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**CONFLUENCE
OF (IN)TANGIBILITY**
UNESCO WORLD HERITAGE CRITERION (VI)





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INTRODUCTION



(Tangibility) It is the quality of something physically felt or measured; it is real, noticeable, and tactile.

(Intangibility) It is about those elusive qualities outside of the material world, impossible to touch or possess.

(Confluence) In geography, the meeting point of two or more rivers/streams represents unification, change, or a blend of forces. In philosophy and culture, it depicts the fusion of various ideas/cultures.

(Temporality) It describes the idea of time: (i) how it passes through experiences, events, or phenomena; (ii) how memory functions; (iii) how a moment is captured; or (iv) how a narrative develops. All are related to ephemeral-perpetual time.

World Heritage Criterion (vi) is the place where Tangibility and Intangibility have Confluence across Temporality. To enhance our knowledge of World Heritage from the past through the present to the future, the idea of this book was born.

All the text was transcribed from World Heritage sites for authenticity; the images from the same site were reformulated by the author.

Helsinki, 1 December 2025

SUPPORTIVE MATERIAL IN BRIEF



CULTURAL HERITAGE



Culture consists of behavioural patterns, explicit and implicit, and constitutes the characteristic achievement of human collectives. Acquired and transmitted by symbols, the core of culture is composed of traditional ideas and their attached values. Culture can be viewed as a set of social rules and provides a framework to endow meaning to events, objects, and people. Through these rules, people can make sense of their surroundings, lessening the uncertainty of social circumstances. Samovar et al. (2009) hold the opinion that culture is (i) learnt, (ii) transmitted intergenerationally, (iii) symbolic, (iv) dynamic, and (v) ethnocentric.

It denotes a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life. (Geertz, 1973: 89)

Cultural heritage (tangible/intangible/natural) is the legacy of physical artefacts and intangible attributes of a group or society, preserved in the present and standing for the profit of future generations. Intangible cultural heritage designates the practices, representations, expressions, knowledge, and skills, in addition to the instruments, objects, artefacts, and cultural spaces that communities and individuals identify as components of their cultural heritage. It was transmitted through generations and recreated according to their environment and history, putting forward a sense of identity and continuity, as well as strengthening esteem for cultural diversity and human creativity.

Tangible and intangible heritage require different approaches to safeguarding - a motivation for driving the conception and ratification of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. The Convention stipulates the interdependence between intangible, tangible, and natural heritage and avows the role of intangible cultural heritage as a source of cultural diversity and a driver of sustainable development. Cultural heritage is not limited to monuments and collections of objects but extends to inherited traditions or living expressions, such as rituals, festivals, and social practices. Facing globalisation, a better understanding of intangible cultural heritage can enhance intercultural dialogues and mutual respect for ways of life beyond spaces. A pool of knowledge and skills transmitted through generations facilitates social and economic value for everyone.

WORLD HERITAGE

The World Heritage Convention (1972) is ratified as part of an international community to identify and protect the world's most significant natural and cultural heritage. It focuses on the local community's role as an instrument to resolve current issues, such as climate change, increased urbanisation, mass tourism, sustainable socio-economic development, natural catastrophes, and other challenges. Since 1972, UNESCO has collaborated with nations worldwide to identify and safeguard World Heritage sites for future generations. In three categories (cultural/natural/mixed), there are more than 1,000 sites on its list. They demonstrate the diversity of the world and its people, celebrating all aspects of it through art, architecture, religion, and industry while tracing the evolution of human history to share values and honour.

The World Heritage Convention

The Convention was created to safeguard World Heritage Sites as an international agreement. Its formal adoption was at the 1972 General Conference of UNESCO as the "Convention Concerning the Protection of the World's Cultural and Natural Heritage". It was founded on the idea that some geographical locations should be included in the collective history of humanity because they meet certain criteria for "Outstanding Universal Value".

The term refers to a cultural and/or natural significance that is extraordinary and of common relevance to all human beings across national boundaries, present and in the future. The international community places priority on ongoing cultural heritage. The Convention is ratified by 193 countries (state parties), which are members of a global group committed to identifying and preserving the world's exceptional natural and cultural resources.

Nations that have ratified the World Heritage Convention may propose sites for the World Heritage List. The site requires a management plan for the nomination. The international advisory bodies for the nomination evaluation are the International Council on Monuments and Sites (ICOMOS), the International Union for Conservation of Nature (IUCN), and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). The Intergovernmental World Heritage Committee will decide on its inclusion in the World Heritage List after a nomination and appraisal. The 21 elected members of the Committee meet annually to select new sites. Local communities, site managers, and national authorities participate in ongoing management and preservation initiatives.

The "Five Cs" Strategic Objectives:

- c. Credibility: Strengthen the credibility of the World Heritage List as a representative and geographically balanced testimony of cultural and natural properties of outstanding universal value.
- c. Conservation: Ensure the effective conservation of World Heritage properties.
- c. Capacity-building: Promote the development of effective capacity-building measures, including assistance in preparing the nomination of properties to the World Heritage List, for the understanding and implementation of the World Heritage Convention and related instruments.
- c. Communication: Increase public awareness, involvement, and support for World Heritage through communication.

- c. Communities: Enhance the role of communities in the implementation of the World Heritage Convention.

The Selection Criteria

Sites must be of “Outstanding Universal Value” and satisfy one of the ten selection criteria on the World Heritage List. The Operational Guidelines for the Implementation of the World Heritage Convention, in addition to the Convention text, serve as the primary working document on world heritage and explain these criteria. The Committee updates the requirements to reflect changes to the World Heritage designation itself. World Heritage sites were chosen using six cultural and four natural criteria until 2004. One set of ten criteria has been accepted.

- (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 civilisation 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);
- (vii) to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- (viii) to be outstanding examples representing major stages of Earth’s history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features;
- (ix) to be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, freshwater, coastal and marine ecosystems and communities of plants and animals;
- (x) to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

INTANGIBLE CULTURAL HERITAGE

UNESCO’s 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad ‘domains’ in which intangible cultural heritage is manifested: (i) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (ii) performing arts; (iii) social practices, rituals and festive events; (iv) knowledge and practices concerning nature and the universe; and (v) traditional craftsmanship.

However, a single manifestation does not limit intangible cultural heritage, as many incorporate elements from multiple domains. A ritual includes traditional music/dance, prayers/songs, clothing, sacred objects, rites, and knowledge of the natural world. Festivals are comprehensive expressions of intangible cultural heritage that engage singing, dancing, theatre, feasting, oral traditions and storytelling, craftsmanship, and other entertainment. Accordingly, the borders between domains flow from one place to another. When the Convention undertakes a framework for identifying intangible cultural heritage, the list of domains is inclusive; thus, states can apply a dissimilar system of domains in variation.

For the UNESCO inscription, four characteristics of heritage are necessary.

(Traditional, contemporary and living at the same time) Intangible cultural heritage represents inherited traditions from the past as well as contemporary rural and urban practices in which diverse cultural groups take part.

(Inclusive) We may share similar expressions of intangible cultural heritage practised by others. Whether they are from a neighbouring village, a city on the opposite side of the world, or have been adopted by migrants and settlers in a different region, they all are intangible cultural heritage. They have been passed from one generation to another and have evolved in response to their environments. They contribute to a sense of identity and continuity, linking their past to their future through the present. Intangible cultural heritage does not give rise to practices that are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility for individuals to feel part of their communities and society at large.

(Representative) Intangible cultural heritage is not just valued as a cultural item, but additionally on a comparative basis, for its exclusivity or exceptional value. It thrives within communities and relies on individuals who pass on their knowledge of traditions, skills and customs to both their own community and other communities, from generation to generation.

(Community-based) Intangible cultural heritage can only be heritage when it is recognised by the communities, groups or individuals that create, maintain, and transmit it. Without their recognition, nobody else can decide that a given expression or practice is their heritage (<https://whc.unesco.org/>; <https://ich.unesco.org>: accessed on 8.4.2023).

CULTURAL LANDSCAPE

Many types of landscapes are typical of various parts of the world. Nature and humanity convey a long and close connection between humans and their natural surroundings. Some locations show particular land-use methods that ensure and perpetuate ecological variety. Others represent people's spiritual connection with nature and are associated with communities' beliefs, artistic creations, and traditions. These locations, referred to as cultural landscapes, have been included on the World Heritage List to showcase and conserve the diversity of interactions between people and nature, safeguard existing traditional cultures, and preserve the remnants of those that have vanished. Cultural landscapes, such as terraced fields on high hillsides, gardens, and holy sites, bear witness to the human race's inventiveness, social progress, and creative and spiritual life. They contribute to our shared identity. 121 properties are designated as cultural landscapes, including six transboundary properties and one delisted property on the list.

History and Terminology

The World Heritage Convention was the first worldwide legal framework to designate and safeguard cultural landscapes in 1992. At its 16th session, the Committee set rules for their inscription on the World Heritage List. Cultural landscapes are the "combined works of nature and man" in Article 1 of the Convention. They serve as examples of how human society and settlement have changed over time due to physical limitations and/or opportunities given by their environment, as well as internal and external social, economic, and cultural pressures.

The phrase "cultural landscape" refers to the various ways that people and their surroundings interact. When considering the qualities and constraints of the natural area they were established in and a particular spiritual affinity to nature, cultural landscapes often reflect strategies for sustainable land management. Contemporary methods of sustainable land use can benefit from the preservation of cultural landscapes, which can also preserve or enhance the natural values of the landscape. In many parts of the world, biological variety is supported by persistent land use practices; thus, preserving traditional cultural practices is beneficial for keeping biological diversity.

Categories and Subcategories

According to the Operational Guidelines 2008, Annex 3, there are three basic categories for cultural landscapes: The landscape with distinct boundaries, purposely built and created by men, is the easiest to recognise. It includes landscapes designed as gardens and parks for aesthetic purposes, which are frequently (but not always) connected to religious or other monumental buildings and ensembles. The terrain that changes naturally falls under the second group. It is the product of an initial social, economic, governmental, or religious imperative, taking on its current shape via interaction with and adaptation to its natural surroundings. These landscapes' forms and individual traits are evolutionary reflections. They can be divided into two groups: A relict (or fossil) landscape is one where an evolutionary process has stopped, either abruptly or gradually, through time. However, it retains its key differentiating characteristics in its physical shape.

Today, an ongoing landscape plays a social function and is linked to the conventional way of life. It also displays substantial physical proof of its historical evolution. The related cultural landscape is the last category. Instead of material cultural evidence, which may be negligible or non-existent, the inclusion of such landscapes on the World Heritage List is supported by the religious, artistic, or cultural connections of the natural element.

COLLECTIVE MEMORY

World Heritage Criterion (vi), where tangibility and intangibility encounter, calls attention to the collective memories of UNESCO's inscribed heritage over time across the globe. Memory was treated as a treasure of knowledge in medieval Europe. Hugh of St Victor (c. 1096-1141) framed his discourse on the art of memory in terms of material wealth in *The Three Best Memory Aids for Learning History*. He then adopted the metaphor of the moneychanger to explain the need to store information systematically and that memories should be exchanged for distributing culture, like money.

My child, knowledge is a treasury, and your heart is its strongbox. As you study all of knowledge, you store up for yourselves good treasures, immortal treasures, incorruptible treasures, which never decay nor lose the beauty of their brightness. In the treasure-house of wisdom are various sorts of wealth, and many filing-places in the storehouse of your heart... The orderly arrangement is clarity of knowledge...illuminates the intelligence and secures memory.

In the accumulated culture of societies, three types of memory (personal, cognitive, and habitual) are identified. Personal memory is a recollection of a specific past occurrence in an individual's life; cognitive memory is knowledge and understanding shared by the whole community. Habitual memory involves the attainment of intuitive skills, rather than learning them. Habitual memory involves the attainment of intuitive skills, rather than learning them. These types of memory supply the culture of any society (Connerton, 1989).

Carl Jung (1912), Emile Durkheim (1912), and Maurice Halbwachs (1925) were the main contributors to the developing discussion of collective memory. Jung suggested a theory of the collective unconscious that universal human leanings to fear of fire or desire for social status originate from a collective unconscious within humans, along with memories of life from past generations. Durkheim noted the connection between a new generation and the past through their historical learning and the perpetuation of their memories. With a focus on social memory, human necessity connects to prior generations and searches for repeating actions associated with the past. Religion is a repetitive social practice because people keep on following the same belief structures and worshipping in similar ways over time.

Durkheim's study of religious traditions reveals that rituals transfer traditional beliefs, values and norms, and shared rituals offer a sense of "collective effervescence" – the transcendence of the individual and the profane into a united sacred group. For example, totems are considered sacred for their immense power, providing individuals with a device for remembering the unity of the effervescent group experience. In other words, collective thought is necessary for individuals to partake together in their universal experience in sharing within the group. As this type of collective experience demands physical gathering, groups need to create methods of extending unity if they are broken down. Although Durkheim's collective effervescence was the transmittal of the past to the present, his argument on collective thought was based upon individual memory, and the celebrations and totems triggered those memories.

The phrase "collective memory" emerged in the second half of the 19th century. As a sociologist and a student of Durkheim, Halbwachs coined the term as a foundational framework for studying societal remembrance. His analysis of collective memory in *Les cadres sociaux de la mémoire* (1925) suggests that any size of social groups, communities, nations, and generations can construct, share, and pass on memories. All individual memories are recorded through the filter of their collective and social memories, built within social structures and institutions. For Halbwachs, individual memory is understood through a group context, while collective memory is further developed as people keep their history. Symbols, architecture, and literature are references to bind people to past generations and influence their memories. Every collective memory relies on specific groups described by space and time; the group constructs the memory, and the individuals do the work of remembering.

Halbwachs introduced a new concept of 'the present' in collective memory, suggesting that the need for the present influences how social constructions of memory are formed. Current issues and understandings shape collective memory, and groups take different memories to explain them. Groups rationalise the past to illuminate the present, selecting which events to remember or eliminate. Once done, they rearrange events to conform to the social narrative (Hakoköngäs, 2017). Groups deliver various forms of collective remembering and commemoration of a shared past. Families have stories of childhood or the life of their ancestors. Nations carry narratives of their country's origin, myths, or National Days for citizens' historical roots (Connerton, 1989).

Halbwachs' theory casts two issues: (i) Collective memories depend on the context of remembering. To deal with this, a group can seek reassurance for their decisions from the past. By doing it, collective remembering brings a selection of narratives that respond to present and future needs. Memory notions of the past and their significance for the present are discussed at multiple levels of the social environment (Pennebaker, Páez, & Deschamps, 2006). (ii) Collective memory paves a group's way to the future.

Instead we now have history as "collective memory", that is, as a fabricated narrative (once called "myth") either in the service of social-ideological needs or even expressing the creative whim of a particular historian. (Gedi & Elam, 1996:40-41)

The concept of collective memory met further exploration from various angles. Young (1994) regards "collected memory" as the fragmented, collected, and individual character of memory. Assmann (2008) develops "communicative memory", a variety of collective memories in everyday communication. This form resembles the exchanges in an oral culture or the memories collected through oral history. With this activity, each memory makes itself up in communication with other groups, who formulate their unity and characteristics through a universal image of their past. Everyone is the property of such groups and treats collective self-images and memories.

EMOTIONS

The Merriam-Webster Online Dictionary relates that the notion of emotion came from the Latin word *exmovere*, meaning to move out, agitate, or excite. Emotion is a neural impulse due to its psycho-physiological state that moves an organism to action, characterised by affective phenomena such as moods and personality traits by temporal duration. Two types of intelligence (rational/emotional) operate independently and are not necessarily consistent with one another (Goleman, 1995). The philosophy of emotions is a mixed cluster of phenomena, which cannot include a single natural kind. They are a key point of interest in personality theory, offending the senses, providing feelings, or evoking reactions to colours (Griffiths, 1997).

In the moral behaviour of Western thought, the role of emotions has been discussed since ancient Greek philosophers, with three traditions (Price, 2009). (i) Plato (c. 428–348 BC) and Immanuel Kant (1785) posited emotions as a hindrance to good behaviour. Plato compared the rational mind to a charioteer whose task was to keep his horses. For Kant, good actions were the only true morality without motivation from any emotion. (ii) Aristotle (384–322 BC) and economist Adam Smith (1759) treated emotions as a vital ingredient in generating moral conduct. Aristotelian ethics is rooted in the idea of virtue – the optimal midpoint between emotional extremes. They argue that certain social emotions, like sympathy, lie at the heart of all ethical behaviours. (iii) All moral judgements are an expression of the speaker's emotions. For David Hume (1751), a certain action is right or wrong, and the speaker has a feeling or sentiment of approval or disapproval of the action.

A vast number of different theories with dissimilar viewpoints discuss the effect of emotions on the whole of a human being. In the 1870s, Charles Darwin (1913) proposed the evolution of emotions. His evolutionary theory relates that emotions exist because they serve an adaptive role, which motivates humans to respond to stimuli in the environment, improving the opportunities for their success and survival. Recent theories view emotions as innate responses to stimuli, but theorists often underestimate the influence of thought and learning on these emotions. Anyway, all cultures share

basic emotions, including happiness, contempt, surprise, disgust, anger, fear, and sadness. Other emotions are a blend and dissimilar intensities of the basic emotions. Terror is a more intense form of the basic emotion – fear.

The four main theories of emotions appear in contemporary times.

(i) The James-Lange Theory: It is one of the best-known examples of a physiological theory of emotion. In the 1880s, the theory was proposed by psychologists William James and Carl Lange. It says that emotions occur as physiological reactions to events. When people see an external stimulus, it leads to a physiological reaction. Their emotional reaction depends on how they interpret these physical reactions. People experience emotion because they perceive their bodies' physiological responses to external events.

(ii) The Cannon-Bard Theory: In the 1920s, physiologist Walter Cannon disagreed with the James-Lange Theory. This theory was an expansion of the work of the physiologist Philip Bard during the 1930s. For them, physical and psychological experiences of emotion happen simultaneously, and one does not cause the other. The brain acquires a message that causes the experience of emotion, while the autonomic nervous system receives a message that causes physiological arousal. People feel emotions while they also experience physiological reactions.

(iii) Schachter and Singer Two-Factor Theory: As a cognitive theory of emotion from the 1960s, it combines the two theories above. When people perceive physiological symptoms of arousal, they search for an environmental explanation and label it an emotion. The label depends on what they discover in their environment.

(iv) Cognitive Appraisal Theory: Thinking should occur before any emotional experiences. Richard Lazarus claims that the sequence of events first involves a stimulus, followed by thought, which leads to the simultaneous experience of physiological response and emotion. The emotions people experience depend on the way they appraise or evaluate the events around them.

LANDSCAPE: SENSING PLACES

Although the term "landscape" indicates a delimited piece of land with its specific character, one should remember how the term is applied in translation. Each landscape comprises various historical sites, associations, and natural and human environs and is subject to interpretations and understandings. Several ways of conceiving landscape lie between physical and cultural geography. Landscapes are ways of seeing and understanding the interaction between humans and nature over time. It involves cultural aspects of social behaviour and values, besides a physical setting (Olweg, 2002).

A landscape is a cultural image, a pictorial way of representing, structuring or symbolising its surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces...on the ground (Daniels & Cosgrove, 1988: 1).

Theories about cultural landscapes are diverse. (i) A cultural landscape is a subjective, perceivable part of it, composed of symbols, meanings, and understandings. It is intangible, as it depends on context and culture. Anything perceived as a cultural landscape by one person might differ from another (Jones, 1991). (ii) Socio-economic formations generate their landscapes with symbols, magic, policy, and history (Cosgrove, 1984). (iii) Cultural landscape is grasped as a mental layer of human knowledge laid over the physical surface. A landscape is a memory that contains remnants of land uses and recollections of power relations in the past. It bears a set of narratives transmitted through generations that decide the identity of a landscape or a place (Johnston et al., 2000). (iv) The cultural landscape acts as a communication reserve – a scheme of signs and symbols. Composed of layers arising from shifting political, economic, social, and demographic factors, it affects a specific society. It illustrates different histories and geographies to reveal society's cultural aspirations and struggles. The landscape is unstable because it evolves continuously through development and mutation (Foote, 1998).

A landscape can be summarised as (i) a reflection of the relationship between man and nature, (ii) a manifestation of dynamic natural and social events, and (iii) an interface between the present, the past and the future (Palang & Paal, 2002). In other words, a landscape is a memory that contains remnants of land uses and recollections of power relations in the past. It bears a set of narratives transmitted through generations that determine the identity of a landscape or a place.

Tuan (1977) argues that humans create "place" within a landscape by naming it, endowing it with meaning, and then blending events and attitudes into an experiential whole. Kyle et al. (2004) categorise the sense of place into four elements (emotional/cognitive/behavioural/social): (i) Place attachment: the emotional elements linked to an environment. (ii) Place identity: the cognitive element includes individuals' values, attitudes, and beliefs about their surroundings, which assist in affirming their identity. (iii) Place dependence: the behavioural element refers to a functional dependence on an environment for providing goal achievement. (iv) Social bonding: the interpersonal element makes an environment meaningful through relationships and experiences shared with others.

Place identity can be clarified through experience, memories, and people's activities. And its structure is drawn up through reflections on these social structures. For psychologists, the formation of place identity includes human identity, feelings, memories, perceptions, and cognition through particular social structures. Geographers take an alternative approach to environments customised by people's involvement, creating cultural surroundings to generate human identity (Butina & Bentley, 2007).

Regarding sacred places, the spirit of place (ICOMOS Quebec Declaration 2008) includes extraordinary quality, ambience, and unique character. (i) It comprises tangible and intangible components, contributing to making a place and endowing spirit. Intangible cultural heritage gives a wealthier and fuller meaning to monuments, sites, landscapes, routes and collections of objects. (ii) It is complex and multiform; thus, multidisciplinary research teams and traditional

practitioners can preserve and transmit the spirit of place. (iii) It is constantly reconstructed to meet the needs for change and continuity in communities shared by different groups.

Moreover, the spirit of the place evokes a sense of belonging and well-being. Its erosion could diminish their quality of life due to its deeper meanings and emotional connotations for its inhabitants (Norberg-Schulz, 1980). Relph (2009) notes that the sense of place is often described in terms of the character attributed to it. Our shared or individual perceptions of a specific landscape are identified as the spirit of place. A place expresses what is specific and local with a spirit that provides the presence of identity and its actions. The spirit of the place has the atmospheric quality of the landscape, and a sense of place emerges from this quality attributed to it. When this quality identifies the spirit, humans' individual or shared perceptions of a specific landscape emerge.

Critical reflection on sacred sites seems neglected: (i) how perceptions of the materiality and character of sacred sites change over time; and (ii) how they are valued by different contemporary audiences. Landscapes and monuments are part of the spiritual heritage of every culture (Gilchrist, 2020). Nine categories are proposed by Brockman (1997) and Shackley (2001). (i) Locations associated with events in the life of a deity, saint or prophet; (ii) pilgrimage landscapes associated with healing; (iii) locales associated with religious visions and miracles; (iv) venues of special religious rituals; (v) tombs of saints, prophets or founders; (vi) shrines associated with relics or icons; (vii) ancestral or mythical homes of the gods; (viii) landscapes manifesting the mystical power of nature; and (ix) places of remembrance that commemorate persecutions and genocides.

The character of sacred heritage resides in the integration of the tangible with the intangible: sacred sites are physical manifestations of religious myths and mystical beliefs, providing a material place to reflect on the immaterial. The interaction of sacred heritage with places is crucial. Accordingly, medieval monasteries were often located at elevated spots to bring the community closer to God (Coomans, 2018). The concept of the sacred is understood as being culturally specific; however, sacred places share a cross-cultural quality of being set apart due to their spiritual association with gods. As sacred heritage sites offer a material connection to mystical beings and supernatural realms, their places stand for otherness perceived as split from everyday life (Coomans et al., 2012; Shackley, 2001).

MONUMENT

As a built environment, a monument comprises practical and aesthetic functions which provide people with an occasion to articulate their ideas about the relationship with the environment. A monument signifies how people operate spaces by inventing architectural reflections based on their beliefs in themselves and the outer world. Architecture is considered a symbol of human civilisation; its elements, such as style and function, change along with the progress of societies. Ancient architecture was designed for a simple requirement, but later, it became complicated. In this process, architecture is linked to political power due to its delivery of collective memories through practical and artistic functions. Although the character of architecture is symbolic, as it stands for something, its symbolic interpretations are vague, caused by people's subjective meanings, permitting new reinterpretations. As a result of the symbolic function, architecture is a flexible means by which political power can use its language and contribute new meanings to political intention at the same time.

As a monument being heritage, the innovative idea of heritage has undermined that heritage resides in historical values defined by time and space, separating the relationship from settled communities. The heritage idea as an "allegory of memory" is based on the word "monument" (Latin *monumentum*) from its verb *monere* (meaning "alert" or "remember"). Therefore, the monument challenges memory and raises questions about the true criterion for choosing the elements related to the cultural heritage of settled communities (Chaoy, 1992).

Already, in the early 20th century, Riegl (1903) questioned whether the uniqueness of the historical dimension could be an award criterion for place value. Of the categories of value, he introduced a "sentimental" value – a feeling held by the community. Heritage is an unedited value by social consensus and has ethical and political implications. Maciocco (cited in Bellentani & Panico, 2016) relates that a place marked by people, activities, and places leads to meaning and territorial importance. It determines the conditions under presumptuous environmental values. The environment can result from a process and reflect the physical signs of the complex interaction between people and nature. In each epoch, the environmental structure expresses a network of relationships through a place within a specific physical context.

Four Distinctive Functions of a Monument

Urban architects regard monuments as physical and aesthetic objects that reveal a historical and artistic value. They assess their stylistic and visual context and describe the materials of construction, form, size, and colour. To this, iconography identifies the conventional symbols represented on monuments. Panofsky (1955) held the opinion that "iconology" is an interpretative understanding of monuments to search for the inherent meanings that express the essential attitude of a nation, epoch, group, or spiritual or rational influence. Intellectuals use design strategies to generate interpretations that comply with their political purposes; users may interpret monuments according to their opinions, beliefs, feelings, and emotions. Dissimilar or even conflicting interpretations challenge the formal, authoritative meanings of monuments.

Lefebvre (1974/1991) describes the ability of monuments to generate multiple interpretations as the metaphor for "the horizon of meanings". Bellentani & Panico (2016) attempt to divide the meanings of monuments into four interrelated functions (cognitive/axiological/emotional/pragmatic).

(i) The Cognitive Function: It refers to the human knowledge that monuments embody. The users know the representations of monuments. Cultural geographers from the mid-1980s started to examine landscape as a

communicative tool that encodes and conveys information. As every narrative chooses certain events while omitting others, monuments focus on some histories while obliterating others. Monuments represent only specific events and individuals.

(ii) Axiological Function: It concerns whether users positively or negatively value what monuments represent and how they assess the modes through their scenes. Knowledge users value the events, ideas, and individuals represented in monuments. Greimas & Courtés (1982) argue that this evaluation is based on the axiological structure of euphoria and dysphoria. Euphoria links to a positive-attractive attitude toward monuments; dysphoria does to the opposite.

(iii) Emotional Function: It examines what kind of emotions and feelings monuments express. This mode studies the variation of emotional attitudes toward monuments and looks at how emotional attitudes affect the practices of users around monuments.

(iv) Pragmatic function: It deals with the practices of users within the space of monuments. How users act around monuments depends on what they know about what the monument represents (cognitive function), whether they value this knowledge positively or negatively (axiological function), and on the emotions and feelings monuments elicit in them (emotional function). Old monuments are experienced as common built forms within public space and have lost their ideological power, turning into neutral landmarks.

WORLD HERITAGE CRITERION (vi)



BY ALPHABET

A

Aachen Cathedral (Germany 1978/2013) (i/ii/iv/vi)
Aapravasi Ghat (Mauritius 2006) (vi)
Acropolis, Athens (Greece 1987) (i/ii/iii/iv/vi)
Agave Landscape and Ancient Industrial Facilities of Tequila (Mexico 2006) (ii/iv/v/vi)
Ajanta Caves (India 1983) (i/ii/iii/vi)
Amphitheatre of El Jem (Tunisia 1979) (iv/vi)
Ancient Building Complex in the Wudang Mountains (China 1994) (i/ii/vi)
Ancient City of Bosra (Syrian Arab Republic 1980) (i/iii/vi)
Ancient City of Damascus (Syrian Arab Republic 1979/2011) (i/ii/iii/iv/vi)
Ancient City of Polonnaruwa (Sri Lanka 1982) (i/iii/vi)
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