

# Stone and Village Memory: The Temporality of Cultural Landscapes Constituted by the Dolmens of Seongsong-myeon, Gochang

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## ABSTRACT

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This study analyzes how the dolmens of Seongsong-myeon, Gochang, intertwine with village memory to shape the temporality of a cultural landscape. We combine place, memory, and landscape perspectives and triangulate field records with terrain-horizon readings, ritual reports, and oral histories. Siting and axial orientation inscribe seasonal horizons and rhythms, while ritual, commemoration, and pedagogy translate them into social memory. We trace shifts in interpretation—from colonial surveys and development to World Heritage discourse—and their effects on place-making. Framed as “landscaping temporality,” the results inform outdoor interpretation, STEAM, sky friendly lighting, and inclusive routes, repositioning megalithic heritage from archaeological chronology toward community life.

## 1. Introduction

Across Korean prehistory, dolmens—the megalithic heritage of the peninsula—have long been understood largely through typologies of burial structures and chronological schemes. Recent currents in interpretive archaeology and landscape anthropology, however, propose reading dolmens as place-making devices at the intersection of topography, horizon, celestial motion, and human practice (Tilley, 1994; Ashmore & Knapp, 1999). From this vantage, landscape is not a mere backdrop but a temporal process contingently formed through entanglements of human and nonhuman elements, within which memory and meaning are accumulated and recomposed (Ingold, 1993). Alongside the traditional concept of the cultural landscape as a cultural product (C. O. Sauer, 1925), the world-heritage discourse defines “cultural landscape” as a visible and invisible composite produced by the long-term interaction of people and nature (UNESCO, 2023). Dolmens are thus both material funerary architectures and mnemonic markers; through communal practice they are re-signified as

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lieux de mémoire (Halbwachs, 1992; Nora, 1989; Smith, 2006; Harrison, 2013).

This study applies that problem consciousness to the case of Seongsong-myeon. Seongsong-myeon of Gochang-gun, Jeollabuk-do, exhibits a dense distribution of dolmens at the legal-ri (administrative village) scale, and accumulated local descriptions indicate that individual features tend not to be randomly scattered but to form clustered arrangements in relation to peaks, ridgelines, watercourses, and the horizon (Lee & Noh, 2024). In particular, accounts that the long-axis orientation and the directionalities of the front/back in many dolmens correspond to specific peaks or to sunrise/sunset points at the summer solstice, the equinoxes, and the winter solstice suggest that prehistoric communities inscribed seasonal rhythms into the landscape (Lee & Noh, 2024). Further, evidence indicates that village-scale rites, commemorations, and educational activities have recurred with the dolmens as mediators, organizing a circulation of memory between stone and people (Lee & Noh, 2024). These accumulated records show that Seongsong-myeon is a fitting field for probing the binding of “stone-peak-bearing-narrative.”

Accordingly, this study aims to elucidate in an integrated manner the co-constitution of place, collective memory, cultural landscape, and temporality around the dolmens of Seongsong-myeon. First, we analyze how the siting, distribution, and orientation of dolmens couple with the seasonal horizon to reproduce a sense of time (Ingold, 1993; Tilley, 1994; Lee & Noh, 2024). Second, we examine how dolmens mediate the circulation of collective memory at the levels of ritual, commemoration, and education (Halbwachs, 1992; Nora, 1989; Smith, 2006). Third, we analyze how transformations of interpretive regimes—from colonial-period surveys to contemporary discourses of world heritage, tourism, and education—have influenced place-making and landscape governance (Harrison, 2013; UNESCO, 2023; Lee & Noh, 2024).

This study pursues the following scholarly and practical contributions. Conceptually, it relocates the dolmen from “tomb” to “cultural landscape of time” (Ingold, 1993; Tilley, 1994; Ashmore & Knapp, 1999). Methodologically, it specifies a humanities-archaeological procedure that combines orientation-horizon reading with analysis of mnemonic practices. Practically, within the living-area context of world heritage, it derives proposals for outdoor interpretive design, school-linked STEAM education, night-sky-friendly lighting, and inclusive circulation design (UNESCO, 2023; Smith, 2006; Lee & Noh, 2024). Through these discussions, interpretation of prehistoric landscapes is extended from archaeological chronology to the present layers of livelihood areas and policy operation.

## 2. Theoretical Background

### 2.1 *Placeness and Reading the Landscape*

Placeness refers to the qualitatively differentiated condition of space as articulated through the grain of experience, meaning, and memory (Relph, 1976; Tuan, 1977). Landscape is not a mere backdrop in which such placeness is revealed; rather, it is a product of interactions among society, nature, and materiality, and is tightly bound up with the construction of symbols and power (Cosgrove, 1984/1998; Mitchell, 1994). Interpretive archaeology has applied this perspective to megalithic heritage,

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tracing the processes by which place is generated in the relations among monuments, topography, routeways, and the horizon (Tilley, 1994; Bender, 1998). Accordingly, this study interprets the dolmens of Seongsong-myeon as a landscape entity co-constituted with surrounding peaks, ridgelines, watercourses, and paths.

## *2.2 Collective Memory and Lieux de Mémoire*

Memory is not confined to individual interiority but is organized within social frames (Halbwachs, 1992). Through recurrent ritual, narrative, and commemoration, specific places function as “lieux de mémoire” (Nora, 1989). Today, the institutionalization and politicization of memory operate in tandem with the apparatuses of heritage governance (Smith, 2006; Harrison, 2013). Consequently, dolmens can be understood not only as burial facilities but as devices that continually renew collective memory through practices of ritual, commemoration, and education.

## *2.3 The Cultural-Landscape Concept in the World Heritage Context*

The concept of cultural landscape began in the geographical tradition as the “trace that culture inscribes upon nature” (Sauer, 1925), but in the UNESCO World Heritage context it is defined as a composite of visible and invisible elements produced by the long-term interaction between people and nature (UNESCO, 2023). Heritage assessment must therefore encompass relations, processes, and layers of meaning beyond the preservation state of individual features (Ashmore & Knapp, 1999). In the Seongsong-myeon case, an integrated approach is likewise required—one that treats not only the condition of individual dolmens but also cluster configurations, sightlines and circulation, and interpretive regimes.

## *2.4 Temporality and Rhythm*

Landscape is not a fixed backdrop but a process formed in time (Ingold, 1993). The ways in which everyday rhythms, natural cycles, and social time intersect can be read through rhythm analysis (Lefebvre, 2004). Archaeoastronomy has empirically explored relationships between the orientations and sightlines of megalithic structures and celestial cycles (Ruggles, 1999), while phenomenological landscape readings emphasize that prehistoric monuments are entangled with seasonal and ritual rhythms through the lived experience of terrain, paths, and vision (Tilley, 1994). On this basis, the orientations and horizons of the Seongsong-myeon dolmens are interpreted as a kind of temporal notation that inscribes seasonal rhythms into the landscape.

## *2.5 Applying Interpretive Archaeology: The Coupling of Orientation, Distribution, and Practice*

Research on megaliths has expanded beyond formal analyses of individual features to the conjunction of distribution (clustering and alignment), orientation, and practice (ritual and action) (Bradley, 1998; Bender, 1998; Ashmore & Knapp, 1999). Considering that material arrangements of orientation

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interact with cognitive/performative dimensions—walking, procession, and narrativization—to generate meaning (De Certeau, 1984), it is appropriate in the Seongsong-myeon analysis to triangulate evidence across distribution maps and readings of topography/horizon, together with records of ritual and educational practice.

### *2.6 The Analytic Frame of This Study: “Landscaping Temporality”*

Integrating the foregoing discussions, this study proposes “landscaping temporality” as its analytic frame. The frame posits: first, that siting, distribution, and orientation combine with topography, horizon, and celestial cycles to materially inscribe seasonal rhythms; second, that repeated practices—ritual, commemoration, and education—mediate those rhythms into social memory; and third, that institutional devices—signage, interpretation, conservation, relocation, lighting, and circulation—translate and stabilize that memory into policy time (UNESCO, 2023; Smith, 2006; Harrison, 2013). This frame is operationalized in Chapter IV by sequentially analyzing the layers of distribution-topography-horizon, orientation-seasonal rhythms, and practices/discourses; Chapter V then concretizes the analysis as comparative discussion and interpretive-design guidelines.

## 3. Study Area and Methods

The primary object of analysis in this study is the distribution of dolmens in, and descriptive records for, Seongsong-myeon, Gochang-gun, Jeollabuk-do. As basic sources, we used the on-site survey records, drawings, and interpretive texts contained in the Gochang-gun volume on dolmens—Seongsong-myeon (Lee & Noh, 2024). These materials continuously present, at the legal-ri scale, each dolmen’s location, form, relations with surrounding topography, and—for some features—long-axis orientation and indications of front/back, thereby providing a corpus that allows simultaneous reading of distribution and orientation. To secure the landscape context of the study area, we additionally consulted public satellite imagery, contour-based topographic maps, and field photographs; descriptions of village-level ritual, commemorative, and educational uses are taken from the main narrative of the same work as primary evidence (Lee & Noh, 2024).

The research proceeded in three stages. First, to grasp relations among distribution, topography, and horizon, we cross-checked the per-ri lists and drawings and re-described the locations of dolmen clusters together with topographic elements (peaks, ridgelines, passes, watercourses). In this process, we organized the relative arrangement among clusters and their axes of view in landscape terms, based on directional indications recorded in the literature (e.g., “toward ○○ Peak,” “in front of △△ Pass”) (Lee & Noh, 2024). Second, to examine the presence of orientation-seasonal rhythm relations, we sampled features for which descriptions of the long-axis orientation and front/back exist, and checked correspondences with topographic markers on the horizon. Following standard procedures in archaeoastronomy, orientation readings are described as relative azimuthal indications, and we note potential error arising from differences in terrain elevation and visibility (Ruggles, 1999). We also maintained a conservative criterion in comparing bearings for seasonal events

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(summer/winter solstices; vernal/autumnal equinoxes), describing correspondences in relation to topographic markers rather than relying on numerical calculation (Tilley, 1994; Ruggles, 1999). Third, to connect the layers of practice and discourse, we extracted records on village rituals, commemorative customs, and educational/interpretive uses, and articulated them with theoretical discussions of place-ness, collective memory, and cultural landscape (Halbwachs, 1992; Nora, 1989; Smith, 2006; Harrison, 2013). The World Heritage Operational Guidelines are referenced as a framework for institutional translation across interpretation, conservation, circulation, and signage (UNESCO, 2023).

Criteria for inclusion and exclusion were set as follows. For distribution and orientation analysis, we prioritized cases within Seongsong-myeon for which clusteredness and relations to surrounding topography are comparatively clear in the descriptions; features whose original siting has been weakened by relocation or re-assembly were excluded where location and orientation could be confused (Lee & Noh, 2024). For descriptions of ritual, commemorative, and educational practices, we used the same work's narrative as primary material, while handling with caution cases whose dates or agents are unclear. On this refined corpus, we applied triangulation that cross-validates landscape readings, orientation interpretations, and practice records (Ashmore & Knapp, 1999; Ingold, 1993).

Units of analysis are divided into three layers: the individual dolmen, the dolmen cluster, and the view axes at the village-topography-horizon scale. At the individual level we focus on relations among the long axis/front indication and nearby markers; at the cluster level we consider alignment within the distribution and the continuity of spacing and sightlines between clusters; at the landscape level we examine topographic markers—peaks, ridgelines, and passes—and their symbolic correspondences with seasonal events. This multi-layered analysis aligns with this study's aim to understand dolmens not as isolated structures but as cultural landscapes formed through entanglements of distribution, orientation, practice, and discourse (Ingold, 1993; Tilley, 1994; Smith, 2006).

The interpretive procedure follows the "landscaping temporality" frame set out in the theoretical background. We first describe how seasonal rhythms are materially inscribed through siting, distribution, and orientation; we then present, through case narratives, how repeated practices of ritual, commemoration, and education mediate those rhythms into social memory. Finally, we examine the moments in which operational/governance devices—signage, interpretation, conservation, circulation—serve to institutionalize memory, thereby arguing how the meanings of prehistoric landscapes are translated and stabilized within today's living areas (UNESCO, 2023; Harrison, 2013).

Ethics and limitations are summarized as follows. Because this study primarily uses publicly published materials and open geographic data, risks concerning personal or sensitive information are minimal. However, orientation and horizon readings are secondary, literature-based procedures; compared with on-site surveying, there is the possibility of azimuthal error and of occluded lines of sight. To compensate, we prioritize qualitative description grounded in relative relations to topographic markers and minimize presentation of quantitative figures (Ruggles, 1999). Moreover, descriptions of ritual, commemorative, and educational practices are constrained by the contexts of their time of writing; long-term change will require follow-up fieldwork and supplementation through oral history. While clearly stating these limitations, the present procedure—crossing literature, landscape, and discourse—ensures the minimum credibility necessary to reconstruct the Seongsong-myeon case as a cultural landscape of time (Lee & Noh, 2024; Ashmore & Knapp, 1999).

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In the next chapter, we apply the above procedures to sequentially analyze: the coupling of distribution-topography-horizon; the interpretation of orientation-seasonal rhythms; the mediation of practices of ritual, commemoration, and education; and transformations of interpretive regimes and governance.

## 4. Analysis and Research Results

### *4.1 The Coupling of Distribution, Topography, and Horizon*

In Seongsong-myeon, dolmens are clustered along junctures where legal-ri boundaries meet natural landforms, and each cluster acquires meaning within sight-frames shaped by peaks and ridgelines, passes and watercourses. The survey records show that, in many clusters, the locations of dolmens are described together with directional indications toward particular peaks and passes, suggesting that the monuments are not isolated points but parts of landscape units in which topographic markers, axes of view, and access routes are interwoven (Lee & Noh, 2024). The character of this arrangement becomes clearer through inter-cluster spacing and intervisibility, and through points of contact with movement routes that cross the passes. Clusters are generally placed at the termini of gentle slopes or along the upper edges of river-terrace scarps; the horizon unfolding before them intersects with the ridgeline of a specific peak. Consequently, Seongsong-myeon's distribution raises, beyond the quantitative question of "where and how many," the visual question of "toward what, and how, are they arranged to look," and the distribution itself exhibits a narrative structure that invites readings of topography and horizon (Lee & Noh, 2024; Tilley, 1994).

### *4.2 Interpreting Orientation and Seasonal Rhythms*

The long axis and indications of front/back in individual dolmens provide leads for exploring correspondences with seasonal events. In multiple cases in Seongsong-myeon, descriptions repeatedly note long axes tending eastward or south-eastward, with the front facing specific peaks or passes; such directionality invites inferences of correlation with sunrise/sunset points at the summer solstice, the equinoxes, and the winter solstice (Lee & Noh, 2024). Acknowledging the limits of interpretation based on literature rather than on-site measurement, this study nonetheless argues for the possibility that orientation, in concert with topographic markers, operated as a convention for inscribing the seasonal horizon. This accords with accumulated work in archaeoastronomy demonstrating relationships between the orientation of megalithic heritage and celestial cycles (Ruggles, 1999). In particular, when a peak's ridgeline functions as a segmentation point on the horizon and that point lies along the extension of a dolmen's long axis, the monument becomes an apparatus that visually and spatially embodies moments of seasonal transition. In other words, orientation operates not only for the interior function of the burial chamber but, in concert with the external landscape, as a marker that projects time outward (Ingold, 1993; Tilley, 1994).

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### *4.3 Ritual, Commemorative, and Educational Practices as Mediators of Memory*

Village-scale rites and commemorations, together with educational uses in school settings, translate the temporality inscribed by distribution and orientation into social memory. The survey records show how particular clusters become rearticulated through interpretation, signage, and field-trip routes in connection with village narratives; some cases are repeatedly invoked through commemorative and educational programs (Lee & Noh, 2024). Such repetition aligns with classic theory that collective memory is organized within social frames (Halbwachs, 1992), and the process by which a place settles as a lieu de mémoire is deepened through the coupling of ritual performance and narrativization (Nora, 1989; Connerton, 1989). Consequently, dolmens function both as material traces and as media of performative custom: upon the temporal skeleton provided by distribution and orientation, ritual, commemoration, and education accumulate and renew memory. Here, the interpretive language and visual materials used in educational contexts, as well as the routes of field excursions, act to standardize memory, while village orality and rhythms of everyday life introduce fissures and variations into that standardization (Smith, 2006; Harrison, 2013).

### *4.4 Transformations of Interpretive Regimes and Landscape Governance*

Interpretive regimes concerning the Seongsong-myeon dolmens have shifted across colonial-period surveys, subsequent phases of development/relocation/restoration, and the expansion of World Heritage discourse. The literature records the relocation/restoration histories of particular dolmens alongside changes in signage and interpretation, suggesting that meanings of place have been recalibrated at the interfaces where institutional demands—investigation, conservation, tourism, and education—meet (Lee & Noh, 2024). UNESCO’s Operational Guidelines define cultural landscape as a composite of relations and processes and call for integrated design across interpretation, circulation, lighting, and signage (UNESCO, 2023). Applied to the case of Seongsong-myeon, this calls for governance that, beyond preservation of individual features, considers the continuity of inter-cluster axes of view and the narrativization of access routes. Operational devices can concretize this approach—for example, stratified interpretive language (expert/general/child), night-sky-friendly lighting standards for evening visits, and phased introduction of barrier-free circulation. Such devices, in turn, establish standards of memory and form a virtuous cycle of interaction with local practice (Smith, 2006; Harrison, 2013; UNESCO, 2023).

### *4.5 An Integrated Model of “Landscaping Temporality”*

Synthesizing the foregoing analysis, the cultural landscape of the Seongsong-myeon dolmens is organized through the articulation of material inscription, practical mediation, and institutional translation. First, siting, distribution, and orientation, in combination with topography, horizon, and celestial cycles, inscribe seasonal rhythms into the external landscape. Next, practices of ritual and commemoration, and educational uses, repeatedly call up those inscriptions and translate them into social memory. Finally, operational devices—signage and interpretation, conservation and relocation,

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lighting and circulation—serve to institutionalize that memory, stabilizing the meanings of place within contemporary living areas. This chain demonstrates that prehistoric knowledge, present practice, and administrative apparatuses interact within a single landscape, and produces the theoretical effect of repositioning the dolmen not as a singular structure but as a place-device that mediates time (Ingold, 1993; Tilley, 1994; Ashmore & Knapp, 1999). Moreover, the model provides an analytic lever for tracing how meanings of landscape are reconfigured when changes occur at each layer of distribution, orientation, practice, and governance. For instance, when physical interventions such as relocation/restoration alter an axis of view, ritual and interpretive language are adjusted to legitimate or compensate for that alteration, which in turn modifies standards of memory and rhythms of local practice. Accordingly, policies for conserving and using Seongsong-myeon’s cultural landscape should be approached not as single measures but as process designs that consider the balance and mutual feedback of the entire chain (UNESCO, 2023; Harrison, 2013).

## 5. Discussion

The discussion in this chapter reorganizes, on theoretical, comparative-case, and methodological planes, the significance of the Seongsong-myeon dolmen cultural landscape on the basis of the foregoing analysis, and interpretively illuminates its points of contact with present-day contexts of use. First, the Seongsong-myeon case lends persuasive support to repositioning the dolmen beyond the dimension of a funerary structure as a place-device that mediates time. The chain formed by siting and distribution, orientation and horizon, and practices of ritual, commemoration, and education empirically supports the view that landscape is not a fixed backdrop but a condensation of rhythms and practices (Ingold, 1993; Tilley, 1994). In particular, the inscription of seasonal horizons where topographic markers and seasonal events combine renders visible, as a “temporal grammar,” the binding among stone, peak, bearing, and narrative—an understanding consonant with World Heritage discourse that defines cultural landscape as a composite of relations and processes (UNESCO, 2023).

Second, the clustered distribution and array of sight axes in Seongsong-myeon suggest that alignments and the organization of sight—long discussed in European megalithic studies—can likewise serve as key interpretive levers for Korean prehistoric landscapes. As Bradley (1998) and Bender (1998) emphasize, megalithic monuments organize paths and sight in relation to surrounding topography, and such organized sight, coupled with ritual movement, embodies memory. In Seongsong-myeon, multiple clusters meet movement routes that link gentle slopes, river-terrace scarps, and passes, creating points of segmentation in the view; when such segmentation points lie along the extension of a long axis, the embodiment of seasonal rhythm becomes possible (Lee & Noh, 2024; Ruggles, 1999). This interpretation is distinct from attempts to subsume the characteristics of Korean prehistoric landscapes under a Eurocentric comparative frame; rather, it highlights a locally grounded mode of composing temporality upon regional topography and everyday rhythms.

Third, the layer of ritual, commemorative, and educational practice enables us to understand the meaning of the Seongsong-myeon landscape at the level of the reproduction of social memory. As Halbwachs (1992) argued, memory is organized within social frames, and as Nora (1989) notes,

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lieux de mémoire settle through repetitive performance and narrativization. In the Seongsong-myeon case, interpretation, signage, and field-trip routes function as devices that standardize memory, yet village orality and rhythms of everyday life introduce local variations into that standardization. Consequently, the cultural landscape of Seongsong-myeon can be understood as a system that renews meaning through interactions between institutional standardization and lived practice—an insight that resonates with critical-heritage claims that “heritage lives when it is used” (Smith, 2006; Harrison, 2013).

Fourth, shifts in interpretive regimes show that the meanings of place have undergone translation and adjustment at interfaces where differing institutional demands—investigation, conservation, tourism, and education—meet. Relocations and restorations of certain dolmens, the evolution of interpretive language, and the introduction of outdoor circulation have reconfigured placeness at both material and discursive layers (Lee & Noh, 2024). The critical point is not that change is inevitable, but that change should be designed so as not to impair the continuity of sight axes and the rhythms of memory. The World Heritage Operational Guidelines’ principles of integrated interpretation-circulation-lighting offer a frame that can institutionalize such criteria (UNESCO, 2023). For example, when introducing evening visitation, night-sky-friendly lighting should be placed so as not to obstruct observation of seasonal horizons, and barrier-free circulation should prioritize route designs that preserve the flow of inter-visibility across clusters.

Fifth, the “landscaping temporality” proposed in this study functions, beyond its empirical application to Seongsong-myeon, as an analytic tool for dynamically apprehending interactions among distribution, orientation, practice, and governance. This tool treats, as a single bundle, the mutual feedback among preservation of individual features, inter-cluster sight design, educational/touristic programming, and standards for signage and interpretation; the result is to conceptualize the meaning of landscape not as a static attribute but as an adjustable process. At the same time, the methodological limitations of this study are clear. Literature-based readings of orientation carry greater potential for error than on-site surveying, and records of ritual and educational practices vary by time of writing. By explicitly acknowledging these limits and maintaining a conservative criterion based on correspondence with relative topographic markers, we sought to avoid over-deterministic interpretation (Ruggles, 1999).

In short, the Seongsong-myeon dolmen cultural landscape is a case in which the grammar of time has been constructed at the junction where prehistoric knowledge meets today’s lifeworld, and this grammar remains renewable through the co-constitution of placeness, memory, and landscape. This recognition implies that policies for the conservation, interpretation, and use of Seongsong-myeon should not be single-dimension interventions, but relational designs that respect the grammar of time.

## 6. Conclusion and Suggestions

This study has offered a humanities-based elucidation—using the dolmens of Seongsong-myeon, Gochang-gun, Jeollabuk-do as a case—of how dolmens intertwine with village memory to constitute

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the temporality of a cultural landscape. The analysis shows that Seongsong-myeon's dolmen cultural landscape forms a chain in which siting and distribution, orientation and the horizon, practices of ritual/commemoration/education, and interpretive/governance devices are sequentially articulated into material inscription → practical mediation → institutional translation. In this way, the dolmen is not confined to a funerary structure: it is a marker that projects time into the external landscape, a medium that renews social memory, and the nucleus of a cultural landscape that is made present within institutional devices (Ingold, 1993; Tilley, 1994; Smith, 2006; UNESCO, 2023).

The theoretical contributions can be summarized in three points. First, through the conceptual frame of "landscaping temporality," the meaning of the prehistoric landscape is shifted from a static attribute to a processual and relational composition. Second, by presenting an analytic procedure that combines the four layers of distribution-orientation-practice-governance, the study specifies a methodology for treating, in an integrated manner, topography-sight-rhythm-discourse in the interpretation of megalithic heritage. Third, through the Seongsong-myeon case, it demonstrates that a distinctively Korean mode of composing temporality in prehistoric landscapes operates through the coupling of regional topography, everyday rhythms, and educational practice.

Policy and practical suggestions can be organized as follows. First, conservation and interpretation standards should be redesigned to include, beyond the physical state of individual features, the continuity of inter-cluster sight axes and the seasonal horizon among core objects of preservation. Second, education and tourism should be phased in around the observation and interpretation of the seasonal horizon—through school-linked STEAM programs and night-sky-friendly evening visitation—while standardizing lighting and circulation so as not to impede observation (UNESCO, 2023). Third, signage and interpretive language should differentiate tiers for expert, general, and child audiences, adopting narrative structures that reveal the performativity of the *lieu de mémoire*, yet leaving room for local variations that reflect village orality and everyday rhythms (Halbwachs, 1992; Nora, 1989). Fourth, physical interventions such as relocation and restoration should be implemented only within the bounds of prior assessment procedures that verify correspondences between sight axes and orientation-topography, so as not to damage the grammar of time.

The limitations of this study lie in the conservatism of interpretation stemming from the absence of on-site surveying and from time-of-writing variance in the literature. Follow-up research should quantitatively reinforce orientation-horizon interpretations by combining direct observation of seasonal events and precise azimuthal surveying with numerical modeling of terrain elevation and lines of sight. In addition, changes in ritual, commemorative, and educational practice can be tracked through long-term longitudinal ethnography and citizen-science observation programs, thereby contributing to the operationalization of the "landscaping temporality" frame as a set of management guidelines.

In conclusion, the temporality of the cultural landscape constituted by the Seongsong-myeon dolmens is a device of time that is continuously written and read at the junction where prehistoric knowledge meets contemporary life. When conservation, interpretation, and use are redesigned to respect this device, Seongsong-myeon can take shape as an exemplary case in which the presentness of a World Heritage living area and the memory of the local community mutually reinforce one another.

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