

*ICOMOS-ICICH's Congratulations to
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Harmony in Tangibility and Intangibility –
UNESCO World Heritage Convention and
the 2003 Convention

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Tangible and intangible Cultural Heritage

‘Tangible Cultural Heritage’ refers to physical artefacts produced, maintained and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in a society.

‘Intangible Cultural Heritage’ indicates ‘the practices, **representations, expressions**, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage’ (UNESCO, 2003). Examples of intangible heritage are oral traditions, performing arts, local knowledge, and traditional skills.

Tangible and intangible heritage require different approaches for preservation and safeguarding, which has been one of the main motivations driving the conception and ratification of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

The Convention stipulates the interdependence between intangible Cultural Heritage, and tangible cultural and natural heritage, and acknowledges the role of intangible Cultural Heritage as a source of cultural diversity and a driver of sustainable development.

Recognizing the value of people for the expression and transmission of intangible Cultural Heritage, UNESCO spearheaded the recognition and promotion of living human treasures, 'persons who possess to a very high degree the knowledge and skills required for performing or recreating specific elements of the intangible Cultural Heritage'.

Intangible cultural heritage is:

Traditional, contemporary and living at the same time: it does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;

Inclusive: we may share its expressions that are similar to those practised by others. Whether they are from the neighbouring village, from a city across the world, or have been adapted by peoples who have migrated and settled in a different region, they are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

Representative: it is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

Community-based: it can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

UNESCO WORLD HERITAGE Criteria for Selection

To be included on the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria - six cultural and four natural criteria.

- (i) to represent a masterpiece of human creative genius;
- (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;
- (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);**

(Vi) Tangible Places and Intangible Memories in Interactions



Tangible places and intangible memories in Korea



Tangible places and intangible memories in Korea

Case Study 1
Classic Weimar
World Heritage Inscription 1998



Goethe in the Roman Campagna, by Johann Tischbein 1787, Städel Museum

Brief synthesis

In the late 18th and early 19th century the small Thuringian town of Weimar witnessed a remarkable cultural flowering, attracting many writers and scholars, notably Goethe (1749-1832) and Schiller (1759-1805). This development (*Sturm and Drang*, late 1760s-early 1780s, proto Romantic movement) is reflected in the high quality of many buildings and parks in the surrounding area.

It was in the lifetime of Duchess Anna Amalia (1739-1809) that Weimar's Classical period began. She appointed the poet Christoph Martin Wieland (1733-1813) as tutor to her sons in 1772. It was after Carl August (1757-1828) had succeeded to the Duchy that Johann Wolfgang Goethe settled in the town (1775). Johann Gottfried Herder (1744-1803) came to Weimar in the following year. The high point of the town's cultural influence resulted from the creative relationship between Goethe and Friedrich Schiller that began in 1794 and was intensified when Schiller moved to Weimar in 1799.

The World Heritage properties comprises twelve separate buildings or ensembles: Goethe's House and Goethe's Garden House; Schiller's House; Herder Church, Herder House and Old High School; Residence Castle and Ensemble Bastille; Dowager's Palace (Wittumspalais); Duchess Anna Amalia Library; Park on the Ilm with the Roman House; Belvedere Castle and Park with Orangery; Ettersburg Castle and Park; Tiefurt Castle and Park; and Historic Cemetery with Princes' Tomb.

Criterion (iii): The high artistic quality of the public and private buildings and parks in and around the town testify to the remarkable cultural flowering of the Weimar Classical Period.

Criterion (vi): Enlightened ducal patronage attracted many of the leading writers and thinkers in Germany, such as Goethe, Schiller, and Herder to Weimar in the late 18th and early 19th century, making it the cultural centre of the Europe of the day.

Integrity

Classical Weimar includes all elements necessary to express the Outstanding Universal Value of one of the most influential cultural centres in Europe. It is of adequate size to ensure the features and processes which convey the significance of the property.

Authenticity

Despite the considerable degree of restoration and reconstruction required as a result of wartime damage, the level of authenticity of these properties is high. Every effort has been made to use the extensive documentation available to ensure the accuracy of reconstruction work, and there has been scrupulous attention to the use of authentic materials in most cases.



Goethe's Garden House,
Goethe's House



Goethe's intangible value, related to places

Wanderers Nachtlied II: "Über allen Gipfeln"

Über allen Gipfeln

Ist Ruh',

In allen Wipfeln

Spürest du

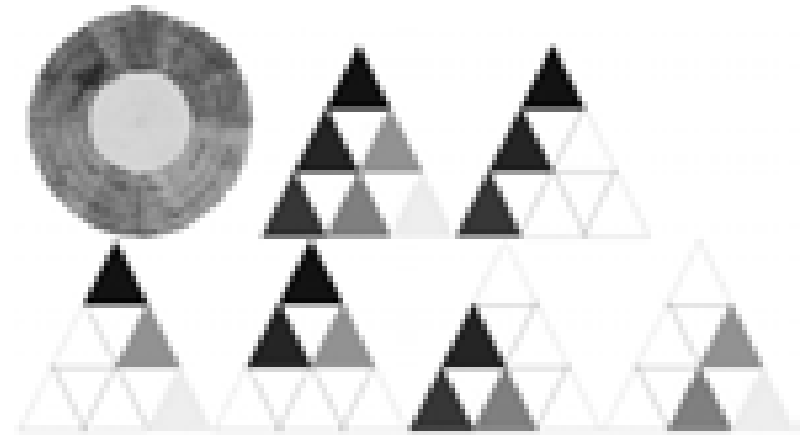
Kaum einen Hauch;

Die Vögelein schweigen im Walde.

Warte nur, balde

Ruhest du auch.

(September 6, 1780)



Goethe's Colour Theory (1810):

lucid/ serious/mighty/serene/ melancholic: Turner, Gogh,
Kandinsky, Rudolf Steiner, Ludwig Wittgenstein

Case Study 2

Indisputable Tangible-Intangible Values of Chungmugong Yi Sun-Shin's Monument in Korea



Memorial serves to preserve commemoration or relates to memory. It is designed to maintain the memory of a person or event, thus various types of memorial sites share a common link. As a statue or building, monuments fulfil this function.

Admiral Yi Sun-Shin (1545-98) is the most revered admiral in Korean history. In Chosun Dynasty (16C), he saved Korea by protecting it against Japanese invasion during the 7-year long Imjin War. His heroic behaviours and sacrifices earned him a posthumous title of nobility, called “Chungmugong Yi Sun-Shin”.

Besides his brilliant military victories by using **the turtle ship (Geobukseon), he was a man of courage, perseverance, strength, self-sacrifice, intellect, and loyalty to the nation.** Yi died at the Battle of Noryang and his prominent dying words were, "...do not announce my death." Military historians have placed Admiral Yi on par with Admiral Horatio Nelson.

In April 1968, the statue of Yi Sun-Shin was established by the Patriotic Lineage Ancestor Construction Committee in the middle of Seoul in South Korea. However, it has been received critics as the essence of the military regime represented by Park Chung Hee – a political act in displaying the ideology of “modernization of the fatherland and national healing” at that time.

Particularly, after the rehabilitation of the statue (2010), historical debates-claims were reviving: (1) A new statue in different ways, because the present image is improperly checked according to the documents. (2) The preservation of the present one, due to monumental symbolism and artistic values. The historical significance of the figure should be underlined instead of the statue factuality. (3) A compromise between them.

As Korean cultural heritages provide to its nation with a sense of memory, identity, and continuity, my paper discusses tangible-intangible aspects of Yi Sun-Shin’s monument for his human creativity to be revered.

General Yi's intangible value, related to places



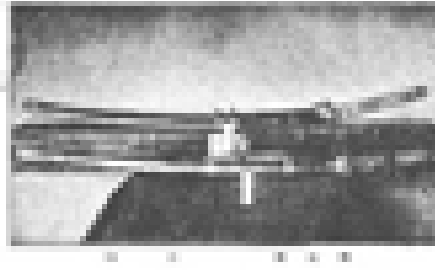


*On Hansan Isle, in the bright moonlit night
On a lookout tower, I sit alone.
My long sword turning in my hands,
I sink into a deep gloom.
I catch the plaintive sound of a short reed-flute,
And, its sadness compounds mine.*

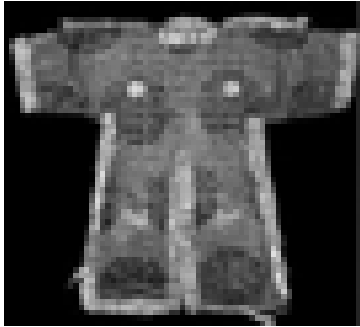
A famous quote from the Nanjung Diary:

*Work hard to death, and You may survive.
Try to escape, and
You are sure to die*





No authentic sword?



No authentic armoury dress?



No authentic eyes?



Why reclining drums, instead of hanging at the Noryang Fight?

Case Study 3

A Universal Living Tradition of Acanthus-Arabesque Ornamentation in Christian, Islamic and Hindu-Buddhist Religious Spaces



Acanthus spinosus (left), *Acanthus mollis*

The UNESCO 2003 Convention denotes the intangible cultural heritage(ICH) as the practices, representations and expressions which transmitted and recreated through generations for communities' cultural diversity and creativity.

As an intercultural example, acanthus is a Mediterranean plant. And its conventionalised representation has decorated on Corinthian capitals since Greco-Roman times. Besides its beauty, the motif signifies immortality, pain, sin, and punishment in Christianity.

Moreover, it has generated diverse styles, influencing Buddhist and Islamic cultural heritage.

Why so?

Islam expresses the divine abstractly and formally and rejects human representation.

In creating arabesque, Riegl (*Stilfragen* 1893) limited its term as a stylised form and regarded as the creation of the Arab spirit. Its feature is geometrisation of the vegetal stems (acanthus), growing infinitely in any direction. However, for Sufi scholars, arabesque recreates the cosmic processes of the Creator through nature and glorifies the notion of the 'Garden of Paradise' (Al Hambra, Taj Mahar).

The visible acanthus-arabesque motif on religious architectural ornamentation can be a tangible heritage, while the craftsmanship to visualise it in continuity as a tradition across different areas and religions can be an intangible heritage.

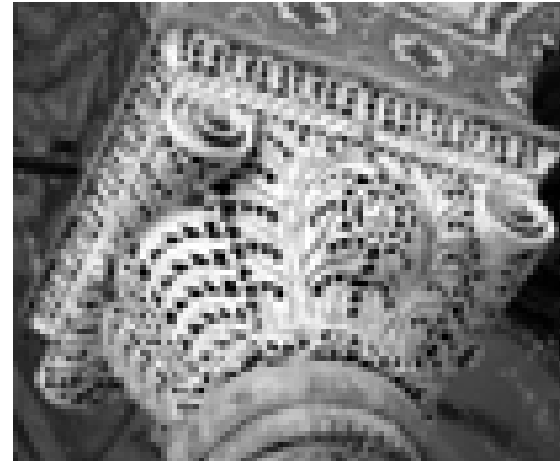
Moreover, the meaning of the motif, either symbolic significance or aesthetic beauty is an immaterial issue. When acanthus-arabesque creates delight as noble ornamentation blessed by God in architecture, its value culminates (Renaissance theoretician Alberti, 18C Victorian thinker Ruskin).

The acanthus-arabesque appeared in Christian, Islamic and Hindu-Buddhist sacred spaces beyond time and space.

Spectators' perceptions and (semiotic) interpretations can testify it as a universal intangible cultural heritage.

Acanthus' intangible value, related to places

Acanthus spinosus

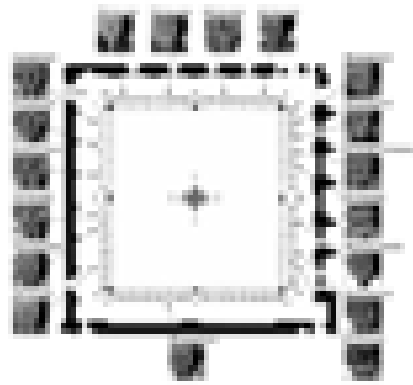


Hellenistic acanthus: Three dancing girls, Delphi, Greece (left); Byzantine acanthus, San Apollinare, Classe, Italy; Byzantine capital of St Sophia, Istanbul, Turkey

Acanthus mollis



Romanesque Cluny, France (left), Monreale, Sicily



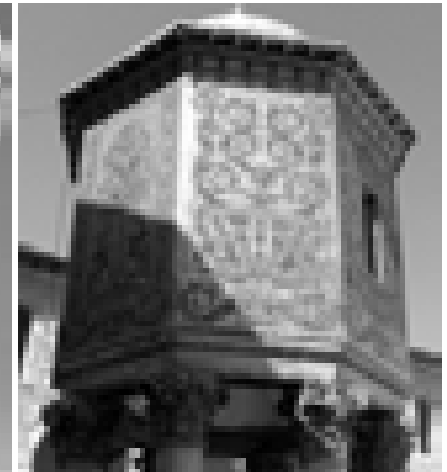
St. Pierre (11C), Moissac, France



Gandhara: Greco-Roman form and Indian iconography: Buddha in Gandhara Corinthian capital



Capital 12: Stylised arabesque, plaits – Islamic influence

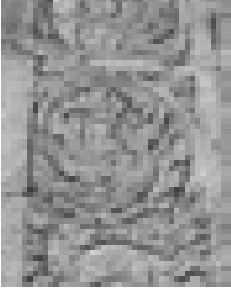

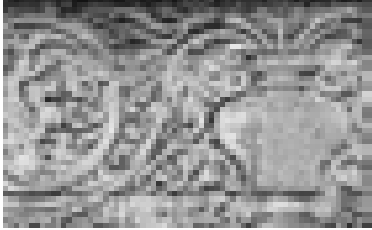
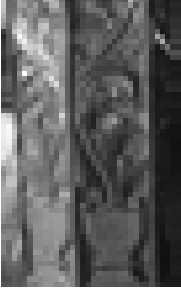


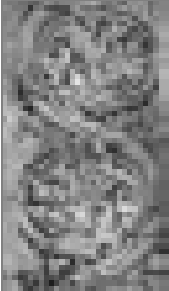



Stylised acanthus capital, Umayyad Cordoba mosque, Vision of Paradise- Dome of the Rock, 7C



Capital 14: Stylised acanthus leaves, palmette frieze, fishbone

Javanese Mosque Syncretic Ornamentation, Indonesia

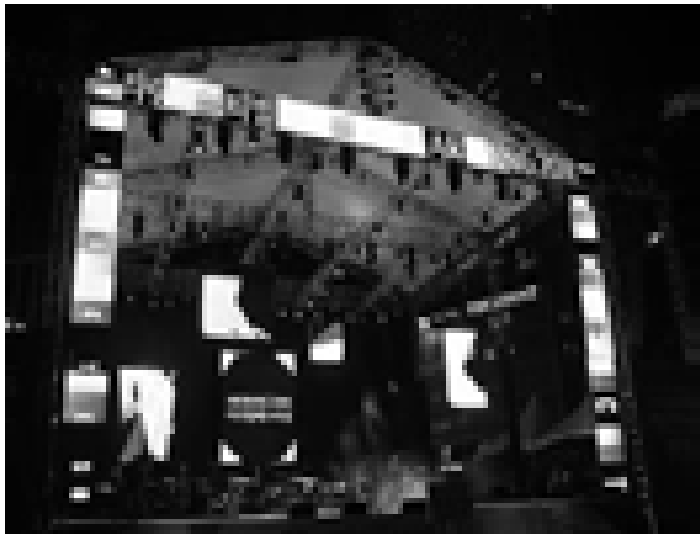
Group 1		Group 2	
			
Borobodur temple (8C)	Al W Mangkunegara mosque (1878-1918)	Kalasan temple (9C)	Hidayatullah mosque (1750)
Group 3		Group 4	
			
Panataran temple (1197-1454)	Astana Mantingan mosque (1559)	Kalasan temple (9C)	Agung Yogya mosque (1773)

Three Islamic periods in Java: transitory (15C-1619), Dutch colonisation (1619-1945), Contemporary (1945-present)

Last Thought on Tangible Places and Intangible Memories:
Our Identity, tradition, perception, interpretation, Emotion, etc.



Gangangsullae UNESCO 2009



Arirang UNESCO 2012; Arirang sung by two Koreas for the 2002 World Cup

ICICH - International Committee on Intangible Cultural Heritage

<http://icich.icomos.org/>

ISCs form the backbone of ICOMOS' international collaboration, scientific research and exchange of ideas. ISCs are open to experts and also to associates, who are encouraged to join to build up their knowledge in a given field.

The ICOMOS International Committee on Intangible Cultural Heritage (ICICH) is established in accordance with article 14 of the Statutes of ICOMOS and the Eger-Xi'an Principles for the International Scientific Committees.

The objectives of ICICH are, consistent with the aims of ICOMOS and include:

- To promote international cooperation in the identification, study and solution of issues related to the ethical identification, protection, interpretation, and management of the intangible cultural associations attributed to monuments and sites.
- To co-operate with the International Scientific Committees of ICOMOS in reviewing doctrinal documents as well as management and conservation practices, in light of the role of intangible attributes in the significance and values of cultural heritage sites.
- To advise ICOMOS on any role it may have in the implementation of, or other activities associated with UNESCO's International Convention on Intangible Cultural Heritage.
- To advise ICOMOS on the role of intangible attributes in the role it plays in implementation of other UNESCO Conventions and international treaties, such as the World Heritage Convention and The Hague Convention.

Members of ICICH are members of ICOMOS with particular expertise, experience and interest in the documentation, identification, and assessment of intangible cultural heritage.

- 77 members at present; active membership applications.
- Different backgrounds in competence and experiences.
- Activities in Australia and Mexico; Nordic members - Finland (1), Norway (1).
- President, 4 Vice Presidents, Secretary General, Membership Secretary with a committee.
- Newsletter, Website.
- Book publication, conference, members' promotion.
- Teemaneng Declaration / Charter on the Management / Safeguarding of Intangible Heritage associated with Places.
- Represent ICOMOS at the 2003 UNESCO Convention every year (ICH NGO Forum).
- Communication between World Heritage and the 2003 Convention; ICOMOS-ICICH role in this regard: a dilemma or a challenge?