



ISSN: 0976-3376

Available Online at <http://www.journalajst.com>

ASIAN JOURNAL OF
SCIENCE AND TECHNOLOGY

Asian Journal of Science and Technology
Vol. 08, Issue, 12, pp.7109-7114, December, 2017

RESEARCH ARTICLE

DEFINITION OF CULTURAL HERITAGE PROPERTIES AND THEIR VALUES BY THE PAST

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ARTICLE INFO

Article History:

Received 19th September, 2017
Received in revised form
26th October, 2017
Accepted 09th November, 2017
Published online 30th December, 2017

Key words:

Cultural Heritage,
Definition, Values, Past,
Outstanding Universal Value.

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ABSTRACT

Understanding the history is possible by knowing the human thoughts. One possible way to know the human thoughts is the objective manifestation of the subjective structures. In other words, the objective manifestation of the human mind is specifically evident in the values of cultural heritage, and more specifically is demonstrated in the historical monuments and sites. However, here arise a fundamental question regarding what is the dependency between man and past while we are facing the future?, it seems completely irrational to spend our time in any way researching the subjects that are related to the past. Generally, through dependency that existed between cultural heritage properties and three dependent tenses of past, present and future, the aim of this paper is to answer the questions that might come up about the importance of cultural heritage properties and their preservation.

INTRODUCTION

Archaeologists are the ones who by scientific studies have tried to open new windows to the origins of humankind. However, their records encompass all areas in the world which had been occupied by early humans. A museum is an institution that tries to represent the essence of cultural significance remaining from ancient times, and through exhibits make them available to the visitors to be able to understand the values of the past within the shortest possible time. Generally, the past is a period of time that has already happened, it is known as a generator that can outreach our future in the present. The past is opposite to the future and in contrast to the present. It is also regarded as the conglomerate of events that happened in a certain point of time within the space-time continuum. The aforementioned concept is closely related to Albert Einstein's relativity theory. Albert Einstein in his theory of special relativity determined that the laws of physics are the same for all non-accelerating observers, he also showed that the speed of light within a vacuum is the same, no matter at what speed an observer travels. Einstein also states that the space and time are interwoven into a single continuum known as space-time. This means, events that occur at the same time for one observer could occur at different times for another (Redd, 2016). In this way, the present tense in its turn is associated with the past or in continuation with the future.

Therefore, the present and future cannot be understood without fully understanding the experiences acquired from the past. As Carr (1961) writes, "But, as we all know, the present has no more than a notional existence as an imaginary dividing line between the past and future." In fact, without any accurate conception of these three dependent tenses (past, present and future), we cannot evaluate our present. Even all our decisions about the future are influenced by the accumulation of factors that have shaped our present being. Meanwhile, there is a dependency between past, present and future tenses. Lessons that can be gained from the past would be meaningful for us in the future. Indeed, the ignorance of the past can conduct to the ignorance of the future, so without the past a person would be unable to figure out what is going on in the world around him, and to navigate it successfully.

As Hewison (1987) writes, "[...] you do not know where you are unless you know where you have been [...]" In his doctoral dissertation, Mehdi Hodjat (1995) analyzed the approach to heritage and history as proposed in the Qur'an and in the Islamic societies. As Hodjat mentioned, "by presenting particular examples and suggesting certain interpretations, the Holy Quran invites us to travel around the earth and investigate the deeds of past nations." He also added, "[...] Historical remains are not just the agents of reports; they are also medium with which human beings are able to make an emotional contact with their ancestors, a role that perhaps nothing else can play. This role provides a unique place for cultural heritage in the psyche of human beings."

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The Importance of the Preservation of Relics Remains from the Past

Generally, our perceptions of the past determine the direction of our cultural heritage activities. This will assist us to make the ground ready to find out an appropriate definition for our cultural heritage from the view of “why cultural heritage needs more attention?”. Studying the value of the past is not only particularly essential for those who are involved with cultural heritage, but also for humankind as a whole. As Boito (1893) stated, “Considering the fact that the architectural monuments from the past are not only valuable for the study of architecture but contribute as essential documents to explain and illustrate all the facets of the history of various peoples throughout the ages.” (Jokilehto, 1986). However, cultural heritage is very important in fostering the quality of life with values and pride in all civilizations. It comes together with an historic message and information that the cultural materials transmit from the past to the present and the future (Fallahi, 2008).

Facing the question, “why should we care about the importance of cultural heritage?”, the answer to this question is that cultural heritage implies a shared bond, our belonging to a community, and they give us a better knowledge about who we are and where we come from, as well as our history and our identity, our bond to the past, the present, and the future. In this case, as John Feather (2006) mentioned, “the driving force behind all definitions of Cultural Heritage is it is a human creation intended to inform.” In 2005, Simon Thurley, an English academic and architectural historian, proposed a heritage diagram, as shown in Figure 1, which gives us an idea how we can make the past part of our future (Thurley, 2005). In fact, the “*Heritage Cycle*” proposed by Simon Thurley helps us to realize the process of finding and incorporating.

Nowadays, the role of historical remains is so obvious that in almost every country, the large budget is allocated to the preservation and presentation of ancient remains, so millions of people visit them enthusiastically. These concepts show that the role of cultural heritage in our societies is extremely important. But when we want to address a complete definition of the cultural heritage, we will face two important questions: first, “what is cultural heritage?” and second, since the nature of cultural concepts usually causes ambiguities, “what values encourage us to take efforts for their conservation?”. In the next parts, according to the process followed, it has been tried to find a comprehensive respond to these two fundamental questions.

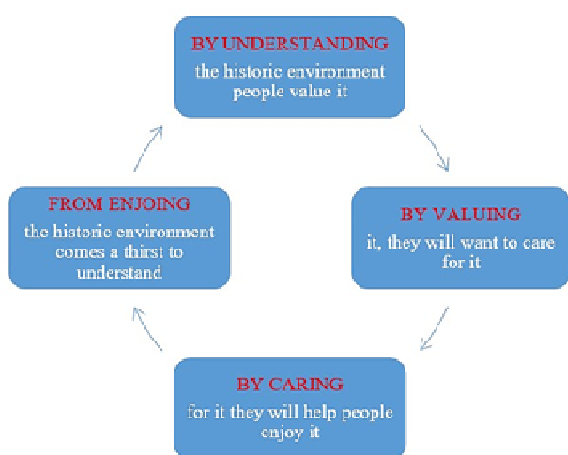


Figure 1. The Heritage Cycle diagram (Source: Thurley, 2005)

Philological Meaning of the Cultural Heritage

Raymond William (1983) once remarked that “Culture is one of the two or three most complicated words in the English language”. He never said what the other ones were, but had he been writing today, one of these might well have been ‘heritage’ (Les, 2014). Since knowing where and when a word can be used plays an important role in revealing its hidden meanings. In order to have a better definition of “*Cultural Heritage*” it may be worth taking a look at the etymology of the terms of ‘Culture’ and ‘Heritage’. According to the Oxford English Dictionary on historical principles (1893), the notion of ‘*Culture*’ means: “Worship; reverential homage”. “The action or practice of cultivating the soil; tillage, husbandry”. “The cultivating or rearing of a plant or crop”. “The cultivating or development (of the mind, faculties, manners, etc.); improvement or refinement by education and training”. “The training, development, and refinement of mind, tastes, and manners; the condition of being thus trained and refined; the intellectual side of civilization” and “The prosecution with special attention or study of any subject or pursuit”. However, there are two famous anthropologists, Tylor (1832-1917 AD) and Geertz (1926-2006 AD), who have argued for a purely cognitive definition of culture. As an anthropologist, Edward Burnett Tylor in his “*Primitive Culture*” (1871) stated, “Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” Geertz (1973) provided a classical “cognitive” definition of culture, as, “[...] a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic form by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life.”

On the other hand, as Lord Charteris, the Chairman of the National Heritage Memorial Fund, and former private secretary to the Queen, has said, the heritage means “anything you want” (Hewison 1989). According to the Oxford English Dictionary on historical principles (1901), “*Heritage*” or other form: *eritage*, *erytage*, *heiritagie*, etc., all come from the Latin root *hereditagium*, which means, “[...] that which has been or may be inherited: any property, and esp. land, which devolves by right of inheritance”. “The fact of inheriting; inheritance, hereditary succession”. “Anything given or received to be a proper and legally held possession” and “That which comes from the circumstances of birth; an inherited lot or portion; the condition or state transmitted from ancestors”. In this case, Hewison in Uzzel’s *Heritage Interpretation* (1989), about the word of heritage pointed out, “the word *Heritage* has been in existence for a long time’, though, ‘its usage in the present context is relatively recent [...] subject to a variety of presentations and interpretations [...]”. However, all of these definitions show that the objects are inherited from the past. Based on the above meanings, if we want to give a full definition of the word of “*Cultural Heritage*”, “Heritage” is a property, something that is inherited from past, and transferred from previous generations. Moreover, the concept of ‘culture’ denotes a lot of meanings, but we can understand it to mean social organization, custom and tradition, religion, language, art and literature, form of government, economic system. However, cultural inheritance therefore would concern all these different aspects of culture, traditionally handed over from generation to generation (Jokilehto, 2006).

Table 1. Definition of the categories of the world cultural heritage properties (Source: UNESCO-WHC)

Category of World Cultural Heritage "OUV"	Definition
Cultural Heritage (Article 1)	Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of Outstanding Universal Value from the point of view of history, art or science; Groups of buildings : groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of Outstanding Universal Value from the point of view of history, art or science; Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of Outstanding Universal Value from the historical, aesthetic, ethnological or anthropological points of view.
Natural Heritage (Article 2)	Natural features consisting of physical and biological formations or groups of such formations, which are of Outstanding Universal Value from the aesthetic or scientific point of view; Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of Outstanding Universal Value from the point of view of science or conservation; Natural sites or precisely delineated natural areas of Outstanding Universal Value from the point of view of science, conservation or natural beauty.
Mixed Cultural and Natural Heritage (Paragraph 49)	Properties shall be considered as "mixed cultural and natural heritage" if they satisfy a part or the whole of the definitions of both cultural and natural heritage laid out in Articles 1 and 2 of the Convention.
Cultural Landscapes (Paragraph 47)	Type 1: Landscapes Designed and Created Intentionally by People. Type 2: Organically Evolved Landscapes. Type 3: Associative Landscapes.

Table 2. Distribution of world cultural heritage properties in different regions (Source: UNESCO-WHC)

Regions	Cultural	Natural	Mix	Total	%	States Parties with inscribed properties
Africa	48	37	5	90	9	33
Arab States	73	5	3	81	8	18
Asia and the Pacific	172	62	12	246	23	36
Europe and North America	426	62	10	498	47	50
Latin America and the Caribbean	95	37	5	137	13	28
Total	814	203	35	1052	100	165

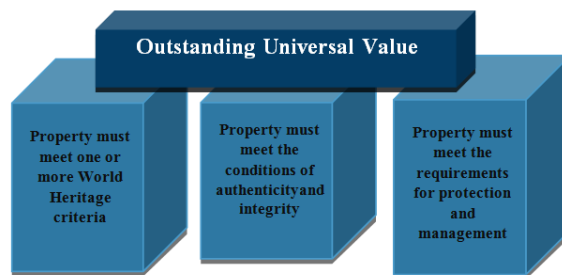


Figure 2. Three foundation for a property to be judged as of Outstanding Universal Value (Source: World Heritage Resource Manual, 2011).

Table 3. The criteria for selection as the world cultural heritage property (Source: UNESCO-WHC)

Criteria No.	Definition									
(i)	represent a masterpiece of human creative genius;									
(ii)	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)	bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;									
(iv)	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)	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)	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)	contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;									
(viii)	be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landform, or significant geomorphic or physiographic features;									
(ix)	be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystem and communities of plants and animals;									
(x)	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.									
Operational Guidelines (year)	Cultural criteria					Natural criteria				
Operational Guidelines 2002	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(i)	(ii)	(iii)	(iv)
Operational Guidelines 2005	(i)	(ii)	(iii)	(iv)	(v)	(vi)	(vii)	(viii)	(ix)	(x)

In the first glance, it might be precise that the definition of cultural heritage is sufficiently obvious and does not need any more definition. However, for the professionals and individuals that are actually involved in different aspects of this issue, this is not identically true. As Robert Hewison (1987) in his book entitled *"The Heritage Industry"* stated, "Two things are clear about this word: it is of relatively recent usage- an important date was the designation of 1975 as European Architectural Heritage Year - and it is a word without definition, even in two Acts of Parliament." David Lowenthal (1985) also has mentioned that, "Those who drafted the National Heritage Act confess they could no more define the national heritage than we could define, say, beauty or art [...]. So we decided to let the national heritage define itself." In this case, the aim of Hewison and Lowenthal have not been that the concept of cultural heritage is left without definition, rather they meant that the aggregation of different points of view can lay different definitions for cultural heritage where they can make it difficult to reach a common consensus. However, depending on the individual country's interpretation of cultural heritage, the related perception would be vary from country to country, in every region of a country there might be differences on cultural heritage interpretation.

Definition of World Cultural Heritage by the UNESCO: "Outstanding Universal Value"

In examining the reasons for the respect to the past, it is understood that the study and interpretation of history can create motivation for the main means by which human beings can communicate with other eras, cultures, religions, histories and customs, as well as various attitudes to respect the past. Concerning the concepts of "Cultural Heritage", or more in general, definitions that can create mobility to respect our past and history are particularly relevant to UNESCO's programmers. Making our peace with nature, UNESCO has defined 'nature', in its *"Draft Medium Term Plan 1990-1995"* (UNESCO, 1989), as a tool for creation of peace in national and international levels:

"A world at peace with itself will be viable only if it is reconciled with nature. The fact is that peace today must also be seen in term of the interactions, in space and time, between human beings and their environment as well as in term of intergenerational relations. This means responding fully to present needs while making sure that we do not jeopardize the world we bequeath to future generations."

Since the Convention concerning the Protection of World Cultural and Natural Heritage was adopted by the General Conference of UNESCO on 16 November 1972, the criteria for definition of cultural heritage have constantly been evolving to meet different aspects of World Cultural Heritage properties. In the meantime, the basics of the Convention is necessarily immutable, its Operational Guidelines, but the provisions through which the Convention are implemented make it possible for the integration and evolution of new concepts and processes. The last revision of the Operational Guidelines (July 2015) addresses not only these new ideas, but also reflects our growing collective experience.

According to *"Operational Guidelines for the Implementation of the World Heritage Convention"*, the World Heritage List is based on the definition of the Outstanding Universal Value (OUV).

In defining "Cultural Heritage", Article 1 of the World Heritage Convention notes that "monuments" and "groups of buildings" should have Outstanding Universal Value (OUV) from the point of view of history, art, or science, while the "sites" are also seen from the ethnological or anthropological points of view. In addition, in defining "Natural Heritage", Article 2 of the World Heritage Convention notes that "natural features" should have Outstanding Universal Value (OUV) from the point of view of aesthetic or scientific, while the natural sites or precisely delineated natural areas are also seen from the science, conservation or natural beauty points of view. In Table 1, different categories of World Cultural Heritage with Outstanding Universal Value are presented. According to the UNESCO World Heritage Centre, the signatory States Parties are divided into five regions: (1) Africa, (2) Arab States, (3) Asia and the Pacific, (4) Europe and North America, and (5) Latin America and the Caribbean. As of 2016, the World Heritage List includes 1052 properties, which consist of 814 cultural, 203 natural and 35 mixed properties within 165 States Parties.

Since each culture has its own ways to represent its values, the concept of "Outstanding Universal value" has been much discussed with specialists from all around the world, so each has their own interpretation of the concept. In this case, diversity of views on interpretation of Outstanding Universal Value does not mean that there is nothing common for definition of the OUV of World Cultural heritage properties; rather it means that it is necessary to accept that different groups and societies in different periods of time would have had their own cultural values, and ways for their expression. However, as declared by UNESCO about the cultural diversity, "Culture takes diverse form across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind." (UNESCO, 2001, Article 1).

As indicated in the *Operational Guidelines for the Implementation of the World Heritage Convention* (2015): "Outstanding Universal Value means cultural and/or natural significance, which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. The Committee defines the criteria for the inscription of properties on the World Heritage List." (Operational Guidelines, 2015, Paragraph 49). During the process for inscription of country's properties on the World Heritage List (WHL), and in order to identify their Outstanding Universal Value, several debates have formally raised among 'State Parties' of the World Heritage Committee (WHC). In this case, only countries that have signed the World Heritage Convention can submit nomination proposals for inclusion of their properties in UNESCO's World Heritage List. In the meantime, in order to avoid extensive increase of the number of sites inscribed on World Heritage List, and also to create a balance between nomination and inscription of cultural and natural heritages, WHC has considered a lot of precautions.

The first proposals for justification of the WH Criteria goes back to a meeting of the Advisory Bodies on May 1976 in Morges. In this meeting, ICOMOS adopted the first version of criteria I-VI for the OUV of cultural heritage properties with reference to monuments, groups of buildings and sites and

explained them by giving examples. To achieve a better understanding of the so-called OUV concept, ICCROM had an interesting contribution in definitions of values including artistic value, historic value and typological value. Then, in 1977 and 1978, the ICOMOS's draft criteria of 1976 were revised. Finally, the results were reflected in a revised version of the Operational Guidelines of 1980. In 13th of October 1994, the World Heritage Committee launched the Global Strategy for a Representative, Balanced and Credible World Heritage List. In fact, the aim of this expert meeting on the Global Strategy was to ensure that the WHL reflects the world's cultural and natural diversities of OUV. By adopting the Global Strategy, the World Heritage Committee wanted to broaden the definition of World Heritage to better reflect the full spectrum of our world's cultural and natural treasures and to provide a comprehensive framework and operational methodology for implementing the World Heritage Convention (UNESCO World Heritage Centre - Global Strategy). Then, during the 6th World Heritage Committee, on March 2003 in Paris, it decided to merge the ten criteria for the assessment of Outstanding Universal Value (WHC, 2003). In the following years, the debate continued and the criteria were further edited several times until the present version. With the adoption of the revised *Operational Guidelines for the Implementation of the World Heritage Convention 2005*, only one set of ten criteria exists; six cultural and four natural criteria. Consequently, the WHC considers a property as having Outstanding Universal Value that meets at least one out of ten selection criteria (Operational Guidelines, 2015, paragraph 77), see Figure 2 and Table 3.

Until the end of 2004, World Heritage properties were selected based on two separated lists: six cultural criteria (i, ii, iii, iv, v, vi) and four natural criteria (i, ii, iii, iv). With the adoption of the revised *Operational Guideline for the Implementation of the World Heritage Convention 2005*, only one set of ten criteria existed. For the evaluation of criteria for the nomination of cultural and natural heritages, there are two Advisory Bodies: ICOMOS for cultural heritage and IUCN for natural heritage, which have the responsibility for assessment of criteria considered for each property. In addition, properties nominated as mixed cultural and natural heritage are evaluated by both IUCN and ICOMOS.

Conclusion

At the global level, approaches to the past are different from country to country, through each country a particular aspect of the past and special concept of cultural heritage are being noticed. Generally, the concept of past values can be determined under various reasons. Throughout history, a review on the cultural heritage approaches of a single country can demonstrate how different epochs, regional authorities, social conditions and ideologies, etc., have had affected the current perception of the past values. However, the same relics that are considered valuable for a society in a specific period might be not necessarily important or precious for another or same society in any period of time. Therefore, the lack of any inclusive and applicable definition of cultural heritage can be associated with disrespect to cultural heritage. However, any approaches should rely on a comprehensive and complete definition of cultural heritage. On the other hand, when we are talking about the importance of respecting the cultural heritage, it is not related to a group of people in a specific geographic location, but it means all cultural significances

belonging to different cultures in different geographic locations of the world. In fact, to give an international character to our cultural heritage, it would be worth, as a part of whole, to name them "World Cultural Heritage". World Cultural Heritage can create connections between different social values, beliefs, religions, histories and customs. They can also provide conditions to share our mindsets and historic backgrounds with others throughout the world. In this process, the world cultural heritage forms a veritable sense of unity and belonging within a group, and opens a new avenue to know ourselves.

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