

1. Tourism, public spaces and urban cultures

Recording, evaluating and management of tangible and intangible cultural heritage, through a decision-making multi-criteria analysis

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Abstract: Nowadays, we live and act in cities fulfilled with urban spaces, architecture and of course heritage culture, expressed by tangible and intangible assets. The last decade, the economic crisis, shows that cities and global heritage is demolished, damaged or in danger. This paper tries to identify culture in multilevel way, through space to global. As tourism is concerned with cultural (culture routes, touristic heritage attractions cities), this project aims to record culture from object to plan, including tangible and intangible assets. The paper, proposes a table, separated in tangible and intangible categories such as buildings, oral traditions, biodiversity etc. That's a first step of a fully record of the heritage of a city. In a step below, criteria indicators are placed in each category, concerning to a decision-making analysis called MAUT. With this system each city can have a record, evaluation and knows which culture assets must save, manage, promote or protect first. The mainly idea of this project is to propose a new innovated system about urban culture, including multilevel heritage analysis and a new management system, which can be used for tourism, urban actions etc.

Keywords: tangible assets, intangible assets, multicriteria analysis, culture

Introduction

Every city is a place, fulfilled with motivation, emotions, people, has a past, a present and a future time and energy. In this concept of the three parameters, time, place and energy, we have the rhythm of a place, grouped into programmed events, where the above-mentioned triptych, interferes with alternations, repetitions, etc., through the dynamics of each place. Thus, urban spaces are transformed into spaces of action and manifestation, into new spaces that are completely mutated. Static urban space is not always the same and commonly used. It gives its place to new events, structures and explorations, new possibilities of opening, producing new rules and fluxes of interaction within these constantly changing urban entities. affect the vitality, publicity and sharing of urban spaces (Antchak, 2018).

The above description refers to the city and automatically creates an inner and outer contour space, in the form of repeatability, ephemeral, etc. Each form has a shape and limits its content. Tangible forms are all dimensional, as a non-dimensional form is not meant in the intangible world. Each form has a center on which its composition depends. Such a form is also the place, expressed mainly through the city. Every new form-city-place we are in for the first time, invites us to meet it, so that we can then



describe it and categorize it. To get to know a new place, we use an experiential personal experience. We carefully examine and observe to determine its characteristic features, details and properties (structure, form, etc.). So, we know through experiential experience and personal judgment, we form one and then we know it to others.

In this perspective its city has a past, a form and it's a new experience both tangible and intangible. So, its city has a culture and heritage to show, to protect and manage. Culture and heritage are two mean full words, acting in everyday life. Beginning by the theory that culture is much more than the legislation of it and the main conventions and declarations, culture is everywhere. In the way we speak, we form our cities through the years, we act, laugh or the customs we have. In other words, culture is an attempt to preserve and save the old without affecting the progress of the cities and the future of them. Heritage is the transfer, of the culture, from generation to generation. It is more than ethics but is included in culture. Culture is a completely expanded and tricky concept that is constantly being renewed, revised and incorporates new inputs of interpretation from mankind, art, folklore, architecture, etc.

Besides, the word "polis", from which culture emerges, is a place of speech and myth, where each city creates its own speech and myth, at a reasonable and spiritual corresponding level creates an identity. Cultural identity, is something wider than culture, is the result of a collective historical experience of many fields, creating a common value set. The coexistence of the people, in which this value and social ensemble are composed, is the creation of a city, a place (Stefanou, 2000). As a space of interaction and experience of a value set, a city is always an "on the move" object, which brings together citizens and through their co-operation helps to develop the individual consciousness that leads to the collective consciousness of the place.

In this paper, and after this introduction, we will try to describe more extensively, the meaning of tangible and intangible cultural heritage and propose a new system based in multicriteria analysis for the purpose of protecting, recording, evaluating and managing the cultural heritage.

Tangible and intangible cultural heritage

First, it's useful and needed to identify the meaning of tangible and intangible culture. According to the dictionary of the Greek Language Center, culture is: *"all the material, spiritual, technical achievements and performances that are the result of man's creative powers and abilities and which are expressed historically in forms and forms of organization and action of society as well as the creation of (material and spiritual) values"* We see, therefore, that culture is treated as one, initially, a set of incriminating categories at a practical and spiritual level, as it concerns techniques but also forces and capacities that act through society. Two sets of cooperation, one related to the result of the forces and one in relation to the organizational structure of society. The basic source of the two systems and sets, man, the driving parameter and the entity of all the elements, the creator of civilization, in a perpetual continuum and evolution of life. These two forms created through the years the tangible and intangible cultural heritage.

The tangible heritage concerns to material culture, as buildings, monuments etc and has a variety of legislations, conventions beginning after the Second World War, after a huge number of monuments, treasures and cultural elements lost or destroyed. So, the prevention, the legal framework and the

protection were an immediate need. Tangible heritage, from the protection of the individual monument, to the protection of the perimeter environment and then whole historic and traditional settlements, is commonly known in cities and worldwide. The protection of intangible heritage started many years ago, as intangible assets are more difficult in understanding, recording and management.

The term "intangible cultural heritage" is considered to represent an "English translation" of the Japanese expression "*mukeni bunkazai*" (Lenzerini, 2011). In the Western world, the word "intangible" according to the Dictionary means: *a. Which does not have a material existence; ANT Material: The spirit is immaterial. Yields and intangibles. b. (for a material body) so very transparent, ethereal, as if it were immaterial: the intangible forms of Byzantine hagiographies.* We observe that this word is given the essence, the transcendent, the non-material body, and the association with the spirit is important. In the form of linking intangible civilization, we begin by establishing and adopting the view that culture is a product of humanity, structured and shaped, taking shape over time, and the resources of that were exemplified by culture. At an early stage, all assets were intangible. The first legislation about intangible culture was the Unesco Convention on the "*Safeguarding of Intangible Cultural Heritage in 2003*" defines intangible cultural heritage as: "*practices, representations, expressions, knowledge and techniques - as well as the tools, objects, handicrafts and cultural sites associated with and which communities, groups and, where appropriate, individuals recognize as part of their cultural heritage*" (Article 2 (1)).

The Convention provides for the creation of two lists: (a) the Representative List of Intangible Heritage and (b) the Inventory of Immature Heritage in an Emergency Preservation State for expressions that are on the verge of extinction or significant alteration. (Unesco, 2003, para. 11-28). Greece ratified the Convention in 2006 and has so far incorporated into the "*Representative List of the Intangible Cultural Heritage of Humanity*" five elements of intangible cultural heritage. Specifically:

1. In 2013, Greece, along with Spain, Italy, Croatia, Cyprus, Morocco, Portugal, have enlisted the Mediterranean Diet as an expression of the intangible Cultural heritage that characterizes the Mediterranean.
2. In 2014, the know-how of Traditional Masticulture in Chios was placed on the same list.
3. In 2015, the Tinos marbles crafts
4. In the year of 2016 the Momorous, a custom of Kozani, Western Macedonia, was included in the catalog
5. In 2017, the registration of Rebetiko, folkore Greek music, was approved
6. In 2018 Greece and seven other countries (France, Switzerland, Spain, Italy, Croatia, Cyprus, Slovenia) joint the catalog, for the Art of Xerolithia, which is a technique of buildings wall stones without cement and binder.

According to those, we believe that cultural heritage is initially recognized as a place and then identified in it, initially its intangible elements and subsequently the materials, for their efficient management (Pocock et al., 2014). The main correlation of intangible and material culture is the realization that culture as a conquest was always at the same time immaterial and material, and that

this separation is for mainly state reasons and that these two resources can be readily understood by both experts and non-experts.

Based on all the above considerations, we conclude that culture, in fact, is commonly a dual nature of intangible and tangible assets, that are involved with varying degrees of intensity in each resource. This awareness, with the parameters of the resilience and breadth of these resources, can lead to a better management where intangible and tangible assets are intertwined and interdependent.

Types of culture

Culture has many different expressions and forms that have emerged in the course of time. As the first goal of this paper is to record resources, tangible and intangibles, this chapter is an attempt to register multiple categories, with the aim of creating a repository of tangible assets, separated in natural and man-made assets and intangible assets. This repository will assist in creating the registration system, which is discussed in the next chapter.

We notice that from the beginning, the world consists of an immaterial substance which is becoming matter. Starting with the natural resources, the earth's elements, the green places, the blue surfaces and thus the biodiversity that create the environment and the space in which man developed and began to design his place. They are the original components of creation, without which civilization and man could not evolve. Unesco for the creation of 22 development indicators defines certain categories for the listing natural heritage. As a natural heritage, it states: (a) physical characteristics consisting of natural and biological formations or groups which have an excellent value of aesthetic or scientific value, (b) geological and geographic formations and precise demarcated areas, which are the biotope of endangered animals and plants of exceptional value in terms of science or conservation. However, this classification is somewhat limited. So, in order to make a various typology of nature resources, we put analytical categories of the natural resources, that a scientist finds in a place such as: ground morphology, geotherm, seas, lakes, waterfalls, etc.

Secondly, we continue with the typology of the man-made assets. It could be argued that natural resources are the activating factors of creation, the background, the raw material that man has ever intervened mildly or more vigorously, composing what we call man-made assets that include intangible and tangible cultural assets. The cultural heritage of mankind is based mainly on man-made assets, as it becomes more manageable and comprehensible through the creations of man.

The most well-known and understandable tangible and man-made cultural resource and one of the most important forms of cultural heritage is the architectural heritage, which resides in a single or cluster of buildings and ecclesiastical buildings with influences from different periods. But besides the city and the protected elements, the countryside and its elements are also important for the cultural heritage of a place, whether they are crops, fields, green areas, ie natural elements with little human intervention, or human activities such as livestock farming, beekeeping etc. The building blocks of a city or countryside area are the smallest unit of understanding, as the building is the evidence of the history of a place as it is depicted in various forms. Every period expresses something different and, over the years, it is judged to be pleasant or unpleasant with the realization that it can change over time. The museum is an artistic and educational space. It collects the "worthy" or "saved" material elements of the past. Moreover, educational buildings, as a knowledge place, is another powerful

avenue for learning the heritage. It takes place from childhood and lifelong, through schools, spectacles, and museums that are powerful pillars of civilization. From the point of view institutions and museums, in the term that Hjerppe used in 1994 as "Memorial Institution", covering institutions, museums, organizations etc. trying to preserve the heritage, prevailed (Solanilla, 2008).

Another example of cultural heritage in building is the industrial heritage consisting of building structures and equipment, objects of industrialization and the industrial revolution that emerged first in Europe and then in the rest of the world. A major issue for buildings in the city and the countryside is the architectural remains, which are scattered existing buildings in a poor or desolate state that have been abandoned. They are important or humble remnants of a period (Dillon, 2013), which play an important role in the historical continuity and course of a place, as well as in the whole of a city or nation. Finally, important for each place is the archaeological heritage, the archaeological sites and excavations, elements of whole cities, that have been found through the years and smaller elements of the history of a place such as heirlooms, books, costumes, utensils, ecclesiastical etc.

Those and some more categories were used to create the categories of human creations in the category of tangible assets. In order to classify the intangible cultural heritage, the categories of the 2003 Convention, were used, for reasons of plurality and because intangible is remaining a difficult and non-well-known research field, as the paper already shown.

Development of the multicriteria analysis system

In this chapter, we will analyze the system of recording and evaluation, as it was formulated in the context of the research and the methodology of approaching the present dissertation. For the creation of the system, the original structure of thinking and creating this, we form it in the context to be a simple, easy-to-manage system that would be in direct use and provide valid and optimal results. Thus, the steps to identify this are the following:

1. After the analysis of multicriteria systems, these tests in the context of recording and evaluating the intangible and material cultural heritage of a place, for the selection of the best method
2. Develop a general philosophy of the system, in terms of its purpose, content and outcome
3. Development of the system in two distinct stages. These stages are recording and evaluation
4. Organization of the two stages with their constant interrelationship
5. Create an evaluation system using mathematical models, analyzed through gradual milestones
6. Explanation and creation of a manual, which is presented in this chapter

The first assumption of this paper, which is defined at all stages of the system, is that in this system, throughout the writing process, we used the categories of the chapter :types of culture and all our assets tangible and intangible are legally understood as the cultural heritage of the place and engraved in the collective consciousness of individuals as part of it. The notion of ownership or shared heritage

between two places has been affected in the context of interpretation, performance and creation of the system. This happened, because of the multiple issues that this option creates, as we think that it will be caused misinterpretations or system misconceptions. Thus, in the two distinct stages of the recording and evaluation of the multicriteria system, to be interpreted below, only the cultural objects of the site are selected at the registration stage, while at the evaluation stage targeted criteria are set in each category. The system is easily understood by four main steps.

1. First, we created a table, separated in tangible and intangible with the analyzed categories etc. That's a first step of a fully record of the heritage of a city.
2. In a step below, criteria indicators are placed in each category, concerning to a decision-making analysis called MAUT (Multiple Attribute Utility Theory).
3. Each criteria has the same calibrated system and the user, following the analysis evaluates the criteria from 0 to 4, regarding to the culture significance.
4. After this, easy mathematical models are used, and the system is evaluated, giving the culture significance by number.

Conclusion

The aim of this paper is to clarify the terms of tangible and intangible culture to redefine them and to class them by introducing the concepts of the environment, humanity and society into the context of culture. This thesis is a doctoral thesis, so its analysis is expected to be completed and attributed in two years from now. The creation of a multicriteria system is a new attempt to link civilization with a system of evaluation and recording which has not been used so far. Multicriteria systems are usually used in cultural programs for protecting threats, risks, analyze materials of buildings etc. With this proposal system each place can have its own record of tangible and intangible culture, which it can be evaluated. In this way, the government, groups or operators of culture or anyone involved in cultural management can manage, save, and know through a calibration the importance of the assts of each place.

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