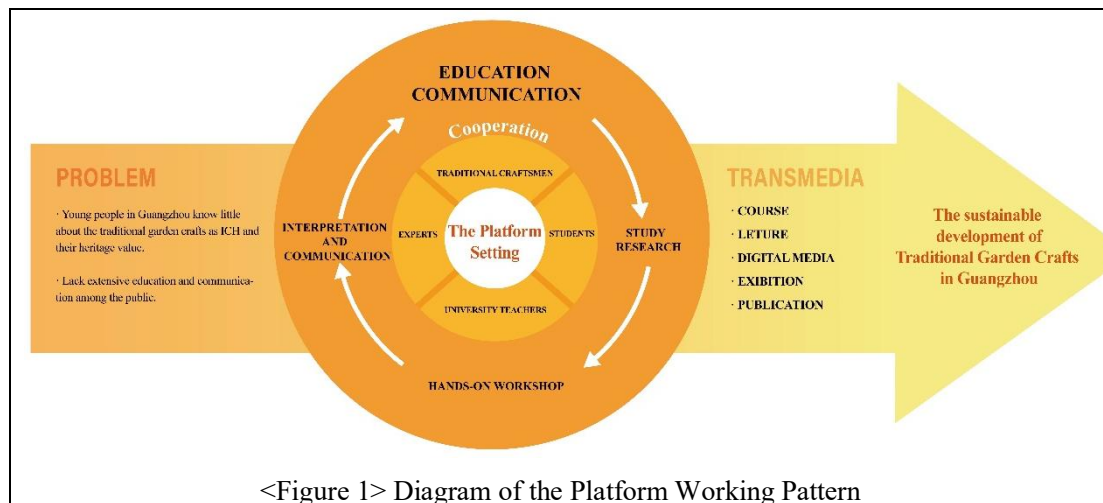
Therefore, this project focuses on the history and development of TGC in Guangzhou, explores its cultural value, and records the craftsmanship of TGC to persuade more young people pay attention to it , understand it and enjoy it.

## **2. The Platform Settings**

Young college students in Landscape Architecture and related majors were selected as targets, who are the would-be professionals in garden design and heritage conservation. We established a platform called Lingnan Craftsmanship Platform and have explored a platform working model for education and communication of TGC in Guangzhou. In this model, we complete a cycle of cultural education and communication by using the following three processes:

1. Study and research: college students gather as much relevant information (e.g., documents, old pictures) about TGC in Guangzhou as they can and try to organize and analyze these materials to form an initial archives of craftsmanship knowledge.
2. Hands-on workshops: after acquiring the basic knowledge information, the students will participate in workshops, where they have the opportunity to work with craftsmen at construction sites, craft studios and historical sites for oral interviews and hands-on practice.
3. Interpretation and communication: through a good understanding of Guangzhou traditional garden culture, the students will create designs and critically rethink how their knowledge can be applied to design and express this knowledge through their designs.

In fact, these three processes do not happen in a completely orderly manner, and different cycles are often interspersed.



### 3. Multi-party Cooperation for Membership

Membership in our platform is formed through a model of multi-party cooperation. Our members include college students, university teachers, traditional crafts inheritors and craftsmen, as well as experts and designers.

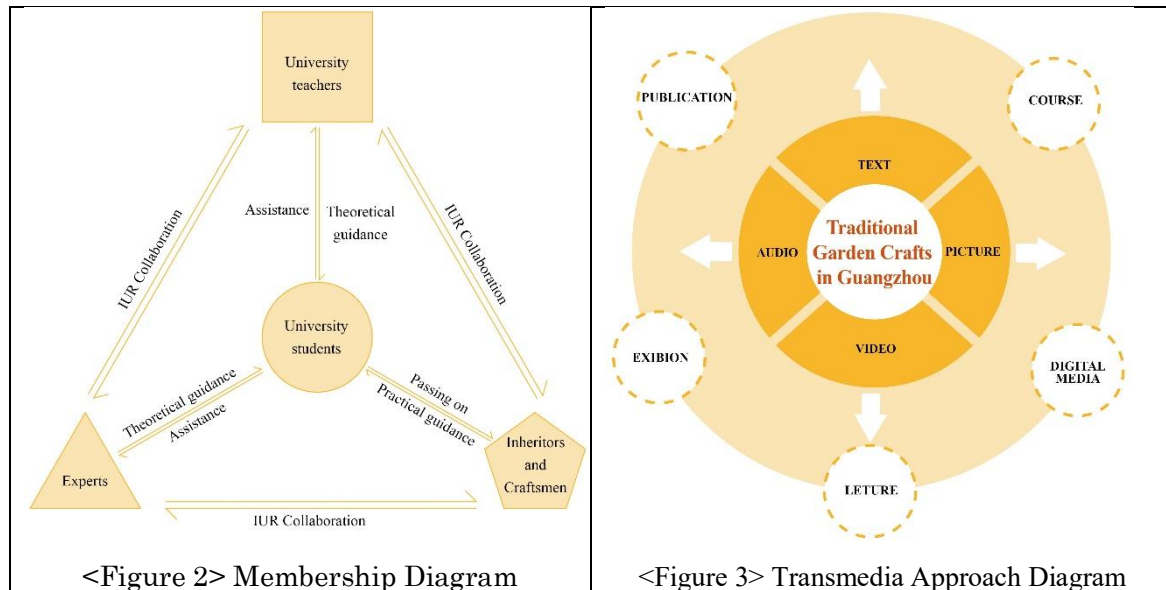
College students who volunteer to join us are the core members of the platform. Most of them are from architecture and landscape architecture majors and the would-be professionals in heritage conservation. Based on their strengths and interests, they were divided into four groups to study YSRM, Lingnan Penjing, Lingnan Flower Arrangement and Smellscape. Students in each group followed its own working model to carry out activities and assist the teachers and experts. In addition, there is a media operation group to record and promote students' achievements and platform's activities.

University teachers provide mainly ICH resources in Guangzhou. They offer theoretical guidance to students and offer advice on the operation and management of the platform.

Traditional crafts inheritors and craftsmen play the role of masters. They not only join the teaching process in class to share traditional craft-making knowledge, but also provide students with learning resources such as studios or venues to support hand-on workshops.

Experts and designers provide academic and industrial guidance. They offer ICH resources and give guidance on an operation model of our platform, as well as on the research work and practice of craft projects, and they support us to evaluate the values of our heritage.

It is important to highlight the fact that the activities of the platform are not only open to the members of the platform, but also to the public.



#### 4. Transmedia Approach

“Transmedia”, refers to the dispersion of multimedia elements across multiple channel platforms, through which users can navigate, edit and publish, and also interact with other users much more actively<sup>18</sup>. Transmedia focuses on the kind of relationship that exists between different forms of media and the contribution that they each can make, as well as the cognitive and social feedback they require from their audiences. The platform uses the following five main ways to spread the TGC of Guangzhou:

1. Teaching and learning in class and communities : The platform adopts to heritage education through a method of “going out and inviting in”, which means formal and non-formal education which is not limited to a campus and not by time and space. On one side, we invite inheritors and craftsmen to the campus to master a “Traditional Garden Craftsmanship” MOOC course online, which is open to the college students and the public. On the other side, we go into communities and run workshops where the ICH and inheritors are located to conduct research and oral interviews.
2. Digital Media: The platform posts pictures, videos, podcasts and live broadcasts that are related to TGC of Guangzhou on Official WeChat accounts, Weibo and Bilibili, some famous Chinese social media groups. Knowledge is available anytime and anywhere for young people to learn and share through various formats.
3. Lecture/Salon/Seminar: We have organized dozens of lectures about ICH and TGC in Guangzhou, with the teachers and craftsmen sharing their knowledge and experience, in order for the students to learn and to gain a hands-on experience in the field.

<sup>18</sup> Herr-Stephenson B • Alper M • Reilly E, T is for transmedia: learning through transmedia play, Toxicological sciences : an official journal of the Society of Toxicology, 1, 2013, 136.

4. Exhibitions: Through a combination of online and offline, our members' achievements and projects are exhibited on and off campus, and even in other cities such as Beijing, to raise public awareness of the platform and attract more young people and students to join us.

5. Publications: Based on the basic research and workshops, the platform records the front-line information of TGC in Guangzhou in the form of papers, handbooks and textbooks.

Using a transmedia approach, we aim not only to explore the history of the TGC in Guangzhou and record its current state timely, but also to disseminate it widely to professional researchers, college students and the general public.

## **IV. Empirical Exploration**

Since the establishment of this platform, college students have conducted in-depth studies and communication regarding the 4 types of TGC in Guangzhou, namely, YSRM, Lingnan Flower Arrangement, Lingnan Penjing and Smellscape. The following case study showcases the context of education and communication about YSRM in Guangzhou. Through study and promotion of this craft, we have adopted a working model by taking 3 steps: Study and Research, Hands-on Workshop, Interpretation and Communication.

### **1. A Case of Exploration of Working Model with Education and Communication for YSRM**

This case study is to examine both the education and communication of YSRM craft. As an intangible cultural heritage of Guangdong Province, YSRM craft has a history of about one thousand years in Guangzhou and its surrounding areas. As early as the Song Dynasty, it was a trend that Chinese literati regarded Ying stone as an ornamental handicrafts and used it in the construction of gardens. Nowadays, it is frequently used in the gardens in the Guangzhou area. As there is a lack of written records of the craft and craftsmen in history, there are seriously insufficient summaries of the tradition, development, the specific operation processes and technical experience with regard to YSRM craft. As a result, such skills are not widely seen in Guangzhou. Fewer and fewer young people are engaged in YSRM craftsmanship because of the relative low social status craftsmen receive, the long learning cycle, and tough working conditions. The problems encountered in the process of YSRM are common and typical in the protection and inheritance of TGC in Guangzhou.

Therefore, we conducted this case study as a form of education and communication of TGC in

Guangzhou. It was initiated by college students and combined with inheritors, craftsmen, and experts to discover and publicize cultural content and practical experience in this field. In response to the question of “how to better educate and communicate heritage to youths” on our platform, we conducted case studies through three steps: Study and Research, Hands-on Workshop, Interpretation and Communication. Beyond this, we made full use of transmedia approaches in this process, combining online and offline approaches, using text, pictures images and other media to showcase the TGC in Guangzhou.

## **1. The Research of YSRM**

The first step in promoting YSRM craft and its education is study and research, which is the fundamental step in this work. In this process, we conducted an in-depth study and research through courses, data collection, lectures and other methods.

Firstly, students acquired basic knowledge of YSRM craft-making through courses in classrooms. Members of the platform participated in professional classes in the form of elective courses or auditing. We also provided online MOOC resources, which were jointly produced by college students, college teachers and inheritors on the platform.

Secondly, we, as a group, further collected historical documents, old pictures, and classical works related to YSRM craft in Guangzhou. After summarizing these materials, we read and shared them in the form of seminars to aid in the sorting and analysis of the historical development and current situation of YSRM craft. In this stage, students can make submissions regarding problems existing in the protection and heritage preservation. Based on these inquiries, we turned to experts for help.

Through the above method, our members acquired knowledge of YSRM crafting skills, and also initially formed a complete research framework, which laid the foundation for our subsequent practice and achievement design.

## **2. The Hands-on Workshop**

Through research and the conducting of this study, we learned more about the crafting processes involved; including the operation process through hands-on practice and oral interviews. In one respect, we regularly invited inheritors and craftsmen to the campus to display YSRM craft. Through practice of the creation process, we had face-to-face communication with inheritors and craftsmen to experience the operation-in-development. In this process, inheritors and craftsmen answered students’ questions during the practical process.



In another case, we developed a detailed research plan based on the first step and organized students leave the campus and explore the application of YSRM craft in Guangzhou and surrounding areas. We went to YSRM craft workshops and construction sites to conduct oral interviews with craftsmen. Craftsmen in the workshop showed the development proces of the craft to students. We went to Guangzhou gardens for an on-site survey as well, so that students experienced the Ying stone application in Guangzhou city at a real site.

### 3. Interpretation and Communication of YSRM

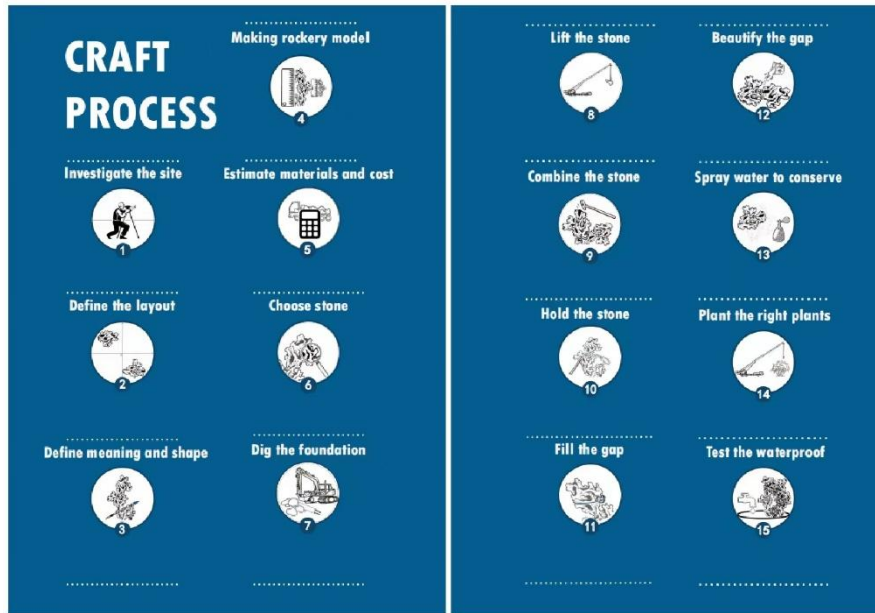
Based on the learning and experience of YSRM craft, students designed and expressed YSRM craft in their own way and presented these projects in the form of visualization.

Based on the study and oral interviews of the craftsmen, we sorted out the historical contexts and craftsman pedigree of YSRM craft, drew a map of the craftsmen, and wrote papers and reports to introduce the historical development of the craft. Through an on-site survey, we designed guided tour booklets of TGC in Guangzhou, and make the understanding of traditional craft easier and more vivid by drawing a series of illustrations to present the tools and technological process graphically. We also extracted some elements of YSRM crafts, and designed a variety of cultural and creative products.

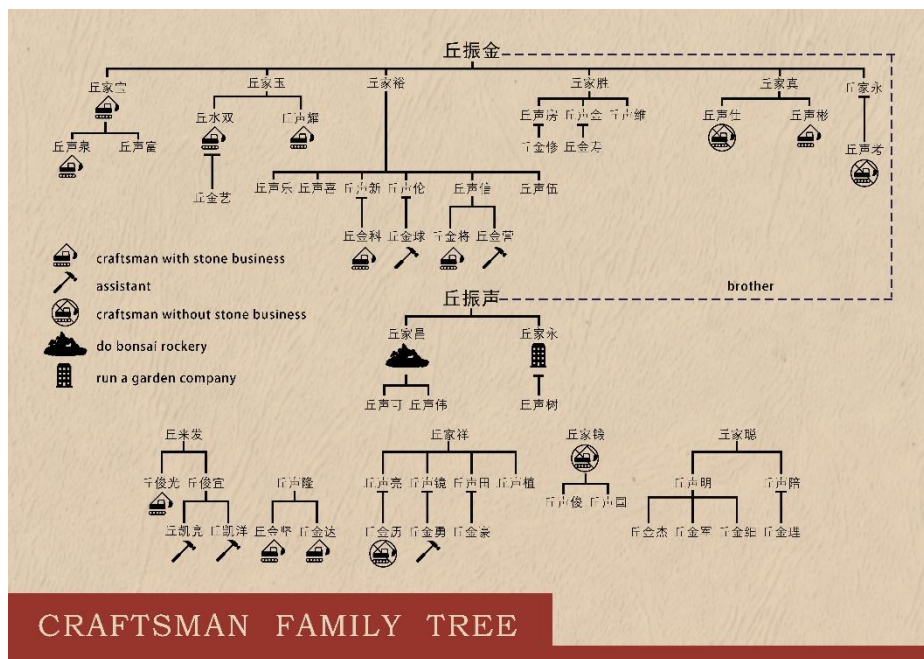
Eventually, we held a series of exhibitions highlighting YSRM crafts and published a book *"Wandering in the Mountains of Heaven Cavern: Oral History of Ying Stone Landscape and Craftsmanship"* to showcase Ying-stone craftsmanship in Guangzhou. Throughout the exploration process, we shared and disseminated all activities and achievements online through Sina Weibo, WeChat official account and Bilibili video website.



<Figure 4> Students are exploring traditional garden crafts in Guangzhou



<Figure 5> The flow diagram of the YSRM craft organized by students



<Figure 6> The craftsmen pedigree of the YSRM craft summarized by students

## V.Results and Discussion

### 1. A Model to Promote Education and Transmission of ICH

Lingnan Craftsmanship Platform provides an effective way for college students who feel as if they are "interested in the intangible cultural heritage in my city but lack the opportunity to learn more about it" to communicate with experts and craftsmen and actively participate in the preservation and transmission of ICH

Heritage Education and Communication of Traditional Garden Crafts in Guangzhou City, China in Guangzhou, through a "Study and Research, Hands-on Workshop, Interpretation and Communication" working model.

The students' independent exploration of TGC in Guangzhou is emphasized in this working model to develop their capacity to learn and sport a spirit of communication. In three sessions running this working model, students are organized to participate in courses and activities voluntarily and independently. The platform and teachers provide students with resources and methods to learn. And based on this model, students are able to quickly enter into ICH learning, identifying problems on their own and work together to solve the problems.

The working model is also beneficial to strengthen their sense of social responsibility and public interest through their independent learning and participation in the protection and transmission of ICH in Guangzhou. During the face-to-face communication and discussion with traditional crafts inheritors and craftsmen, inheritors not only showed us their craftsmanship and relayed their life experiences, but also conveyed their spirit to us, prompting the students to reflect on the practice and importance of traditional craftsmanship. As they also gained a deeper understanding of TGC, students' prejudices about craftsmen gradually ceded and they became more willing to continuously protect and pass on the traditions of ICH, and even be motivated to seek out the participation of others around them. In the process, we have trained young professionals for the future. Among the students who have participated in our platform activities, 9 students who have actively participated in our activities have already gone on to pursue their graduate studies or jobs related to heritage conservation.

## **2. Multi-party Cooperation to Contribute to the Education and Communication of ICH**

The education of the younger generation in regards to world heritage requires the participation, concerted effort and promotion of all the relevant parties, including the government, schools, research institutions, heritage site management, enterprises and communities, as well as the formation of a good synergy mechanism.<sup>19</sup> This platform promotes the education and communication of TGC in Guangzhou through internal (students within the platform) and external (with teachers, artisans and experts) cooperation.

A clear division of tasks between different members of the platform allows for the education and communication of ICH to be more efficient. We work in teams and get together every two weeks to share

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<sup>19</sup> Chen Jinkuan, Cao Fengjiao, 「World Heritage Education: For the Global Common Interests——Times Background, Basic Ideas and Operational Principles」, 『Journal of Comparative Education』, 4, 2020, 15-28.

and discuss topics related to TGC, and to summarize and analyze our work. Participatory Learning and Action, can improve the learning efficiency of a student group, help students to develop a sense of communication and cooperation, as well as a sharing spirit. Through teamwork, we can restore the history of ICH in Guangzhou and showcase its content as much as possible.

The platform cooperates with other social parties to mobilize and integrate relevant resources so that the students can engage intensely in ICH projects. For example, in the case of the YSRM, with the guidance of craftsmen and related industry association, students can perform hands-on work in the classroom or in workshops, making heritage education activities more vivid. With the help of university teachers and experts, our work is transitioning to become more professional and relevant. We, as students, leave the university campus, participate as volunteers or young professional in the Guangzhou ICH protection and heritage activities, help record and organize the process and the list of craftsmen of Guangzhou's ICH, and make the culture of TGC and the work of craftsmen more accessible to the public.

### **3. Transmedia Approach to Expand New Ways for the Dissemination of Guangzhou's ICH**

Transmedia approach, which is featured by rich contents, openness and public participation, has broadened a new channel for the inheritance of traditional garden crafts in Guangzhou. It breaks the limitation of time and space, reduces the threshold of public participation in urban non-inheritance, and brings new opportunities for the inheritance of traditional garden crafts in Guangzhou.

By combining with offline courses and exhibition content, the Lingnan Craftsmanship Platform made full use of new media platform for communication and publicity, which was regarded as a vital carrier and tool for the communication of knowledge and value. Our WeChat official accounts "*Lingnan Craftsmanship Platform*" gathered a total of 2265 fans, released 168 original articles, and collected and integrated texts, audio, video and other media resources by making full use of sub-hyperlinks while completing related activities records and the communication of knowledge. The platform removes barriers created by offline restrictions of Guangzhou tradition garden craftsmanship and offers a digital means of viewing this craftsmanship. . It's fun and informative.

Transmedia approach is not only a one-way process of knowledge communication, but also realizes public participation through interaction, and transforms students from visitors to participants. In this way, more people could learn and conduct activities with us. On the one hand, students organized the offline salon and exhibitions for the campus and the society, transformed cultural and creative design into learning results, and changed the creation subject from craftsmen to young people, so that young people could pay more

Heritage Education and Communication of Traditional Garden Crafts in Guangzhou City, China attention to local culture and traditional crafts. On the other hand, based on the characteristics of “immediacy, interaction and big data” of the Internet, we provided a convenient way of feedback online. Thus, the public could learn about the progress of our activities in the first time, make interactive comments on the platform, express their views through likes and forwarding, and expand the coverage of communication.

With the help of transmedia communication, we could make the TGC in Guangzhou to realize integration, regeneration and sustainable development.

#### **4. Encouraging and Stimulating Young People to Explore ICH and Actively Participate in its Safeguarding and Transmission.**

The Lingnan Craftsmanship Platform regards college students as the primary audience for education and communication. It is set up with open membership and open public platform activities, so that more people will join into make Guangzhou's ICH alive.

We encourage college students to explore ICH and have them bring more people to join us. When college students leave the campus, enter the workshops of craftsmen, and into the city to explore and record the TGC in Guangzhou city and make creations to showcase the crafts we have discovered This allows college students to truly become observers and communicators of the city's heritage. The ultimate goal is to inspire students to think critically about the function and meaning of heritage in their lives and in the lives of their families, communities and societies. And these reflections will continue in their daily lives and positively influence those around them.

Our platform is actively open to the public so that more people can learn about TGC in Guangzhou. On the one hand, the platform's activities are open to the public, and we encourage our members to bring their friends to the events. Our activities are also streamed online so that people from all over the country can join us. On the other hand, we actively participate in off-campus activities in the field of heritage conservation, such as volunteer activities, exhibitions around the country, etc. In this way, we make the TGC in Guangzhou known to more people. Through our efforts, 7,000 people have participated in our activities through online, and our platform and Guangzhou TGC have been more widely followed and promoted. Our activities generated examples of safeguarding cultural heritage through education, underlining its contribution to building an inclusive and sustainable Guangzhou.

## VI. Conclusions

In this study, we explore the method in which an academic youth group traces the heritage value of Guangzhou traditional garden craftsmanship. Through the working model of “study and research, hands-on workshop, Interpretation and Communication”, we collect, supplement, sort out and translate the fragmentary information of Guangzhou traditional garden crafts. Especially under the global impact of COVID-19, we try to use the transmedia approach, choose appropriate ways to output the achievements that facilitate the understanding of young people. Though a combination of online and offline approaches, heritage education and communication can happen anywhere and anytime, facilitate cultural exchange and expand the scope of transmission.

In carrying out education and communication of ICH in Guangzhou gardens, we not only establish an academic platform, but also form a community. The community gathers all sorts of social resources, who make effects together, contact each other, share resources, seek win-win cooperation, and expand the personal influence so as to more effectively achieve the common goal of ICH education. In the process, college students also find their place in this community, and they are able to effectively use resources in the community to acquire knowledge and carry out activities independently. Our project proves that this self-participation learning and working model can enable students to learn more about ICH.

Our program has been conducted for 6 years and attracted nearly 8,000 college students and the public to participate in the protection and heritage of ICH. However, we should trace the influence of our platform among young people, and evaluation and suggestion are required.

In the future, we will continue to operate our platform, and conduct surveys, assessments and model revisions of our activities. We hope that students can continue to participate in our activities through regular feedback so as to achieve the sustainable development of TGC and ICH. Besides, we will adjust the working model of our platform according to student opinions so as to more effectively promote education and communication activities.

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## **Abstract**

Heritage education secures the recognition of respect for and enhancement of intangible heritage as a living heritage in cities. Heritage education for young people is linked to the future of heritage and sustainable development. As an important part of the intangible cultural heritage (ICH) of Chinese gardens, the Traditional Garden Craft of Guangzhou, a city with 2,000 years history, lacks adequate historical records and its heritage value has not been sufficiently appreciated or effectively promoted, especially in terms of heritage education and communication among youth. In this study, we try to establish an academic platform for college students called Lingnan Craftsmanship Platform to promote the conservation and sustainable development of ICH in Guangzhou, and we present the achievements of education and communication with Ying-stone rockery-making as an example. We are exploring a working mode, through 3 steps of Study and Research, Hands-on Workshop, Interpretation and Communication, can promote students' independent learning of ICH and capacity-building. In addition, the multi-cooperation of teachers, craftsmen and experts can help students better learn about ICH and apply their knowledge to design practice. Finally, we highlight the importance of transmedia approaches in expanding the methods and the range of ICH education and communication, especially under the global impact of COVID-19.

**Keywords :** Intangible Cultural Heritage, Sustainability, Traditional Garden Craftsmanship in Guangzhou, Education and Communication, Transmedia, College students, Living Heritage



# **Development of a Field Trip Program to World Heritage Cities Through Roblox**

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**Minjoo Chong**

Yonsei University

**Ju Young Son**

Kongju National University



# Development of a Field Trip Program to World Heritage Cities Through Roblox

Minjoo Chong<sup>i</sup>, Ju Young Son<sup>ii</sup>

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<sup>i</sup> Yonsei University, minjoo\_edu@yonsei.ac.kr

<sup>ii</sup> Kongju National University, thswndud2420

## **I. Introduction**

### **1. Research Necessity and Objective**

This research focuses on field trips, proposing how the values of World Heritage cities can be applied for educational use. The need for field trips that allow hands-on experience to learners outside of classrooms is emphasized now more than ever for their effectiveness, despite the significant time and cost they require. They are important as they complement content-focused teaching methods and provide opportunities to solve problems closely related to real life in person. To this end, World Heritage cities with universal values that must be conserved and protected by all generations throughout the world are often selected as field trip destinations. This is due to their massive educational potential, as they are historical sites that have had their values accredited internationally as well as places accommodating livelihoods that have been conserved over a long time. Moreover, they also hold great educational significance by inducing learners to participate in various issues related to World Heritage cities by giving them the experience of respecting and understanding the diverse lifestyles of people living in these different World Heritage cities (Kim Dong-hyeok, 2018). In fact, there have been constant researches on field trip methods making use of World Heritage cities.

Meanwhile, there are also criticisms stating that field trips at World Heritage cities are often executed improperly or they do nothing more than simple introductions of cultural assets, despite the need and importance (Oh Yeong-chan, 2017; Han Song-yi, 2017). Furthermore, the spread of the COVID-19 pandemic since 2020 made field trips to World Heritage cities nearly impossible in real educational settings as traveling to and from regions and nations became restricted. However, field trips must be continued in different forms despite such restrictions, as they are associated with experiential and educational effects that cannot be obtained from classrooms (Oh Yeong-chan, 2017). In this regard, we utilized the Metaverse, which saw rapid development with COVID-19 (Kye Bo-yeong et al., 2022) to overcome mobility issues and develop field trip programs in realistic World Heritage cities where learners could find resolutions for problems we face every day.

In this research, the ADDIE model was applied to develop a field trip program around World Heritage cities utilizing Roblox, and a discussion on the possibility and necessity of applying the program in educational settings was held. To this end, the Metaverse platform Roblox was selected as it is a method for learners to visit World Heritage cities vividly through field trips while being able to live the experience. Ultimately, this research intends to promote the importance of field trips to World Heritage cities that have been relatively neglected from educational settings thus far, while suggesting further directions for research on World Heritage city field trips applying a new educational paradigm.

## **2. Research Questions**

This research aims at developing a field trip program to World Heritage cities utilizing Roblox while considering mobility restrictions brought about by the spread of the COVID-19 pandemic, development of educational technologies along with the fourth industrial revolution, and other situational matters. To achieve the research objective, the following research content was determined:

First, an analysis of preliminary research on field trips to World Heritage cities was conducted. The effects, needs, and limitations of field trips to World Heritage cities were investigated in order to set the research direction.

Second, through our preliminary research, we searched the background of the appearance of the Metaverse generation to analyze the appropriateness of Roblox as our platform for the field trip program to World Heritage cities.

Third, through the ADDIE model, we utilized Roblox to design the field trip program to World Heritage cities, which has actually been developed for use at schools.

Fourth, we discussed the meaning and limitations of the Roblox-based World Heritage cities fieldtrip program and redefined the meaning of what a World Heritage city that “one would like to live in or visit” is, with virtual space as its foundation.

## **II. Field Trips to World Heritage Cities**

### **1. Field Trips**

A field trip refers to any of the educational activities in all academic areas occurring outside of classrooms and which provide hands-on experience to learners by witnessing and feeling historical, geographical, environmental, social, and cultural phenomenon through investigation, observation, and visitation to particular sites (Kang Seon-ju, 2006). Modern school education naturally leans toward lecture-based classes as the focus is to have learners acquire the greatest amount of knowledge possible with the least amount of cost. However, such method hardly considers the individual interest or needs of learners and it is not fit for developing critical thinking skills or creativity required in our future society. Especially in our future society where there will be an increased level of uncertainty, generating new knowledge by making use of existing ones will become more essential. Therefore, there have been

continuous opinions claiming that learning must be designed so that learners can acquire knowledge through resolving real issues in reality. Along with these aforementioned issues, the government has continued to emphasize the importance of field trips that enable learning in everyday life since the beginning of the 7<sup>th</sup> revised national curriculum. In the present, with the policy trend introducing the Free Semester Program and increased vocational training, there have been more discussions on diversifying field trip programs and giving more opportunities for participation (Lee Yeong-hee, Park Se-jin, Baek Byeong-bu, 2020).

The research of Cho Jae-wan and Kim Eun-kyeong (2019) claims that the educational effects of field trips come from the learners' self-accumulation of significant experiences from the process of confirming and pondering everyday tasks. Kang Seon-ju (2012) suggests that, by experiencing the non-ordinary through field trips, unfamiliar things can be found from historical sites, relics, and remains, which could aid in developing creativity. She also noted that conventional field trips were mostly about learners seeing what they had already learned, when in fact they should consist of activities that trigger new thoughts, or creative ideas, even if they are visiting the same locations. Moreover, there is a study stating that when learners become an active learning subject and internalize what they have learned from actual experience, they can develop skills to handle social issues of the future; thus functioning positively in acquiring the quality of democratic citizenship (Lee Yeong-hee, Park Se-jin, Baek Byeong-bu, 2020).

However, there are many criticisms as to the actual effect of school field trips. Lee Yeong-hee, Park Se-jin, and Baek Byeong-bu (2020) claimed that, although there are studies pointing to student-led field trips as the ones that are helpful in providing the various educational effects of the field trips, more often than not, actual field trips are led by teachers. Moreover, in this regard, there are practical limitations such as concerns with safety issues. Hyeon Dong-rim (2014) also revealed the limitations of general field trips, mentioning the difficulties of teachers in guiding students in performing specific educational activities during field trips. Moreover, Kim Dong-hyeok (2017) indicated the reality of field trip activities not necessarily leading to learning with students regarding field trips as nothing more than school picnics.



## 2. Field Trips to World Heritage Cities

Many field trips are conducted by experiencing cities with World Heritages. According to the Convention Concerning the Protection of World Cultural and Natural Heritage, a World Heritage refers to any of the natural and cultural heritages registered on the World Heritage List. Worldwide efforts to conserve and protect World Heritages are needed as they hold a universal value that transcends generations and ownership of specific countries or individuals. World Heritage cities began receiving more attention than ever after a great part of them had suffered from natural disasters, wars, urbanization, commercialization, and negligence. To conserve such World Heritage cities, their utilization in educational methods are being pondered.

The necessity of field trips making use of World Heritage cities in the name of World Heritage education has been continuously raised, but there has yet to be sufficient endeavor for realization (Oh Yeong-chan, 2017; Han Song-yi, 2017). However, World Heritage cities are clearly significant locations for learners to infer, interpret, and experience from traces of the past because the sites are where real historical figures and events lived and occurred, respectively (Ji Yeon-jeong, 2019). In particular, Han Song-yi's (2017) research looked into the research trend and main issues of World Heritage education, mentioning a research flow that seeks to use World Heritage cities as field trip destinations and further discussing the necessity of actively using them in application to diverse subjects in order to motivate students while using them as educational topics.

The effectiveness of field trips to World Heritage cities can be put into three separate ideas: First, learners are motivated to learn by personally experiencing cultural assets and/or historical sites they have seen from textbooks, enhancing the learning effect for history and related subjects (Ji Yeon-jeong, 2017; Ji Yeon-jeong, Oh Yeong-chan, 2015); Second, not only can learners acquire the skills to collect, consolidate, and understand information regarding heritage cities during the process of searching and analyzing materials from field trips; they can also develop leadership and cooperation skills simultaneously (Kang Seon-ju, 2012). Third, a number of studies showed that expanding field trips to World Heritage cities outside of the country by implementing Cultural Heritage exploration and exchange activities with local students would have a positive effect on promoting global citizenship, i.e., participation in resolving world issues and openness to multiculturalism, to the learners (Jeon Yoon-ryeong, 2019; Cho Nam-eok, Kim Go-eun, 2014; Shin In-sun, Kim Ok-sun, 2012).

### **III. Metaverse and Roblox**

#### **1. Metaverse**

The paradigm shift to remote real-time non-face-to-face teaching and learning caused by the COVID-19 pandemic opened the Metaverse generation. The term Metaverse is a compound word of “meta” meaning “virtual” or “beyond” and “universe” meaning “space,” indicating a 3D virtual world where social, economic, and cultural activities occur just like in real life (Lee Ha-eun, 2021). There are numerous types and forms of the Metaverse, and they can be classified differently by researcher. For instance, Kim Yeong-mi (2022) classified the Metaverse into augmented reality (AR), lifelogging, mirror worlds, and virtual worlds. The Metaverse can be said to have maximized its practicality and accessibility compared to virtual reality, as it is a virtual space where people can actually live and participate in productive activities (Kim Yeong-mi, 2022). While virtual space in the past was defined as a secondary space that complemented reality, the recent Metaverse is becoming a primary space that can replace reality (Jeon Jun-hyeon, 2021).

In the present where various Metaverse platforms are proliferating, technologies are constantly being reinvented, and investment prospects are promising (Lee Seung-hwan, 2021), the Metaverse is taking its place in our lives as a new form of space that can simultaneously overcome the limitations of mobility restrictions—a basic desire for us humans—while being a place where the unfulfilled desires of the real world can be satisfied (Lee Ah-reum, et al, 2022). There has been a rise in the voices of agreement within the field of education regarding the use of Metaverse in these times when face-to-face teaching has become difficult due to technological development as well as the COVID-19 pandemic. In fact, there have been recent cases of utilizing various Metaverse platforms in order to develop Korean speaking classes, art classes, and high school-university cooperation job exploration programs (Jang Ji-yeong, 2021; Lee Kyeong-ah, 2021; Lim Tae-hyeong, et al, 2021). This trend indicates that the Metaverse can be an educational alternative for overcoming spatial limitations.

Previous endeavors to make use of World Heritage cities as educational programs were fundamentally related to site visitations and exploration, which has its limitations in light of the COVID-19 pandemic. In turn, there are attempts being made to utilize the resources of World Heritage cities educationally through the Metaverse by creating environments that are extremely close to the real thing. As a representative case, Seol Yeon-su (2021) recently demonstrated the digitalization of cultural assets and

proposed their methods for use, such as the Bulguksa Temple and Seokguram Grotto of the Silla dynasty, using the Metaverse. Learners have been given the opportunity to be educated effectively on traditional cultural assets through elements of mirror worlds applied via fragments of augmented reality and 3D modeling to explore in-depth the detailed parts, such as architectural compositions, styles, and patterns—which are difficult to see in real life—and by experiencing the excavation and restoration of cultural relics.

## 2. Roblox

This research selected Roblox as the Metaverse platform that will be used to create the field trip program to World Heritage cities. The following are the eight construction principles of the Metaverse as mentioned on the official website of Roblox:

<b>Construction Principles</b>	<b>Content</b>
Identity	Establishment of one’s identity by creating one’s own avatar
Social Fabric	Communication with people across the world and understanding of cultural and thought processes
Immersiveness	Interaction through experiences that break the boundaries between virtual reality and reality
Persistence	Persistent operation of whatever it is in the world
Vast & Diverse	Construction of theme parks, adoption of pets, and wide variety of programs
Frictionless Joining	Developer's intervention for program stabilization and compatibility
Integrated Economy	Motivation through acquisition of goods and consumerism
Rule & Order	Hiring of safety agents for the protection of adolescents and Internet safety

<Table 1> Features of Roblox (Reconstructed from Jeon Jun-hyeon, 2021)

In this regard, Roblox is a platform wherein users can utilize integrated development engines to create virtual worlds personally, engaging in complicated activities or enjoying games in real time. It also distinguishes itself from other Metaverse platforms with its functioning economic system within the virtual environment. Roblox is operated based on the connection between production and consumption, so it creates a virtuous cycle wherein users become the developers and the developers become the users. To this end, all creations can be accomplished using one authoring tool, such as complicated physics and behavior-based interactive models, complex geographical designs, audios, and videos. Seon Ji-ah and Goh Je-kyeong (2022) explain the competitive advantages of Roblox differentiating it from other Metaverse platforms, such as its superiority in content competition and circulation through “low barriers for developers and high creative freedom,” “desirable revenue sharing model,” “strong social networking functions,” superiority in securing users through “high accessibility with cross-platform models,” and economic value added through “strong prosumer-type virtuous cycle of platform” and “high business expandability.”

Additionally, the number of domestic programs developed using Roblox is also increasing gradually. Seoul, for example, created its safety education for “Ttareungi,” the city’s unmanned bike sharing system, through Roblox. Samsung Electronics has also developed a program wherein users can experience various contents via Samsung Electronics devices from a virtual space dubbed the Samsung Superstar Galaxy. Unfortunately, cases of the platform being used within the field of education, especially for field trips, have yet to be found. In this respect, this research serves as a starting point for the diversification of programs that can be utilized to suit the various interests and levels of individual learners as well as more vivid field trips that may be experienced by the learner through an increase of the feeling of being on-site through Roblox. Moreover, learners are expected to experience the real lives and live the life of people of the World Heritage cities by utilizing the economic system and developing world citizenship through global exchanges.

## **IV. Research Method**

### **1. Research Model**

The objective of this research is to develop a field trip program to World Heritage cities utilizing the Metaverse platform Roblox, to which the ADDIE model has been applied in order to execute said

research. The ADDIE model is an acronym consisting of the first letters of the basic instructional design factors of analysis, design, development, implementation, and evaluation. “Analysis” is the stage at which the programs goals are set and the analysis of the learning goals, teaching and learning methods, educational needs, and characteristics of the learners is conducted. “Design” is the stage where the specificity of the program goals is set by putting together the outcomes derived from the previous analysis stage and selecting teaching strategies and education media. “Development” is the stage where detailed learning elements are set according to the program goals, at which point the actual teaching and learning materials for the program are produced and developed. Deciding on how to evaluate the program goal's achievement is also done during this stage. “Implementation” is the stage where the developed program is applied to real classrooms, but this stage has been omitted from this specific research. “Evaluation” is the stage of modifying the program or discussing future directions by reflecting on feedback from the research participants and/or experts (Kang Yi-cheol, 2009; Oh In-kyeong, Choi Jeong-im, 2010; Park Seong-ik et al., 2015).

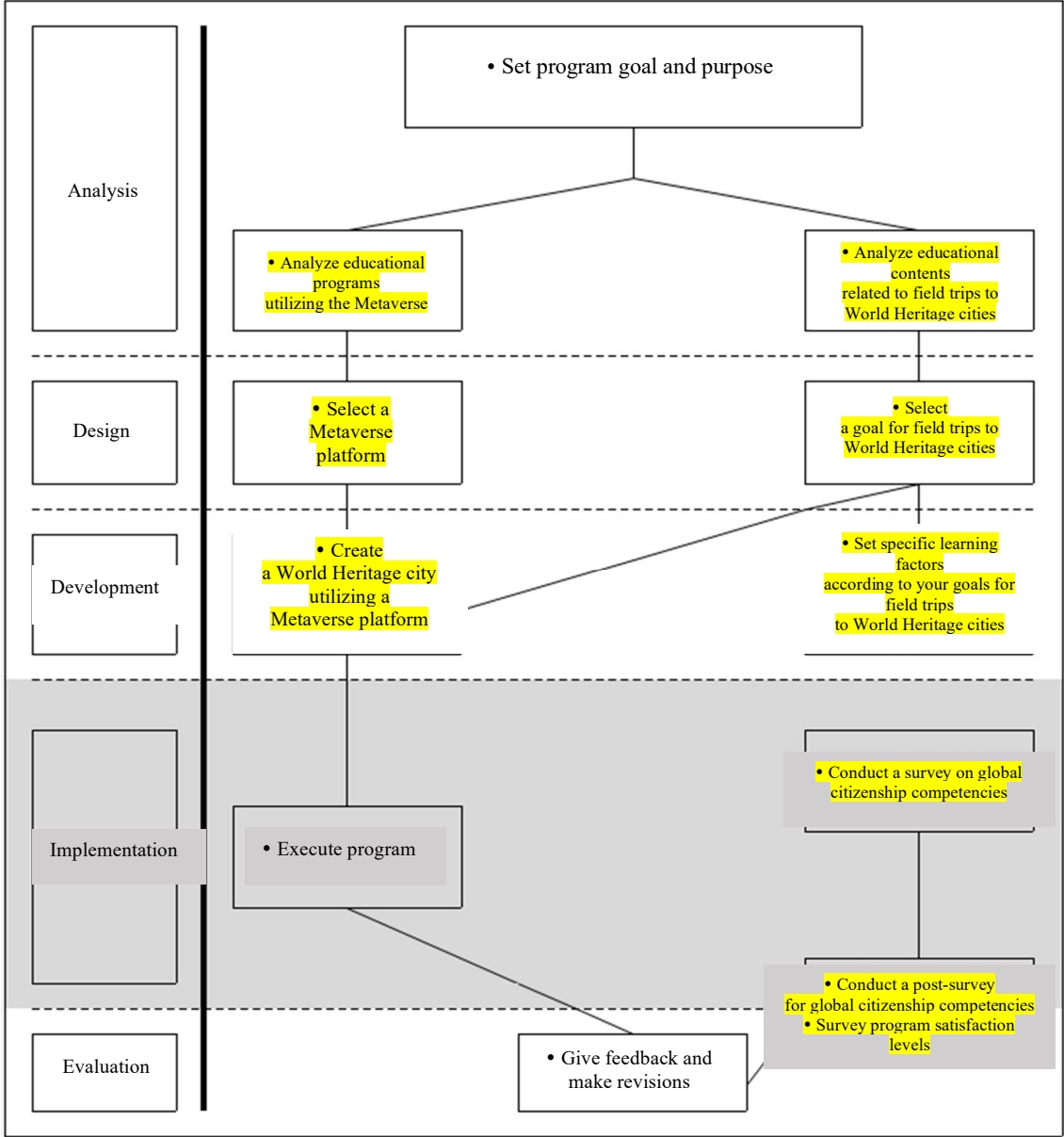
The reason for the selection of the ADDIE model in this specific research is as follows: The ADDIE model is characteristically systematic as it follows the logically constructed order of analysis, design, development, implementation, and evaluation. Moreover, it is systematic in its characteristic due to the interdependent considerations that are put into the key factors making up the program in order to achieve the program's goal. Additionally, program development is not a one-time process so all stages of analysis, design, development, implementation, and evaluation can be repeated indefinitely. Thus, it has the advantage of being less affected by program operators and/or locations. When the relevant characteristics are organized, they are as shown in <Table 2> (Kwak Jae-hyo, Yoo Heon-chang, 2018).

Characteristics	Significance
Systematic	The stages of analysis, design, development, implementation, and evaluation are a logically created process.
Systemic	Interdependence of core factors related to the program function organically to achieve the program goal.
Iterative	Any ADDIE stage can be repeated indefinitely during the creation of a program.
Reliable	All ADDIE stages are carried out equally regardless of program operator or location.

<Table 2> Characteristics of the ADDIE Model (Reconstructed from Kwak Jae-hyo, Yoo Heon-chang, 2018)

## 2. Research Process

The process of developing a field trip program to World Heritage cities using the ADDIE model in Roblox is as shown in [Image 1].



[Image 1] Research Process

During the analysis stage, preliminary research was conducted prior to setting a program goal in order to identify the educational factors of existing field trips to World Heritage cities; the limitations and implications of ongoing field trips to World Heritage cities were then reviewed. Moreover, the suitability of the Roblox platform in conducting field trips to World Heritage cities was determined through the analysis of Google Trends and preliminary research on educational program development using the

Metaverse. During the design stage, after finally selecting Roblox as the main platform for educational programs, the goal of field trips to World Heritage cities was determined. During the development stage, using Roblox, a detailed plan to implement and utilize World Heritage cities as a place for field trips was sought. At this point, specific learning content was determined based on the educational factors for field trips set during the design stage. Additionally, an evaluation tool for surveying the learning effects and program satisfaction of the educational program was developed. During the evaluation stage, the developed program was evaluated by three field education experts, and the program was modified and supplemented based on the outcomes of the evaluation. This research process was conducted not as a single session but repetitively if deemed necessary.

## **V. Program Development**

In this chapter, Gongju City, a World Heritage city of Korea, was selected as the field trip destination, and a detailed program was developed. During the introduction stage, a class on “Understanding the culture of Baekje of the Ungjin Period and Roblox” was conducted to deliver information on the background of Gongju, a World Heritage city, and the basic functions and information of Roblox. During the first development stage, students are provided with activities to experience Gongju, a World Heritage city, through the Roblox platform. This stage aims at delivering not only information on the historical relics of Gongju, but also the methods of how Gongju can be utilized as a tourism resource, what Gongju should overcome as a World Heritage city, and other issues of Gongju faced by the city in daily life. During the 2nd development stage, in order to solve the issues of life that the students have found, certain projects will be carried out at the World Heritage cities inside of the Metaverse; thus engaging in realistic activities. At this point, they are also given the choice to create their own program via Roblox at the Baekje Cultural Festival, a festival that actually takes place annually in Gongju. This would be a new type of experience for students to actually live in Gongju, a World Heritage city. Then, students can experience the “Metaverse Baekje Cultural Festival” that they created and evaluate each other. The details are indicated in <Table 3>:

Stage	Teaching-Learning Activities		Applied Programs and Teaching Method
<b>Introduction</b>	Activity	Understanding the culture of Baekje of the Ungjin Period and Roblox	- Metaverse (Roblox)
	Details	<ul style="list-style-type: none"> <li>- Understanding field trips to World Heritage cities</li> <li>- Learning about the historical background of Gongju, a World Heritage city</li> <li>- Understanding the Metaverse platform Roblox</li> </ul>	
<b>Development 1</b>	Activity	Field trip to Baekje of the Ungjin Period via Roblox	<ul style="list-style-type: none"> <li>- Collaborative learning (Jigsaw)</li> <li>- Metaverse (Roblox)</li> </ul>
	Details	<ul style="list-style-type: none"> <li>- Experiencing the local resources of Gongju (Seokjang-ri, Gongsanseong Fortress, Tomb of King Muryeong, Ugeumchi) created through Roblox</li> <li>- Understanding the culture of Baekje of the Ungjin Period through collaborative learning</li> </ul>	
<b>Development 2</b>	Activity	Creating Your Own Metaverse Baekje Cultural Festival (1)	<ul style="list-style-type: none"> <li>- Problem-based learning</li> <li>- Brainstorming</li> <li>- Metaverse (Roblox)</li> </ul>
	Details	<ul style="list-style-type: none"> <li>- Learning how to create spaces through Roblox</li> <li>- Explanations and guide on problem-based learning</li> <li>- Brainstorming to create ideas</li> <li>- Understanding the Baekje Cultural Festival</li> <li>- Creating the Baekje Cultural Festival through Roblox</li> </ul>	
	Activity	Creating Your Own Metaverse Baekje Cultural Festival (2)	
	Details	- Creating the Baekje Cultural Festival through Roblox	
<b>Closing</b>	Activity	Experiencing Your Own Metaverse Baekje Cultural Festival	- Metaverse (Roblox)
	Details	<ul style="list-style-type: none"> <li>- Experiencing the “Metaverse Baekje Cultural Festival” through Roblox</li> <li>- Giving feedback and evaluating between students</li> </ul>	

<Table 3> Teaching-learning activity proposal for field trips to World Heritage cities using Roblox

Development stage 2 can vary extremely as it is centered on the freedom and preference of students; development stage 1 aims at conveying basic knowledge for students to achieve their field trip goal at the World Heritage cities. Therefore, development stage 1 includes more teacher engagement and less variability compared to development stage 2. “Field trip to Baekje of the Ungjin Period via Roblox” of development stage 1 is composed as shown in <Table 4> below.



<b>Stage</b>	Development 1	
<b>Learning Objectives</b>	1. Understanding the lives of people of the past through the World Heritage and regional resources of Gongju. 2. Understanding the value of the World Heritage of Gongju. 3. Discovering the daily problems of Gongju as a World Heritage city and seeking resolutions.	
<b>Teaching-Learning Method</b>	Collaborative Learning	
<b>Educational Content for Field Trips to World Heritage Cities</b>	Archaeological Site in Seokjang-ri	- Universal values of human beings - Respect for diversity - World orientation
	Gongsanseong Fortress	- Respect for diversity - Awareness and critical understanding of world issues
	Tomb of King Muryeong	- Respect for diversity - Global communication and interactions - Awareness and critical understanding of world issues
	Ugeumchi Battlefield	- Universal values of human beings - Awareness and critical understanding of world issues - World orientation
<b>Learning Process</b>	<b>Learning Content</b>	<b>Teaching-Learning Activities</b>
<b>Introduction</b>	Revision of previous content and building of motivation	Reviewing content learned from the previous stage - Utilizing Kahoot (quiz game) to check whether students recall the historical background of Gongju and information on World Heritage cities that they learned earlier.
	Confirming the learning objective	Showing the learning objective to students and explaining what they are expected to learn from the class. 1. Understanding the lives of people of the past through the World Heritage and regional resources of Gongju. 2. Understanding the value of the World Heritage of Gongju. 3. Discovering the daily problems of Gongju as a World Heritage city and seeking resolutions.

Development of a Field Trip Program to World Heritage Cities Through Roblox

	Learning Guide	<p>Guidance on what they will be learning for the day. [Field trip to Gongju via Roblox]</p> <p>[Jigsaw model-applied collaborative learning]</p> <p>[Proposing methods of resolving the daily issues of Gongju as a World Heritage city]</p>
<b>Development</b>	Group Activity ①	<p>Through group activities and expert activities, deciding on what contents should be learned.</p> <ul style="list-style-type: none"> <li>- Selecting what should be learned among the World Heritage and local resources assigned to each group and designating the roles.</li> <li>- At this point, teachers guide their students in planning the learning programs based on educational content for field trips to World Heritage cities.</li> </ul>
	Expert Group Learning	<p>Learning about World Heritage and local resources through expert group learning.</p> <ul style="list-style-type: none"> <li>- Students are divided into expert groups in order to study the Archaeological Sites of Seokjang-ri, Gongsanseong Fortress, Tomb of King Muryeong, and Ugeumchi Battlefield.</li> </ul>
	Population Activity ②	<p>After completing the learning activities in the expert group, return to the main group. Once back in the main group, explain to the group members what was learned about the World Heritage and local resources.</p> <ul style="list-style-type: none"> <li>- Students share what are the educational factors of the World Heritage and local resources for field trips to World Heritage cities.</li> <li>- Discussing methods of conserving and making use of the World Heritage and local resources of Gongju.</li> <li>- Consolidating the discussed matters onto a worksheet.</li> </ul>
<b>Closing</b>	Wrapping Up	<ol style="list-style-type: none"> <li>1. Using the worksheet to explain the meaning of the World Heritage and local resources of Gongju.</li> <li>2. Seeking measures to resolve the daily issues discovered.</li> </ol>

	<p>Briefing on Further Classes</p>	<p>Introducing what the next class will be about.</p> <ul style="list-style-type: none"> <li>- Explaining that the next class will be on “Creating Your Own Metaverse Baekje Cultural Festival (1)” program based on the methods for conserving and using the World Heritage and local resources of Gongju brought up by students from this class.</li> <li>- Briefly introduce the problem-based learning method to be applied next class.</li> </ul>
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<Table 4> Development stage 1 for field trips in World Heritage cities using Roblox

## VI. Conclusion and Suggestions

### 1. Research Implications

This research developed a field trip program to World Heritage cities utilizing Roblox, and, in doing so, it holds significance for bringing field trip destinations and the lives of the people in such destinations to the virtual world. In other words, if World Heritage cities that “one would like to live in or visit” were premised in the real world to date, they have now been expanded to virtual space. Through the new platform Roblox, students can experience living in the World Heritage city, intervene in problems, and communicate with local residents. Moreover, the limitations of conventional field trips that mainly focused on experiences and acquisition of knowledge in a one-way direction were complemented by giving opportunities to students in leading the field trip experiences. The specific implications of this research are as follows:

First, this research is the outcome of efforts in attempting to connect World Heritage cities and education. Despite the significance of World Heritage cities, there has been constant criticism surrounding their lack of use in educational activities. Educational programs that do exist in relation to World Heritages are generally held in relation to content-focused teaching methods or simple introductions of cultural assets. This research is significant as it emphasizes the educational use and importance of World Heritage cities, going as far as to complement these previous limitations. Furthermore, there is great meaning in the fact that the program enables learners to experience and resolve issues related to World Heritage cities through the Roblox program without having to visit the destinations personally.

Second, this research found a new method for field trips that fit the new educational paradigm with technological development amid the COVID-19 pandemic. Discussions related to changes in the educational paradigm after the COVID-19 pandemic had been ongoing in school settings. This research is essential as it reignited the interest with regard to field trips that were tentatively suspended, while proposing new methods to make them viable. Additionally, its significance lies in the fact that it coincides with the “vitalization of media education” and “edu-tech,” which are both goals for the revised national curriculum and innovation of 2022 as proposed by the Ministry of Education (Ministry of Education, 2022).

## **2. Follow-up Research**

The limitation of this research lies in the fact that the discussion only took place up till the development stage of the field trip program. Therefore, possible follow-up research could be on conducting actual field trips to World Heritage cities and applying this research while also measuring its effectiveness. Multiple Heritage cities across the world can be combined to expand the program as needed. This will not only be helpful for the learners in acquiring global citizenship but also prove to be useful in attempting to overcome the geographical limitations of conventional field trips.

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첫대박물관프로그램 사례연구. 국내석사학위논문 경희대학교 교육대학원.

## **Abstract**

This research is focused on field trips, proposing how the values of World Heritage cities can be applied for educational use. To this end, an educational program was developed through our selected Metaverse platform Roblox, as it is a method for learners to visit World Heritage cities vividly through field trips while being able to live the experience. In this regard, an analysis on the preliminary research on the educational use of field trips to World Heritage cities and the Metaverse was conducted in order to identify the effects, necessity, and limitations, which would then be applied to our program. Afterward, we designed and developed a World Heritage city program through Roblox based on the ADDIE model and created a detailed teaching guideline. Finally, we discussed the significance and limitations of the World Heritage city program we developed using Roblox and expanded the significance of participating and experiencing World Heritage cities to include the virtual world, redefining the meaning of a World Heritage city that “one would like to live in or visit.

Keywords : World Heritage city, field trip, Metaverse, Roblox, education paradigm



# **Expanded Inscription and Utilization of the Later Baekje Historical and Cultural Zone**

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**Hyeon-ji Ryu, Chae-yun Jang, Ji-seon Ha**

Dong-A University



# Expanded Inscription and Utilization of the Later Baekje Historical and Cultural Zone

Hyeon-ji Ryu<sup>i</sup>, Chae-yun Jang<sup>ii</sup>, Ji-seon Ha<sup>iii</sup>

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<sup>i</sup> Dong-A University, jaeya127@donga.ac.kr

<sup>ii</sup> Dong-A University, 2001419@donga.ac.kr

<sup>iii</sup> Dong-A University, a7613878@donga.ac.kr

## I. Introduction

Since the 2020s, there has been increasing research interest in Baekje, one of the Three Kingdoms of Korea. However, less research has been conducted on Later Baekje compared to other surrounding areas, limiting research opportunities to closely examine its regional characteristics.

Previous research shows the aspects of Baekje as a splendid and sophisticated cultural powerhouse actively engaging in international exchanges with neighboring states. In July 2015, a total of eight sites that comprise Baekje Historic Areas were inscribed as the UNESCO World Heritage: Gongsanseong Fortress and the Royal Tombs in Songsan-ri (Gongju); the Archaeological Site in Wanggung-ri and Mireuksa Temple Site (Iksan); and the Archaeological Site in Gwanbuk-ri, Busosanseong Fortress, Naseong City Wall, the Royal Tombs in Neungsan-ri, and Jeongnimsa Temple Site (Buyeo).

A growing number of UNESCO World Heritage Sites are being inscribed and conservation policies around the world are following such trend. The Republic of Korea recognized the necessity to shift from the conventional site-specific approach to an expansive zonal approach for cultural heritage protection policies, such as those covering historic sites, which led to the enactment of the Special Act on the Maintenance of Historical and Cultural Zones on June 9, 2020.

The purpose of the Special Act on the Maintenance of Historical and Cultural Zones is to systematically rearrange, integrate, manage, and utilize ancient kingdoms. It will play a major role in solidifying the authenticity of ancient Korean kingdoms and endorse their inscription on the World Heritage List. In addition, it is expected to contribute to promoting the outstanding significance of ancient Korean kingdoms.

The Special Act on the Maintenance of Historical and Cultural Zones, however, failed to recognize Later Baekje in defining the Baekje Historical and Cultural Zone. The decision to exclude Later Baekje in the definition disregards the integrity of Baekje's history, potentially distorting history. Another setback is that the Baekje Historic Areas, although designated as a World Heritage Site, do not represent Baekje in its entirety because they disregarded the Twin Tombs of Iksan, believed to be the tombs of King Mu and the Queen. Incorporating and inscribing Later Baekje and previously excluded major Baekje heritage sites in the Baekje Historic Areas will establish the integrity of Baekje history.

Some of the above issues have been studied in research on excluding major heritage sites of Baekje (Da-un Lee, 2016). However, many studies have not concentrated on the lack of recognition for Later Baekje cultural heritage sites.

This paper anticipates that the Later Baekje Historical and Cultural Zone will be designated as a World Heritage Site and examines the necessity of establishing the Later Baekje Historical and Cultural Zone within the Baekje Historical and Cultural Zone pursuant to the Special Act on the Maintenance of Historical and Cultural Zones. It suggests several activities that could contribute to inscribing Later Baekje as a Baekje Historic Area and proposes ways to revitalize areas of Later Baekje and engage its citizens. It aims to review the necessity, meaning, and expected outcomes from the expanded inscription.

## II. Analysis on the Baekje Historical and Cultural Zone

### 1. Special Act on the Maintenance of Historical and Cultural Zones

The purpose of the Special Act on the Maintenance of Historical and Cultural Zones is to study, investigate, discover, and restore Korea’s ancient historical and cultural zones and the cultural heritage of each zone to reveal and expose their historical values and encourage global interest in their values and promote regional development by systematically maintaining the improving them.

A historical and cultural zone is any zone that has created and developed its own identity through the production and accumulation of historically significant tangible and intangible cultural heritage.

There are eight zones in the Special Act on the Maintenance of Historical and Cultural Zones—Goguryeo, Baekje, Silla, Gaya, Mahan, Tamna, and Jungwon—that have been revealed through literature records, ruins, and relics. The Baekje Historical and Cultural Zone refers to the area where ruins and relics from the Baekje period are distributed around the Seoul, Gyeonggi-do, Chungcheong-do, and Jeollabuk-do regions.

### 2. Establishment of the Baekje Historical and Cultural Zone

The process of establishing the Baekje Historical and Cultural Zone was as follows.

Plan	Maintenance Plan for Baekje Archaeological Site (1978–2010)	Comprehensive Plan for Development of Special Baekje Cultural Zone (1991–2001)	District Development Promotion Plan (2000–2004)	3rd Comprehensive Plan for Tourism Development: Chungcheong-do Tourist Zone (2012–2021)
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Expanded Inscription and Utilization of the Later Baekje Historical and Cultural Zone

Department	Cultural Heritage Administration	Ministry of Land, Infrastructure and Transport	Ministry of Land, Infrastructure and Transport	Ministry of Culture, Sports and Tourism
Characteristics & Objectives	Fostering international historical tourist attractions and developing the region using the historical heritage of the national culture	Pursuant to Article 16(3) of the Act on Comprehensive Plans For Construction in the National Territory	Plans to designate districts for development in underdeveloped areas based on the “Balanced Regional Development and Support for Local Small and Medium Enterprises Act”	Ten-Year Legal Plan pursuant to the Tourism Promotion Act, Historical and Cultural Tourism Route Plan that connects the Naepo, Baekje, and Jungwon cultural areas
Region	Centered around Seoul, Gongju, Buyeo, and Iksan	Gongju, Buyeo, Iksan	Chungcheongnam-do Baekje Cultural Zone District (i.e. Buyeo, Gongju)	Chungcheongnam-do Tourist Zone
Project Details	① Reproduction of Baekje history and establishment of tourism and recreation facilities	① Cultural heritage reconstruction project ② Creation of a large-scale tourism complex ③ Expansion of tourism and recreation facilities ④ Urban environment improvement ⑤ Road and traffic expansion project, new city construction project	① Baekje history reproduction complex ② Senior recreation village ③ Gongju cultural and tourist site ④ Tancheon agricultural tourist site ⑤ Auto-camping village ⑥ Corporate training village	① Construction of hanok buildings in Chungcheong area ② Project to turn Gongju and Buyeo into historical and cultural cities (In progress: ① ②)

Project Progress	① Initial stage of the cultural zone development project (1977–1993) ② Project stage of constructing Gongju and Buyeo cultural complex (1994–2005) ③ Refining and completion stage(2006–2010)	① Selection of Gongju and Buyeo for the Baekje Historical and Cultural Zone development project pursuant to the Balanced Regional Development Act ② Establishment of the 1991 master plan ③ Core project promotion: Baekje cultural complex construction(1994–2005)	① Categorization of districts into development promotion, underdeveloped, balanced development, and urban-rural integration types ② Development of a comprehensive tourist site to create an image of a Baekje historical and cultural tourist city	① 2012–2021 plan, but began to promote it since 2020 ② Proceeding with public hanok building construction project in Chungcheong area
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Table 1: Reconstruction of data from the Five-Year Historical and Cultural Zone Master Plan (pp. 112-115)

### III. Justification of the Extended Inscription of the Later Baekje Historical and Cultural Zone

Later Baekje was excluded from the current Baekje Historical and Cultural Zone. The decision to disregard Later Baekje seems to have stemmed from some questionable perception of Later Baekje. This paper broadly identifies three issues and provides the reasons that legitimize Later Baekje’s inscription as a World Heritage Site.

First, it is unclear whether the period of the Later Three Kingdoms, including Later Baekje, was an independent period. Existing studies on the periodical division of the history of Korea do not describe the Later Three Kingdoms period. It is because when dynastic changes are mixed with periodic divisions, the history of the Later Three Kingdoms is often integrated into the history of Silla. Likewise, part of the Later Three Kingdoms' history is divided into Silla and Goryeo periods, while others are incorporated as a part of Goryeo history. However, the Later Three Kingdoms period appeared when Silla began to collapse, unable to resolve the overall problems and conflicts of the time. The Later Three Kingdoms

period can be seen as an era that attempted to build a new state by inheriting the traditions of Baekje and Goguryeo. Later Baekje was a kingdom among the Later Three Kingdoms that contributed to overcoming the problems of the preceding kingdoms. Therefore, it is a significant shortcoming of the historical and cultural zone scheme to exclude Later Baekje. In particular, excluding Later Baekje does not correspond with the purpose of the Special Act on the Maintenance of Historical and Cultural Zones which attempts to promote cultural zone projects by connecting districts' historical identities to related histories based on Korea's ancient historical and cultural structures. The inclusion of Later Baekje is inevitable given the objectives of the historical and cultural zone scheme.

Second, Later Baekje existed for a short period of time. Later Baekje lasted for approximately 48 years, which is considerably short for there to be any meaningful changes in systems and cultures amidst dynastic shifts. However, when compared to the Sui dynasty in the second half of the 6th century, it seems that no dynasty or kingdom lacks significance no matter how short-lived. The Sui dynasty, despite having unified China after the chaotic period of the Sixteen Kingdoms, lasted for about three decades before its demise. Despite the thirty short years, its history is considered significant as most of the later Chinese systems have been refined during the period. The same can be said about Later Baekje. When Silla's bone-rank system and the harsh exploitation of conquered regions proved unreliable, General Gyeon Hwon established a new era by suggesting a new alternative under the name Jeonggae. The state did not discriminate based on status or nationality, strove to recruit skilled men from noble families, farmers, and Silla's 6th head ranks, and promoted a close-knit network across East Asia through animated interactions with other countries such as Wuyue and Later Tang. In addition, it attempted to establish a monarchy by associating with noble families and changing Buddhist policies. Looking at distinct works of Later Baekje, it can be observed that its short continuity does not challenge its authority as a kingdom.

Third, Later Baekje is recognized neither widely nor properly. Descriptions of Later Baekje in modern Korean history state that "it was able to build its power amidst the demise of the ancient kingdom, but its limitation lies in simply reconfiguring the governmental and ruling systems of the ancient kingdoms." Other misperceptions about Gyeon Hwon have also fortified the unfavorable views of the figure. Correcting the distorted history of Later Baekje must take place before revitalizing academic research of the era.



As we have seen above, Later Baekje gained reputable achievements in areas of politics, economy, diplomacy, and culture in a short period of time. Despite this, misperceptions and prejudice about Later Baekje reinforce unreliable perception of the kingdom. Gyeon Hwon and Later Baekje need to be correctly recognized, and many related activities need to be promoted. This paper presents various activities about Later Baekje and aims to contribute to establishing the Later Baekje Historical and Cultural Zone.

## IV. Activities for the Extended Inscription of the Baekje Historical and Cultural Zone

### 1. Past Activities

There are groups that promote the inclusion of Later Baekje into the the Baekje Historical and Cultural Zone. Representative organizations are the Later Baekje Society and the Later Baekje Citizens Network. Most of the organizations have been active in the last one or two years. Major activities of these organizations are as follows.

Organization	Activity
<p>Later Baekje Society</p>	<ul style="list-style-type: none"> <li>- Established on Aug. 30, 2019</li> <li>- Engaged Activities                             <ol style="list-style-type: none"> <li>1. Academic conferences</li> <li>2. Publication of academic journals, Later Baekje research, other publications</li> <li>3. Joint research and studies with local governments or other academic institutions/organizations</li> <li>4. Other projects that meet the purpose of the society</li> </ol> </li> </ul>
<p>Later Baekje Citizens Network (Later Baekje Network)</p>	<ul style="list-style-type: none"> <li>- Launched on May 15, 2021</li> <li>- Engaged Activities                             <ol style="list-style-type: none"> <li>1. Urging the restoration of the history and culture of Later Baekje at civic group levels</li> <li>2. Planning Later Baekje historical and cultural restoration with the Later Baekje Society and Ongooul Cultural Heritage Volunteers</li> <li>3. Cultural Movement</li> <li>4. Special citizen solidarity lecture to establish Later Baekje history</li> </ol> </li> </ul>

Table 2: Past activities

The limitation of their work is that it is difficult to find active engagement at this level and that their activities involve professional personnel, which prevents the public from accessing their work efficiently.

In the previous section, the paper explained the importance of activities that help people reexamine the history of Baekje. Based on this, the paper would like to reassess the history of Baekje, address the current problems, and suggest ways to utilize the era's various historic factors.

## 2. Regional Revitalization

### 1) Construction of a complex

Social overhead capital (SOC) refers to infrastructure (e.g. roads, ports, railroads) that are implicitly necessary to facilitate economic activity or daily life. The concept of life-related SOC is distinct from that of large-scale SOC centered on space and development. It focuses on improving the convenience of citizens' lives at large with basic infrastructures (e.g. waterworks, sewage, gas, electricity, culture, sports, childcare, healthcare, welfare, parks) and safety facilities that are the basic premise of life. When interpreted broadly, it is an open concept that can include safety and basic infrastructures which are the basic premise of everyday lives.

Suppose history is applied to this concept to create a historical and cultural SOC. In that case, it is possible to expand opportunities for cultural activities in the lives of residents by combining facilities of historic and cultural values with those necessary for residents' cultural life.<sup>1</sup>

Daegaya Munhwa Nuri in Goryeong-gun can be cited as a successful case of historical and cultural SOC. Daegaya Munhwa Nuri is the name of an integration of Daegaya Culture Valley, a regional tourist destination, and seven facilities, including culture and arts center, national sports center, cultural center, youth culture house, community self-support center, women's center, and multicultural family support center. It was constructed to improve the living conditions and the quality of life of the senior residents and elderly population by creating cultural, sports, and welfare infrastructure. From planning to opening, KRW 42.9 billion was invested in the project for four years and eight months. It has provided significant assistance in revitalizing the region by creating a space for welfare where tourists and residents can coexist.

Daegaya Munhwa Nuri allows one to envision Later Baekje-related historical and cultural SOC.

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<sup>1</sup> Sim et al. "A Study on the Five-Year Historical and Cultural Zone Maintenance Plan," Cultural Heritage Administration (2021), p. 269.

Creating Later Baekje-related historical and cultural SOC in Jungnosong-dong, Inbong-ri, Jeonju, which is currently viewed as the center of Later Baekje will not only improve international tourism resources, but also the citizens' quality of life and further achieve regional development by illuminating the historical and cultural heritage of Jeonju.

Currently, Inbong-ri is the presumed site of the palace fortress in Later Baekje whose ruins of the Later Baekje royal capital are planned to be restored. Later Baekje-related historical and culture SOC facilities can be built as part of the restoration of the royal capital. They could then be incorporated into an art and culture center with a performance hall, a museum, a sports center, and a youth culture house from the planning stages. In addition, the area around the facility can be constructed as a historical reenactment village with expanded landscaping.

A facility as such can also transform into a sports facility that residents can use, an educational space for youth, as well as a place where residents and tourists can interact, which are in line with the SOC project's purpose of promoting people's life and balanced national development. Later Baekje-related history and culture SOC facilities can be viewed as a great opportunity to correct the history of Later Baekje and utilize the local historical heritage.

## 2) Discovery of stories

### (1) Legend

A legend in Samguk Yusa tells a story about Gyeon Hwon, founder of Later Baekje. According to the legend, Gyeon Hwon's mother, the daughter of a wealthy man, secretly put her thread on the clothes of a man who disappears every night. It is said that when she followed the thread after dawn, she found a needle stuck in the waist of a large earthworm. The legend hints that Gyeon Hwon's father was an earthworm. Since ancient times, an old earthworm is considered to be a creature that is on the verge of becoming a dragon. This shows that an earthworm's son, Gyeon Hwon, is also an extraordinary person. If this mysterious story about Gyeon Hwon is adapted into a play or book and delivered to the public, it will encourage them to gain more interest in Gyeon Hwon and Later Baekje.

### (2) Events

Gyeon Hwon is not well known nowadays, and there is a misconception that he is a supporting actor and villain for Wang Geon of Goryeo, who unified the country. Contrary to the perception, Gyeon Hwon is a figure who, upon moving the capital to Jeonju, created a new name for a new country and established

a perfect national system through crowning Kings and bureaucracy ranking systems. He dreamt of becoming a cultural monarch, even to the point of making Jeonju a city of literature. He devoted himself to diplomacy with neighboring countries to the extent of sending congratulatory envoys to Wang Geon's ascension to the throne. There are unconfirmed achievements of Later Baekje and Gyeon Hwon that are being excavated. Therefore, continuous attention and research are required, and efforts are needed to inform the public of the correct facts away from the distorted history. To raise public awareness of Gyeon Hwon, this paper would like to suggest a festival with the theme of "Gyeon Hwon, Descendant of an Earthworm."

Currently, the Baekje Cultural Festival, held together by Buyeo-gun and Gongju-si, reenacts the royal Sabicheondo procession with residents at the opening ceremony. Taking the procession as a reference, "Gyeonhwon, Descendant of an Earthworm" can also draw attention to a large-scale festival that informs about Later Baekje by encouraging the residents to reenact a part of Later Baekje's regional history. The event can also employ a motif of the earthworm that appeared in Gyeon Hwon's birth story. A play that reproduces the birth story will easily inform the general public of Gyeon Hwon in a fun way.

Events focused on the birth story of Gyeon Hwon can draw people's interest and contribute to informing the fact that Gyeon Hwon was also regarded as an idol as the founder of a perfect nation.

### (3) Children's songs

Samguk Yusa delivers a song about Later Baekje called Wansanyo. The lyrics of Wansanyo explains that Gyeon Hwon had a quarrel with his three sons which led to the first son, Shin Geom, to oust him from the throne making him flee to Geumsansa Temple. The song takes a form of foretelling the ominous future of the country. A method of predicting how the present situation will develop in the future in a song is called changyo, and changyo has the characteristic of being sung around by borrowing the mouth of children.<sup>2</sup> Making use of Wansanyo as a content, a children's song context can be organized. The children's song contest can arouse people's interest in Later Baekje and Gyeon Hwon while meeting the purpose of changyo, and establish a correct perception of the Later Baekje in children through the completed songs.

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<sup>2</sup> Son, Jong-heum. "A Study on How to Create a Systemized Set of Art and Literary Content Based on the Literature of Gyeon Hwon." *The Studies in Korean Poetry and Culture (Korean Poetry and Culture)*, Vol. 35, No. 0 (2015), pp. 197-198.

#### (4) Tourism

The first-hand encounter of historical sites allows a more vivid and fun delivery of history to tourists. Therefore, gaining interest in history and visiting historical sites are highly valuable tourism activities. Such visits enable tourists to have a new and colorful understanding of the local area and historical resources while the solidifying the image in residents that their area has specified historical resources.<sup>3</sup> It is necessary to discover tourism resources in Jeonju, the central area of Later Baekje.

In Jeonju, the center of Later Baekje, the four-direction system that Gyeon Hwon built to protect the city and pray for the country's well-being remains. The four-direction system comprises Geobukbawi Rock, which symbolizes black tortoise, Yongmeori Pass, which symbolizes a blue dragon, Girinbong, which symbolizes a giraffe, and Seungamsan, which symbolizes the Vermilion Bird. This paper proposes to develop a tourist course that explores these four symbols in each direction. Tourists would visit Girinbong Peak, Seungamsan Mountain, Yongmeori Pass, and Geobukbawi Rock by means of transportation.

By protecting Jeonju, the capital of the Later Baekje, and making it a land of perfection, it is understood Gyeon Hwon aimed to make it the capital of the united Later Three Kingdoms. The four-direction system is said to be the realization of such dream. Through a tour that examines Later Baekje along the four-direction system, it is possible to inform how Gyeon Hwon strengthened Later Baekje and what process he took to usher in a new era.

### 3) Cultural exchange

As with all cultures, development cannot occur without exchanges. In the past, Later Baekje engaged in cultural exchanges with various countries which allowed its king to gain recognition. By forming sisterhood with a city that it had exchanges with Later Baekje, this paper intends to present various cultural exchange activities.

The first is academic exchange with sister cities, which could involve historical exhibitions, academic conferences for intellectuals, and overseas sister schools. If a history-related exhibition is held, the host can make the countries it is interacting with be informed of the history of Later Baekje and promote the excellent culture of Later Baekje around the world. Next, if an academic conference is held between

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<sup>3</sup> Cho, In-ho. "A Study on the Tourism Resources of Baekje Restoration War: Focusing on Yesan's Imjonseong Fortress & Hongjuseong Fortress." *Journal of Region & Culture*, Vol. 7, No. 2 (2020), p. 114.

intellectuals, research and knowledge exchange that has not been activated before will be achieved. Through this, related meetings and historical research activities will become more vibrant, producing more historical content. In addition, through various programs such as overseas sisterhood schools, exchange students, and internships, it can foster many experts not only in Korea but also abroad.

Second, artistic exchanges with sister cities can involve international cultural events and art/cultural projects. International cultural events include international film festivals and performance troupes. These international cultural events will present an opportunity to engage with foreign artists to develop Later Baekje content. In addition, inviting visitors will revitalize the local economy. Art/culture projects can create new business items in collaboration with cities related to Later Baekje. An example is the Korea-India postage stamp project, which took the theme of the relationship between King Suro and Empress Heo of India in the past in Gimhae.<sup>4</sup>

By making use of these historical facts, it is hoped that Later Baekje will be known and the region will be revitalized through academic and artistic exchanges with countries that used to interact with the cities in the Later Baekje period.

### **3. Civic Engagement**

#### **1) Public contests**

Public contests are to award winners of selected works. Contests can be held by a company or organization to promote or gather ideas. Contests are essential for publicity purposes and to increase the number of people who are interested in Later Baekje.

Contests related to history are currently being held actively. Some major examples include the Gaya Webtoon (online comics) Contest and the Jangsu Gaya Song Contest. Moreover, there are activities using various cultural platforms that contain folk tales and historical stories. In the case of Later Baekje, there are endless opportunities for development, such as a children's song contest based on what was introduced in the previous section on excavating stories. It also includes a possible production of an online comic or animation related to the birth story of Gyeon Hwon.

The very number of cultural contents related to the Later Three Kingdoms is rather insignificant today. The Later Three Kingdoms is a period distinctly different from that of Silla and Goryeo, and it is

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<sup>4</sup> Byeon, Cheol-hui. "The Current Status and Tasks of Regional International Cultural Exchange: Focusing on the Case of Gyeongsangnam-do." *Cultural Exchange and Multicultural Education*, Vol. 10, No. 3 (2021), pp. 264-265.

necessary to pay attention to these kingdoms and their stories. Producing content related to the Later Three Kingdoms in various fields (e.g. dramas, books, plays) will increase people's accessibility to content about the Later Three Kingdoms and Later Baekje.

These cultural content productions are considered as the lead projects in the development of historical and cultural zones. Various support that assist people to enjoy culture as well as the surrounding environment will be provided through the reconstruction projects of the Later Baekje Historical and Cultural Zone. It is hoped that the project will become a model process of build such cultural and historic zones.

## 2) Educational activity

To correct the distortion of the history of Later Baekje, it is important to revitalize educational activities above all else. This paper would like to propose an activity to promote civic engagement. The activity will conduct education for the residents who live in the Later Baekje area, and further encourage an autonomous education program for the residents. When civic engagement is revitalized, residents can change from content-consumers to content-suppliers and produce various programs. This has the advantage of efficiently operating the program at a low cost.

The most important subjects in educational activities are the youth, because they learn history during their adolescence and form values about history. Therefore, it is important to teach the right history to young people. As a youth educational activity promoting Later Baekje, this paper suggests to invite experts or create a program in an actual museum. In 2008, the Seoul Museum of History held a youth classroom program which offered education on the theme of conservation and restoration of cultural properties for all three grade levels of middle school.<sup>5</sup> Most of the students were pleased with the education and showed great satisfaction with its outdoor activities. There is another notable example, although it was not a youth activity. The Jeonju National Museum held an exhibition in 2020 called "Gyeon Hwon, Opening a New Era," and held an online lecture on Later Baekje in the evening for adults. A youth education program could make a good use of face-to-face and online experiences to offer a more efficient education. When the subjects of today's education become the leaders of the future education, they will advance the quality of history education to another level.

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<sup>5</sup> Song, Hyeon-jeong. "A Study on Museum Educational Program Utilizing Cultural Properties: Focused on Educational Program of Seoul Museum of History." *Forum for Youth Culture*, Vol. -, No. 24 (2010), pp. 75-104.

## V. Conclusion

Later Baekje was recognized as the leader of the Later Three Kingdoms through exchanges with various countries, and prospered through various policies under Gyeon Hwon. It is well worth reassessing and classifying it as an era with an independent political body rather than a period belonging to Silla and Goryeo.

Currently, Baekje Historic Areas, mainly in Chungcheongnam-do and Jeollabuk-do, are registered as World Heritage Sites. Although it is a decision that shows the excellence and historical aspect of Baekje, it includes only a part of the Baekje period, and disregards the Twin Tombs in Iksan, which are presumed to be the tombs of King Mu and his Queen.

Korea, on the other hand, recognizes the importance of protecting the World Heritage Sites as an area expanding the site from the Baekje Historic Areas to the Gyeongju Historic Areas. To lead the transition from a conventional to an expansive approach to protecting cultural heritage, the Korean government enacted the Special Act on the Maintenance of Historical and Cultural Zones on June 9, 2020. The Special Act on the Maintenance of Historical and Cultural Zones aims to systematically restructure the ancient country, integrate their management, and utilize them. It is also expected to play a role in providing legitimacy of ancient Korean kingdoms and assist its inscription process on the World Heritage List.

The Special Act on the Maintenance of Historical and Cultural Zones divided Korean ancient kingdoms large into Goguryeo, Baekje, Silla, Gaya, Mahan, Tamna, Jungwon, and Yemaek. According to the current definitions in the Special Act, the Baekje Historical and Cultural Zone does not include Later Baekje, which is not only a decision that hinders the integrity of Baekje, but also one that possibly distorts history.

In this paper, these problems were identified and the grounds of the revision of Special Act on the Maintenance of Historical and Cultural Zones were examined. Expanding the historical and cultural zone scheme by including Later Baekje will help to contribute to establishing integrity of Baekje's history. In addition, it has been confirmed through historical documents that the current unfavorable views on Gyeon Hwon and Later Baekje can be reassessed and corrected.

This paper suggests several ways to improve the perception of Later Baekje and how to utilize its historical and cultural heritage. Centering on Jeonju, which is presumed to be the capital of Later Baekje, this paper proposes to create a complex as a space to revitalize the region, discover new stories, and



## Expanded Inscription and Utilization of the Later Baekje Historical and Cultural Zone

activate cultural exchange. It will contribute to the cultivation of local economy and culture, which is consistent with the policy direction of the reconstruction master plan for historical and cultural zones. As another method, contests and educational activities to encourage civic engagement are suggested. These projects will shift the negative perception of the Later Baekje by encouraging citizens to lead historical education and events. Such civic engagement is in line with the growing importance of community involvement in developing historical content.

Lastly, if various activities utilizing historical, cultural and tourism resources are carried out by utilizing the unique culture of Later Baekje, and with active civic engagement, the Later Baekje Historical and Cultural Zone will develop into a more livable area and furthermore become a sustainable World Heritage City.

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## **Abstract**

An increasing importance is put on an expansive zonal approach to protecting World Heritage Sites over the conventional area-specific approach. In line with this trend, the Republic of Korea enacted the Special Act on the Maintenance of Historical and Cultural Zones to shed light on the value of ancient historical and cultural zones while conserving cultural heritage sites.

Regrettably, the Special Act does not recognize Later Baekje as part of the existing Baekje Historical and Cultural Zone, and this lack of recognition could potentially distort history. This paper aims to address the issue of Later Baekje's exclusion from the Baekje Historical and Cultural Zone. Later Baekje maintained a high reputation in various fields, including politics, economy, diplomacy, and culture, which proves its legitimacy as a recognizable kingdom.

An array of misunderstandings about Later Baekje solidified and attributed to establishing negative perceptions about the kingdom. This paper proposes to resolve this complication by introducing the methods of regional revitalization and civic engagement. It is expected that various activities that utilize the history of Later Baekje will help related historic areas to be reborn as livable cities and sustainable World Heritage Sites.

**Keywords:** Special Act on the Maintenance of Historical and Cultural Zones; Extended Inscription of Later Baekje; Regional Revitalization; Civic Engagement; Sustainable World Heritage City



# **Visual Characteristics Of Denpasar CATUS PATHA Area As a Heritage City Center**

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**I Putu Sathya Dharma**

Universitas Udayana



# Visual Characteristics Of Denpasar CATUS PATHA Area As A Heritage City Center

I Putu Sathya Dharma<sup>i</sup>

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<sup>i</sup> Universitas Udayana, sathyadharna8@gmail.com

## I. Introduction

### 1. Background and purpose for the research

Bali is one of the islands in Indonesia. It has various relics from the past. Until now, the existence of the remains can still be seen. Starting from the physical form and the concept of relics of the past. As is the case in Denpasar City. The name Denpasar was originally only the name of the palace of the king who ruled the Kingdom of Badung after 1861, when the guardian of the king of Badung named I Gusti Ngurah Kesiman died. So that it becomes a city that has a variety of heritage. One of these relics is the Catus Patha concept which is the result of the legacy of the previous royal city center concept.

Catuspatha comes from Sanskrit, *catus* which means four and *patha* which means road, so when combined it will mean a four-pronged road or four-way intersection. In the royal era in Bali *catuspatha* was not just a sacred intersection but also related to its status as the center of the royal capital.<sup>1</sup>

Philosophically, *catuspatha* is a meeting of four road sections which are the implementation of the horizontal direction (*kangin-kauh*/east-west and *kaja-kelod*/north-south/mountain-sea), as well as the meeting between the horizontal direction and the vertical direction (*up-down*/*akhasa-pertiwi*/sky-earth/*purusha-pradhana*) where the meeting point is an empty space as a symbol of the creation process and the magical axis of the universe/cosmos.<sup>2</sup>

At this time along with the times. The elements that make up *Cathus Patha* Denpasar are changing. By adjusting to current needs. As one of the heritage cities in Indonesia. *Cathus Patha* Denpasar which in the past was the center of the Badung Kingdom. However, nowadays it is the center of Denpasar City or the zero point of Denpasar City. It has very unique characteristics as a downtown area at this time. Formed by the forming elements of the confluence of *Jalan Udayana*, *Jalan Surapati*, *Jalan Veteran* and *Jalan Gajah Mada*. In this case, the visual character of the *Catus Patha* area of Denpasar has been given an identity as the heritage city of Denpasar. This given identity reflects the visual style of the surrounding area. This visual personality is due to the harmony among the physical formations that exist in an area, related to the association that occurs between elements in an environment.<sup>3</sup> In this study, we will discuss the visual characteristics of the *Catus Patha* area of Denpasar.

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<sup>1</sup> Putra, *Catuspatha Konsep Transformasi dan Perubahan*, Jurnal Permukiman Natak, 3, 2, 2005, 62-71.

<sup>2</sup> Mahira, *Persepsi Masyarakat Terhadap Fungsi Kekinian Cathuspatha Denpasar*, Jurnal Ruang, 1, 2, 2014, 194-204.

<sup>3</sup> Shirvani, *The Urban Design Process*, New York: Van Nostrand Reinhold Companies, 1985.



## 2. The object, scope and methodology of the research

This study makes use of qualitative methods to analyze data.. The type of qualitative method approach used in this study is that of case studies. The object under study focuses on the Catus Patha area of Denpasar which was formed by the confluence of Jalan Udayana, Jalan Surapati, Jalan Veteran and Jalan Gajah Mada. The first stage is to determine the background as provided by previous research into the phenomenon of the appearance of this visual style in this area of the world.. Next is to determine the purpose of this study, to determine the visual characteristics of the Catus Patha area of Denpasar. Furthermore, data collection regarding visual characters follows this same method. Methods of data collection in the form of literature study, documentation, interviews, and observation. The next stage is to go through processing and analyzing the collected data. In this stage it is realized in the form of conclusions and research recommendations.

## II. Research issues and theoretical discussions

### 1. Records of related researches

Several similar studies that have been examined are the first entitled<sup>4</sup> The Catuspatha concept in the Puri area (Case Studies: Puri Agung Tabanan and Puri Agung Buleleng) with regards to a change in the system of government, was previously represented by the puri and located in Pempatan Agung, is now replaced by the regent's office or government office located in the Catuspatha area, thus changing multiple building layouts. It is evident that the concept of Catuspatha is not absolute and dynamic any longer because it can keep up with the times. Factors such as the increase in population have caused needs and activities of the community to be implemented and changes in the government system also affect zoning divisions and orientation. Some similarities found in the two objects are that the zoning of each castle building and its surroundings is included in the same zoning area, namely Puri Agung as the Main Mandala and is sacred while other Catuspatha elements are included in the profane Madya Mandala.

The second research paper entitled<sup>5</sup> Catuspatha Concepts, Transformations, and Changes in Ideasholds that the view of an empty space in the catuspatha center acts as an aesthetic element of the city as well as acting as traffic signs and a form of orientation.. The idea of placing the elements as a symbolic expression of the guardian gods of the city who are in the boundaries of the city/settlement in all directions has changed to a Western pattern with the placement of aesthetic elements in the center of the catuspatha. The placement of

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<sup>4</sup> Priyanka & Antariksa, Konsep Catuspatha Pada Kawasan Puri (Studi Kasus: Puri Agung Tabanan dan Puri Agung Buleleng), *Jurnal Mahasiswa Jurusan Arsitektur*, 6,4, 2018, 1-10.

<sup>5</sup> Putra, Catuspatha Konsep, Transformasi, dan Perubahan, *Jurnal Perumahan Natak*, 3,2, 2005, 62-71

aesthetic elements in the center of the catuspatha has an impact on the enactment of religious ceremonies that should traditionally take place in the catuspatha, had to be shifted to another place. The newly formed symbols such as the four-faced statue, the monument, the kandapat sari statue are still not fully understood by certain community groups.

The third research topic entitled<sup>6</sup>Public Perceptions of the Current Functions of Catuspatha Denpasar regarding that the functions that exist in the Denpasar catuspatha are currently based on the identification of the surrounding catuspatha elements, namely the function of the central government, socio-economic function, socio-cultural function, function of Denpasar city center icon, ritual function, sport and recreation functions as well as mixed residential functions. From these existing functions, the community views that socio-economic functions and mixed settlements dominate the functions of the Denpasar catuspatha because of the existence of banking office buildings, shops, hotels and people's houses around the catuspatha, while the function as a city government center should be the main function of the catuspatha. only represented in elements of the Denpasar mayor's office which is in the southwest corner of Catuspatha Denpasar.

The fourth research entitled<sup>7</sup>The Visual Character of the Semarang Chinatown Area regarding the Visual Character of the Temple Area of the Semarang Chinatown is formed and influenced by the following components: physical character as the main component and non-physical character as a supporting component by taking into account the history of the development of the Semarang Chinatown area.

## 2. Research Problem

Catus Patha (crossroads pattern) is a road formed from the intersection of the kaja - kelod (north-south) axis with the kangin-kauh (east-west) axis.<sup>8</sup> In the royal era in Bali, catuspatha was not just a sacred intersection but also related to its status as the center of the royal capital.<sup>9</sup> The concept of Catuspatha can be seen in Figure 1 has 4 elements, namely the puri, market, alun-alun and bale banjar.<sup>10</sup> With the cross meeting between the four roads symbolizing the letter +.

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<sup>6</sup> Mahira, Persepsi Masyarakat Terhadap Fungsi Kekinian Catuspatha Denpasar, *Jurnal Ruang*, 1,2, 2014, 194-204.

<sup>7</sup> Sudarwani, Karakter Visual Kawasan Pecinan Semarang, *Majalah Ilmiah Universitas Pandanaran*, 1, 18, 2010, 1-20.

<sup>8</sup> Dwijendra, Perumahan dan Permukiman Tradisional Bali, *Jurnal Permukiman Natak*, 1,1, 2003, 8-24.

<sup>9</sup> Putra, Catuspatha Konsep, Transformasi, dan Perubahan, *Jurnal Permukiman Natak*, 3,2, 2005, 62-71

<sup>10</sup> Priyanka & Antariksa, Konsep Catuspatha Pada Kawasan Puri (Studi Kasus: Puri Agung Tabanan dan Puri Agung Buleleng), *Jurnal Mahasiswa Jurusan Arsitektur*, 6,4, 2018, 1-10.



**Picture 1 Concept Catus Patha Source: Budihardjo, 1986 in Priyanka & Antariksa, 2018**

Catus Patha Denpasar has conceptual values that cannot be separated from the model of Catus Patha or the center of the Royal City in the past. In addition, Catus Patha Denpasar is a mix of concepts among Udayana Street, Surapati Street, Veteran Street and Gajah Mada Street. In addition, Catus Patha is identical to the grid pattern of modern urban areas with a central point in the Catus Patha area of Denpasar. The city center or the zero point of Denpasar at this time illustrates this point Catus Patha Denpasar has undergone many changes or developments from the past to the present. It adapts to the needs that are coming up today to be more useful in the present. The functions that exist in the current Denpasar catuspatha based on the identification of the surrounding catuspatha elements are the central government function, socio-economic function, socio-cultural function, Denpasar city center icon function, ritual function, sport and recreation function and mixed settlement function.<sup>11</sup>

As the central area of Denpasar City, Catus Patha has its own characteristics with its identity being formed through the development phase of the current era. This can be seen from the visual character of the Catus Patha area of Denpasar. Visual character is a characteristic of physical formation in an area or building whose constituent elements can be absorbed and captured by the sense of sight.<sup>12</sup> Several elements form the visual character, namely shape, scale, proportion, color, and style.<sup>13</sup> The physical quality provided by a visual system in an area can create a strong image of the area.<sup>14</sup>

The visual of a city is related to the physical appearance that gives rise to a certain emotional feeling, which is related to the arrangement and arrangement of buildings.<sup>15</sup> Likewise with the visual character of Catus Patha Denpasar which creates its own identity related to the elements that make up its visual character. As the center of Denpasar heritage city.

<sup>11</sup> Mahira, Persepsi Masyarakat Terhadap Fungsi Kekinian Catuspatha Denpasar, Jurnal Ruang, 1, 2, 2014, 194-204.

<sup>12</sup> Lynch, The Image of The City, London: The MIT Press, 1969.

<sup>13</sup> Smardon, Foundations For Visual Project Analysis, USA: John Wiley And Sons, 1986.

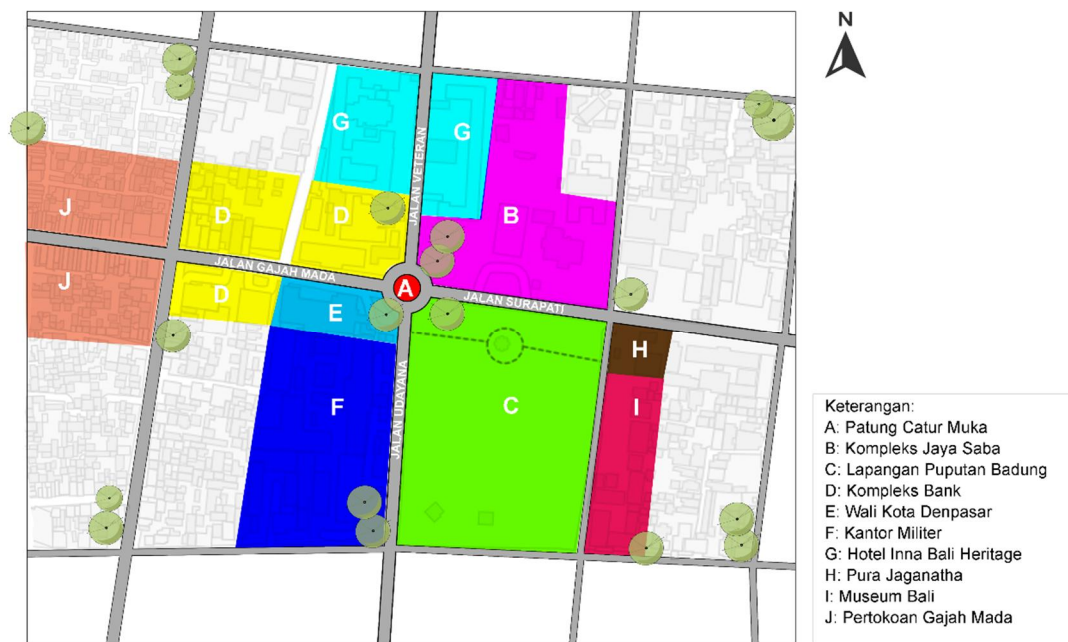
<sup>14</sup> Lynch, The Image of The City, London: The MIT Press, 1969.

<sup>15</sup> Cullen, The Concise of Townscape, New York: Van Nostrand Reinhold Company, 1961.

### III. Analysis and Evaluation

#### 1. Analysis and Evaluation

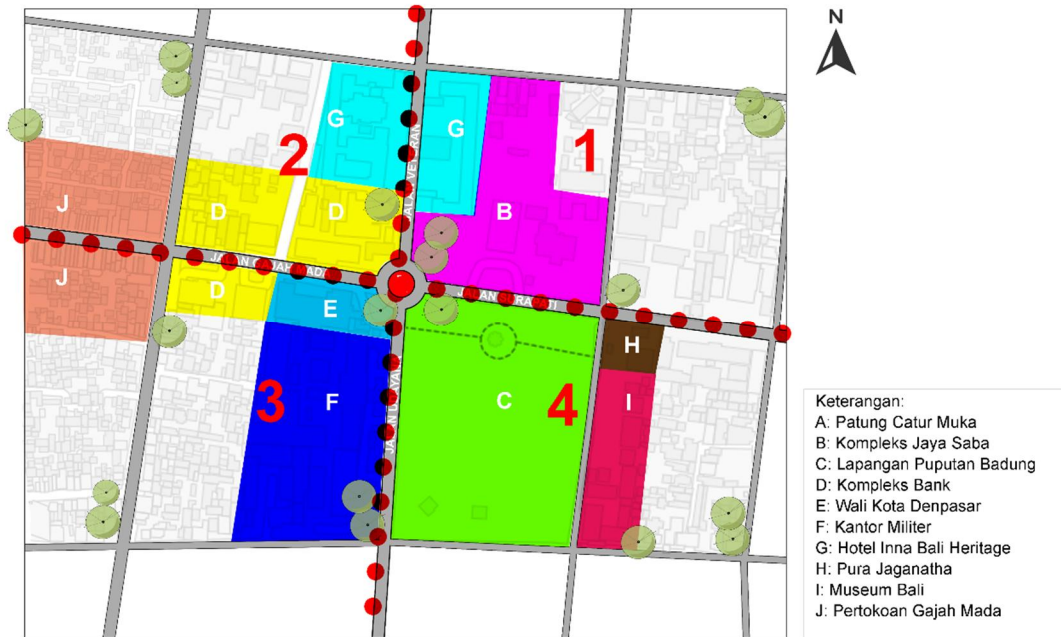
The Catus Patha Denpasar area is located in the East Denpasar area. In the Catus Patha area of Denpasar, it was formed by the confluence of Jalan Surapati, Jalan Veteran, Jalan Gajah Mada, and Jalan Udayana, as it can be seen in Figure 1. In the area, there are buildings and open space areas. The existing buildings are: Patung Catur Muka, Kompleks Jaya Saba, Lapangan Puputan Badung, kompleks Bank, Wali Kota Denpasar, kantor militer, hotel Inna Bali Heritage, Pura Jaganatha, Museum Bali, pertokoan Gajah Mada.



**Picture 2 Catus Patha Denpasar**

Within this area, buildings have been adjusted for current functions. . It is clearly different from the concept of Catus Patha in the previous kingdom’s era. With the concept of the previous royal era in the meeting area there are castles, open spaces, markets, and bale banjars. Meanwhile, at this time it has become a function of government buildings, commercial buildings, and open spaces for the community. As the center of Denpasar City, Catus Patha has its own identity. With several elements to form a visual character, namely shape, scale, proportion, color, and style.<sup>16</sup> And divided into 4 area segments can be seen in Figure 3.

<sup>16</sup> Smardon, Foundations For Visual Project Analysis, USA: John Wiley And Sons, 1986.



**Picture 3 Visual character division area segment**

**A. Segment 1**

The visual character elements formed are as follows:

- a. Segment 1 there contain 2 striking building styles, namely modern Balinese architectural styles and the colonial architectural styles. The building style here contains the concept of modern Balinese architecture as located in Kompleks Jaya Saba. While the colonial architectural style is located in the Inna Bali Heritage Hotel area.
- b. The average building height in segment 1 is two stories and holds the impression that the building area is small compared to the land area around it. So that the area gives the impression of a wider open space with an intimate building space with a low height,
- c. The most striking building colors consist of orange, gray, and white. The orange and gray colors are identical to Kompleks Jaya Saba area due to the use of sandstone and bricks. While the white color is identical to the Inna Bali Heritage Hotel area as a building designated as a heritage site from the colonial era.
- d. The style in segment 1 consists of basic shapes with square walls and a triangular roofs. This also reflects the area of the Kompleks Jaya Saba and Hotel Inna Bali Heritage.

## B. Segment 2

The visual character elements formed are as follows:

- a. Segment 2 - there are 2 striking styles of building, namely the modern Balinese architectural style and the colonial architectural style. The style of any building with the concept of modern Balinese architecture is found in Kompleks Bank and Pertokoan Gajah Mada. While the colonial architectural style can be seen in the Inna Bali Heritage Hotel area.
- b. The height of the building in segment 3 is under 3 stories on average. The area of the built region creates a green open space that is not too wide. Gives the impression of an adjacent building. As well as making monumental building proportions from the presence of a building height of <3 floors.
- c. The most striking building colors consist of orange, gray, and white. The colors orange and gray are identical to Kompleks Bank, and Pertokoan Gajah Mada because of the use of sandstone and bricks. While the white color is identical to the Inna Bali Heritage Hotel area as a heritage building area during the colonial period.
- d. The style pattern in segment 2 consists of basic shapes with square walls and a triangular roof. This also reflects the complex area of Kompleks Bank, Hotel Inna Bali Heritage, and Pertokoan Gajah Mada.

## C. Segment 3

The visual character elements formed are as follows:

- a. Segment 3 has a striking building style, namely the modern Balinese architectural style. The style of the building with the concept of modern Balinese architecture is found in Kantor Walikota Denpasar, Kantor Militer, Kompleks Bank, and Pertokoan Gajah Mada.
- b. Building height < 4 floors. The area of the built area creates a green open space that is not too wide. Gives the impression of an adjacent building. As well as making monumental building proportions from the presence of a building height of <4 floors.
- c. The most striking building colors consist of orange, gray, and green. The orange and gray colors are identical to Kantor Walikota Denpasar, Kompleks Bank, and Pertokoan Gajah Mada because of the use of sandstone and bricks. While the orange and green colors are identical to Kantor Militer.
- d. The style in segment 4 consists of basic shapes with a square base shape on the walls of the building and a triangular shape on the roof of the building. This also reflects the area of Kantor Walikota Denpasar, Kantor Militer, Kompleks Bank, and Pertokoan Gajah Mada.

#### D. Segment 4

The visual character elements formed are as follows:

- a. Segment 4 of the building style is very striking, dominated by Balinese architecture at Pura Jaganatha as a holy place and modern Balinese architecture at Museum Bali. Meanwhile, in the Lapangan Puputan Badung, there are supporting facilities such as seats in Balinese architectural style.
- b. The height of the building is just under 2 stories which gives the impression that the buildings are not very close together. This creates a large open green space as well as creating an intimate impression from the proportions of the building height.
- c. The most striking building colors consist of orange and white. The orange and gray colors are identical to Pura Jaganatha, Museum Bali, and Lapangan Puputan Badung which the use of sandstone and brick materials.
- d. The stylecadence in segment 4 consists of basic shapes with a square base shape on the walls of the building and a triangular shape on the roof of the building. This also reflects the area of the Pura Jaganatha, Museum Bali, and Lapangan Puputan Badung.

## 2. Significance

Catus Patha Denpasar was formed by a group of buildings which currently consist of Patung Catur Muka, Kompleks Jaya Saba, Lapangan Puputan Badung, kompleks Bank, Wali Kota Denpasar, kantor militer, hotel Inna Bali Heritage, Pura Jaganatha, Museum Bali, pertokoan Gajah Mada. In general, it functions as government buildings, commercial buildings, and open spaces for the community. Meanwhile research Priyan & Antariksa (2018) explains that in the Catus Patha Puri Agung Buleleng area there are buildings in the form of government centers, trade centers, settlements, and monuments. However, in the Catus Patha Puri Tabanan area there are buildings in the form of a government center, a trade center, settlements, and wantilan.<sup>17</sup> Nevertheless, it still has the same consistency, from the existence of open spaces to the government area, it can be said that the ancient castle was the residence of the king. As in research conducted by Putra (2005) which explains the danya puri in one corner of the catuspatha, there are also other facilities such as markets, wantilan, and open green spaces which are sometimes equipped with a relatively long open building (bale lantang).<sup>18</sup>

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<sup>17</sup> Priyanka & Antariksa, Konsep Catuspatha Pada Kawasan Puri (Studi Kasus: Puri Agung Tabanan dan Puri Agung Buleleng), *Jurnal Mahasiswa Jurusan Arsitektur*, 6,4, 2018, 1-10.

<sup>18</sup> Putra, Catuspatha Konsep, Transformasi, dan Perubahan, *Jurnal Permukiman Natak*, 3,2, 2005, 62-71

### **3. Concerns**

Catus Patha acts as the center of the heritage city of Denpasar. Formed by the confluence of Jalan Surapati, Jalan Veteran, Jalan Gajah Mada, and Jalan Udayana. It seems to have its own visual personality at this time that follows the needs of today. With the form of the building being built, it is strongly influenced by buildings with a more modern Balinese architectural style. With the size of the building scale between the intimate to the monumental scale shown by the height of the building between 1 floor to 4 floors. With the dominance of the color orange and also ash tones come from the colors of sandstone and bricks. While the white and green hues come from factory-produced paints. As well as the style theme of the buildings in the Catus Patha area, it holds the shape of a square and a triangle. The walls of the building are square in shape. while the roof of the building is more triangular. This is very characteristic of Balinese architectural buildings.

## **IV. Conclusion**

### **1. Summary of your research**

Catus Patha Denpasar, at this time, has been formed with functions that are adapted to current needs. The building has a form of identity that is derived from its visual display.. The identity displayed is the character in the forms of Balinese architectural buildings. With a proportional and very intimate building size and there is also a modern monumental element. This creates a style pattern in the Catus Patha area of Denpasar. As well as the use of colors that are derived from natural colors such as coal and bricks. But there are also colors from factory products in the form of white and green.

### **2. Future work and limitations of the current research**

Hopefully this research will provide a little overview of Catus Patha Denpasar at this time. Optimistically in the future the elements that form Catus Patha Denpasar will be. In the visual appearance of the building that formed it, it still displays the form of the Balinese architectural style. So that it will still maintain the appearance of the existing display at this time.



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## **Abstract**

Catus Patha which is the result of the legacy of the previous royal city center concept. At this time along with the times. The elements that make up Catus Patha Denpasar are changing. Has its own visual character at this time that follows the needs of today. In this case, the visual character of the Catus Patha area of Denpasar gives an identity as the center of the heritage city of Denpasar. With research using a qualitative method approach. With the form of the building being built, it is strongly influenced by buildings with a more modern Balinese architectural style. With the size of the building scale between intimate to monumental scale. As well as the style of the building in the Catus Patha area, it really shows the form of Balinese architecture. This is very characteristic of Balinese architectural buildings.

**Keywords:** visual character, catus patha, Denpasar

# Q&A Session & Wrap-up

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## Judges

### **Jae Heon Choi**

Professor, Konkuk University

### **Fergus Maclaren**

President, ICOMOS International Cultural Tourism Committee

### **Leonid Kondrashev**

President, National Committee of ICOMOS-Russia



## **Jae Heon Choi**

### **Professor, Konkuk University**

It was very happy to see you all. I admire all of your beautiful presentations and writings. And I think the most of the themes you are dealing with are pretty much appropriate themes right now currently ongoing around the World Heritage community.

Your themes might be appropriate because currently the World Heritage community put more emphasis on themes like the IT combined World Heritage management and also the promotional activities. We also promote the stress on the memory and place identity, interpretation based on the plurality and diversity, and also the Intangible Heritage besides the Tangible heritage like the World Heritage Sites. The community-based approach is very important too, so the Hangzhou and Guangzhou case studies might be very good.

But I would like to comment on your approaches to the World Heritage Cities. I strongly recommend you to use the common word just popular in the World Heritage community. For example, the CBD type World Heritage Cities is not used very much. Instead, we use the history of landscape or, sometimes, fragmented World Heritage Sites in the metropolis.

I'd like to ask you just a little more concrete, taking a more detailed, scientific approach. For example, just mentioning about the background information about each World Heritage Site is very good.

In terms of the Namhansansung fortress, it was attempted to apply the Namhansansung idea to interpret the Outstanding Universal Value using the major component. But Namhansansung component is divided into 3 different portions.

And I strongly recommend you to take the scientific data collection method, like interviews or some second-hand data collection. But, sometimes, it was not appropriate and not matched to your own themes. The important thing is that logical connection - logical procedure - supporting each other. Sometimes that was a little weak and missing.

For myself, I evaluated your writings and presentations from the three viewpoints. The first one is that how you fit to the World Heritage Cities theme - relevance to World Heritage Cities. The second one is whether you take the appropriate study procedure or not, or the logical connections, I just mentioned, between your research hypotheses and your findings and suggestions, and finally your presentation skills.

I admire you all for your beautiful works, and I think the World Heritage community is delightful for all your works. Thank you very much. It was very good to see you here.

## **Fergus Maclaren**

### **President, ICOMOS International Cultural Tourism Committee**

Many thanks, nice to meet you virtually, and thank you again for the kind invitation to participate as well. It is again I'd like to echo professor's Choi's comment. That was a very solid, comprehensive and thoughtful group of presentations, so first off kudos to you all for the good work you did and putting these together. It is challenging sometimes taking a sometimes abstract subject like World Heritage that should try to find in a way in terms of trying to address a really key new group like you and how can be involved in the world heritage process.

As many of you might know, this year is the 50th anniversary of the World Heritage Convention. We're already talking about 2 generations, almost, that have gone through to try their best to preserve, present and interpret these sites. This is really important especially, as Professor Choi mentioned, talking about things like digital elements, Intangible Cultural Heritage, how you interact between different groups, different subject areas - all these are really important.

In terms of the presentations themselves, I'd like to discuss a few things. Again when we start thinking about World Heritage Cities, often they are in the central business districts of the cities already: They are already in many ways the economic engines, and the challenge is often in terms of when you talk about tourism, visitation increase and different types of business in these areas. I think it's really important to remember that the key element - particularly for World Heritage Sites in World Heritage Cities - is the conservation of the sites' Outstanding Universal Value. This is what I didn't see it mentioned in your documentation, but I think it is really important when you talk about changes, dynamism, experiences of the place, this is really key in terms of conveying the message of what a World Heritage Site, what a World Heritage City is, not just experiences we get being in the place.

With regard to the second aspect, in terms of focusing on the Bakjae Yeonhwa festival, I think it was a really interesting technical application when you talk about storytelling. Storytelling is probably, from a tourist's standpoint, one of the strongest ways to build attraction, understanding and appreciation of a site. So it was important in terms of how you convey that storytelling in the different aspects, platforms, or ways that are really useful to cause the information to resonate, or people to understand well.

One of the things that seemed to be missing was a fact from a sustainment development goal's perspective from a site operations and managerial standpoint. I didn't see much mentioned involving local businesses and crafts in promoting Tangible and Intangible Heritage in and around the site. More

often than not, Intangible Cultural Heritage is a key way that the physical manifestation of a site is expressed to visitors, and it is also a good business to promote the World Heritage site. You want to try to incorporate and involve as many stakeholders as possible, particularly those that have an interesting role in terms of the Heritage.

In terms of *Namhansansung*, it sounds like we got a really solid, through interpretation of the site - with various pragmatic elements that are in the place, and the key themes and historic elements you are trying to attract and impress. I did note, though, from the survey aspect that consisted of commentary you had from individuals. It is interesting to note that there is some aspect of disconnection, where things were too long, or where you tried to get a better sense from the audience of what they wanted. But I think it is really important that no World Heritage site is the same: Each one has a different context and different reason why people are there, visiting or participating in that site. I think sometimes it is good to have a general approach in terms of the storytelling and the message that you try to convey; but at the same time it is important to realize that there are different audience that are there. And with that in mind, how you attract or how you convey those stories to those audiences - whether it is via storytelling, a type of program you have, the types of message that they are actually interested in. An international visitor may have a different interest for visiting Namhansansung than a local or regional visitor might have. So again it's really important, if you know the number of the visitors or where they are from different backgrounds, to really segment and try to focus on that information.

In terms of *West Lake*, I like the idea in the sense that it is an interesting approach to an enthusiastic volunteer to generate a similar sort of enthusiasm within visitors and guests to that site. I like the fact they are representatives from 10 different countries, and a good number of those who became ambassadors who can serve as a way of telling stories about the sites - what they like most about it, the different interpretive elements - but more importantly, how visitors can get around the site and the key things they might be interested in seeing or something that they might have missed, or something unique that is really adventurous to that ambassadors. I know from the firsthand experience is the enthusiasm, the warmth, the awareness, and the understanding of the site that makes a real difference. So I think a programs like this has real value for different types of World Heritage Sites.

In terms of *Guangzhou*, one of the many World Heritage Sites in China, the most in the world throughout the country, and there is a unique variety of them. Many of them are urban in World Heritage Cities. The thing I liked about the presentation is that Hangzhou with its traditional garden crafts has a unique selling proposition that makes it stand out from other types of cultural landscapes of the cities as a form of Intangible Cultural Heritage. The thing I am really wary is this: Is there a possibility to strengthen or

## Q&A Session & Wrap-up

maintain the use of these traditional crafts, by mandating them any new bills or property renovations, so that when you do have new structures that get created in dynamic urban environment, as many of these can be, is there an encouragement to ensure that the sites' Intangible Cultural Heritage and Outstanding Universal Value are maintained? I think this is really key if you can ensure that not only conserving those that are already in place but also to ensure that any new structures and buildings also incorporate these elements to maintain the overall elements of the traditional garden crafts

And finally, the last presentation with regard to the *Roblox Gongju* application in it is fascinating. This speaks to the application of something like Roblox as an application, and really is a way to provide that sort of augmented reality, virtual reality type of approach to visiting World Heritage Sites. And again, we have seen almost 2 generations since the World Heritage Convention. In terms of digital cultural heritage and interpretation, this could be a key way for the next generation understanding and appreciating these sites. The challenge is that when I was looking at the research and approaches being used, I did not see from the residents themselves what their perspectives are on what it is like living in a World Heritage City. It's great to have yourself virtually there, and being there for a short period of time; but if you are actually there, you have grown up there and experienced the place, your perspective may be very different. That would be a unique aspect or component that could be added to the overall Roblox platform approach taken for these cities - to also have a dose of reality of how people actually view different aspects of their city and the different World Heritage elements within it.

So again, great presentations, Well done, well-executed. I know English is not an easy language, I find that myself from sometimes, but I want to say kudos to you all for the great job you did. Thank you.



**Leonid Kondrashev**

**President, National Committee of ICOMOS-Russia**

Thank you for r organization of this forum. It is an interesting and useful event. I enjoyed all presentations, and I want to tell that they are high-quality scientific investigations.

But only in the presentations on on “Examining the emotional perspective of youth volunteers’ heritage participation : a Case Study of West Lake Ambassador, West Lake Cultural Landscape of Hangzhou China”, and “Development of a Field Trip Program to World Heritage Cities Through Roblox” used literature references. I think that academic traditions must be stronger in this subject. Only in the speech on “Study on the Advancement of Integrated Content for the Namhansanseong World Heritage Site : Centering on the utilization of Namhansanseong walking content” used focus point of Outstanding Universal Value, and described the principle of preservation of culture and heritage. It is very important and I think that all members of our forum might develop this principle in their presentations. And my sympathy prize, and special compliment for the drawings in presentation on ““A Study on Unrban Experience in CBD-type World Heritage Cities : With a Focus on the Jongno, Seoul, Korea”. But I think all the speeches are high-quality and all members of our forum need to continue their research activity and thank you all for your job.



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# **WORLD HERITAGE CITIES ONLINE YOUTH FORUM**

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Website	<a href="http://www.owhc-ap.co.kr">www.owhc-ap.co.kr</a>
For inquires	<a href="mailto:owhc-ap@korea.kr">owhc-ap@korea.kr</a>

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