

THE DEFINITION OF INTAGIBLE AND TANGIBLE CULTURAL ASSETS IN DIGITAL TECHNOLOGY

DOI: 10.26341/issn.2241-4002-2018-1b-3

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Abstract

The trail of civilization, surviving through thousands of years, is more shown and emerged with the proclamation of 2018, as a cultural heritage year. The tangible and intangible culture, as two generals but encompassing meanings, include, diachronically the whole entity of a place, through cities, countries, settlements. Culture, in time and place, was formed with memory and loss. The survival ruins became monuments and cultural assets, while anything else dismissed, lost and passed into oblivion. With over 100,000 entries, using the keyword: culture on the Internet, we understand that digital technology from the smallest to the largest facet is directly connected with culture. The question that arises is what is considered a culture and how it can be expressed in a catholic, mutant or solid form, separated into parts or with new meanings. The digital age sets us against a moral challenge. Culture comes to confront and survive in a new, always processing and rebooting digital environment, with programmers, programming languages. Some of the actors not always know or include in programs the meaning of culture, idea or entity. This paper aims at understanding the intangible and tangible culture, from the point of memory, physiognomy, time and place and its passage into the modern digital age.

Keywords: *culture, tangible assets, intangible assets, digital technology*

Introduction

The present paper attempts to seek the intangible and tangible culture as two distinct but directly interconnected forms of culture, as the one culture , includes the other, and they expressed and formed mutually and equally, in an attempt to understand them in modern times, where the digital world is increasing every day and penetrates into life, education system and culture. By targeting culture, we will seek answers to some of the key questions that may have been already answered or tend to be answered. As the question is set, at the same time we begin the procedure of answer, today or later. And as science advances the search of the meaning of digital culture begins with questions that need to be answered. The beginning of this paper is the study and review of what is culture, the explanation of the intangible ang tangible culture and finally the digital technology as a new parameter of culture, which is the general theme of the 8th Inter-University Seminar on Sustainable Development, culture and tradition.

Definitions, concepts and meanings of culture

According to the dictionary of the Greek Language Center¹⁷, culture is: "*all the tangible, spiritual, technical achievements and performances that are the result of man's creative powers and abilities and which are expressed historically by the forms of organization and action of society as well as the creation of (tangible and spiritual) values.*" We see, therefore, that culture

¹⁷ <https://greeklanguage.gr/en/>

is treated as one, initially, a set of inherent categories at a practical and spiritual level, as it involves techniques but also forces and abilities of man 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 Reference of the two systems and sets, man, the driving force and the entity of all the elements that act, the creator of culture and technology, into a perpetual continuum and evolution of life.

There are five footnotes, explanations of culture in the dictionary, and this is because we could claim that culture is a broad and profound concept that fits more than one explanation. It is a notion of timeless presence, coming from the word "polis", means state in Greek language, with a social, administrative and state organization. Besides, the word "polis" from which culture emerges. The coexistence of people is the creation of a city, a place. Besides, the place is a city, a country that brings together citizens and through cohabitation, helps to develop individual consciousness. The city as a social institution is certainly a cultural space in the sense that it transmits culture to its territory and culture is expressed in this territory. Part of this culture is the idea of sociality: the sociability of interconnection. Culture is a social possession, as it is offered free to all and is not competing with two users. At the same time, two citizens can enjoy the same monument.

The city as a social institution is a definitely a cultural space in the sense that it transmits culture to its territory and this culture enhanced with motions, actions, forms, people etc, of the place is expressed, again, in this territory. In a comprehensive understanding of the different forms of culture, six possible nature-related interpretations are given by (Otte and Binder, 2015), since culture can be a creation of mankind, historical generations and continuities, a system of values, art and practices, etc. The point is that culture is all of them, and any form or forms is expressed under circumstances, places, years, time. It's the awareness that is something old, but at the same time modern and constantly evolving.

However, culture is physiology and energy, embodied in the organism of society, which acts like the human organism, as a bearing organism with an obvious external function, but also an internal one, thanks to which it maintains balance, sometimes with action and sometimes with inertia, to restore disharmony. It is the spontaneous, such as festivals, the everyday life. It is the folklore, the respect for the fellow man, the Good Friday, the cleanliness of the terrace, the sound of the clarinet, the re-use and restoration of the monuments, the events, etc which over the years constitute heirlooms and museum exhibits. It is manifested, therefore, through so many other unregistered but inherent forms of civilization that it is multi-level. The exploration, interpretation and understanding of civilization, starting at the scientific level of anthropology and archeology, following the other sciences and in its present version, what scientists are studying, concerns mainly the Western civilization we live in, as East and West significantly differ.

Nowadays, culture has a strict legal framework, passing from generation to generation and for the majority of citizens, it is identical to the great cultural monuments, as the monument comes from memory and it carries the seed, which generates a common culture. Memory is more related to the heritage by the decision that some inherited items are inheritance according to state or social preferences. It is, therefore, a process of recognizing the heritage by giving value to a series of objects, turning them into symbols of the public. This was made clear by the emergence of intangible culture and the process of recognizing the heritage as a policy act in which groups of resources become visible while others are silenced or distorted. Everything that, passes into oblivion, automatically disappears, whether or not it is written in texts, catalogs or books. Communist regimes, and especially that of China, knew this, and for that reason, after Tibetan occupation, ordered to destroy all the buildings and statues of Tibetan Buddhism (Heller, 2001). So, a place without past, memory and culture has no future or to be correctly, has a brand new future, without any remaining roots, beliefs and assets of culture. A place and

a man, without memory, without monuments and symbols, has no continuity, reinforcing the view that the rescue of each civilization is an immediate need. That opinion, concerns more the present than the future or the past, in order to preserve, revive and continue the past of a place by giving its value, feelings and care through its culture and its landscape.

The landscape is the visual transfer of values and emotions to one place. Occasionally in a natural or artificial image we call "landscape", we share chronic values, symbols and beliefs transformed, through the years, into the unique identity of a place. The preservation of the special and qualitative features of landscapes, creates the memory of humanity (Lambrianidis, 2012). The descendants live, act and walk in the same spaces and acquire consciousness through the landscape, realizing that it is the continuation of their ancestors. After all, the psychological effect of certain landscapes is very intense. This is especially true in the case of 'historical landscapes', where the insights of the events that have taken place and the intense participation of performances and images through the viewer's personal experience dominate (Moutsopoulos, 1983). We understand, therefore, that culture, apart from unitary events and monuments, is a universal concept, since it incorporates the place and the landscape, through its spatial expression. This universality is instantly understandable and for this reason we are proceeding with the analysis of the two most recognizable categories of culture, tangible and intangible.

Tangible and intangible cultural assets

Tangible culture is the first approach of understand, evaluate and management of culture, which for many years prevailed in the science and methodology of culture. The realization that civilization is both tangible and intangible has led to new field of research for scientists and practitioners of culture. Tangible culture is created with matter and is directly understood. For many years the intangible culture was transcendent and often difficult to comprehend. Although culture is both tangible and intangible and the separation is made for reasons of better understanding. We can admit that, the tangible is more manageable, and that's the reason it came first in the meaning of culture. This dipole serves a seek of a deeper interpretation and study of both categories.

Starting from basic principles and central sources, tangible culture refers to monuments, buildings, etc., but also the intangible folklore, tradition, etc.,. First of all, the beginning of the legal framework about intangible cultural heritage is the "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage"¹⁸, "*intangible cultural heritage*" means the *practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*

The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;

¹⁸ <https://ich.unesco.org/en/convention>

(e) traditional craftsmanship.

We are once again, leading to a whole explanation of culture, with the main actors acting, under the heritage dimension and making decisions by using these intangible assets. These are part of the civilization and are expressed through society. Adopting, therefore, the observation that culture is a product of human origin, which takes shape over time, the resources that were then exemplified by culture, at an early stage were all intangible.

Thus, the material asset cannot be transformed into an intangible, this can only be done by the intangible asset. In the example of earth and sky, heaven is the intangible, and earth the tangible asset, where earth and heaven are interrelated and form the whole universe. To understand the intangible and tangible, we use an example of Physics. From the steam of water (intangible), through the process of condensation, the tangible form of water is created. Subsequently, the water vaporizes, becomes vapor, creating a two-way and interdependent relationship. So culture, like water, is directly related to the tangible and intangible form of its pores, as the intangible is the essence of the tangible. Intangible civilization often has no limits, it is confused and easily transported from place to place, such as sound, which is an intangible element, in contrast to the tangible forms that remain, fixed, in one place. It concerns, a relationship, a dipole and complementary, without this connection, always clear. For example, school education as an intangible element, expressed in every place, in different material forms of school buildings, although the intangible element remains the same in every material educational building.

In conclusion, and after a comprehensive analysis of culture and its two expressions, tangible and intangible, we can conclude that this separation, more confusing, rather than helps understanding. The limits are fine and continually misunderstanding, that reveals culture, at least, in the Western world, for so many years was considered as tangible or treated as tangible, by using the intangible as tangible. Nowadays, it is understood that societies incorporated, knew and admired the intangible civilization and its legal framework, but mainly its separation from the tangible culture. Thus, the song, an element of intangible, was played by the tangible instruments of the locality, incorporated into the place (heavy and robust steps in barren Epirus landscapes), followed by dances and mainly praising the place, man, tradition through joy and creation. These elements intangible and tangible, the myth and the speech of the place, were transferred in time, as precious assets of culture and history. This awareness can help digital technology, which integrates new data into the way of correlation between intangible and tangible culture.

Digital technology and culture

The French mathematician Jules Henri Poincaré wrote: *'Science is evidence. Just as homes are built with bricks, so science is built with data. But like a pile of bricks does not make a home, so a collection of data is not necessarily science'*. This is a useful, up-to-date report and consistently reflects the content of the following chapter. This chapter seeks to expose some of the originality and facilities that digital technology has provided to culture, but also to ask questions. It also attempts to identify ambiguities or misconceptions that arise due to the extensive use of digital technology. Beginning in the 1980s, culture is an important chapter, gathering more than half a billion visits on internet and 100,000 to 700,000 articles, when using the word "culture", as a keyword in search online machines, as Google. "Digital Cultural Products" (DCP), as they are called, give new digital capabilities, exploiting new technologies and targeting double. First, the DCP modeling and solving a new problem, and secondly create digital narratives (Tupja et al., 2016). The most important thing is the understanding that man is not replaced, but his position is strengthened in order to facilitate contact and not eliminate the physical presence. Digital culture, consisting of a source of data, emerged as a demand for

continuity of culture, internationalization and processing of its information. From the beginning, the interactive representation of technical and human scientists, the data must follow the path: collection, processing, analysis, interpretation and dissemination.

In the age of mobile and widespread media, through social media, networks, mobile phones etc., users can seamlessly (with a snapshot / video etc) convert cultural objects into digital objects. With their digitization, they are automatically converted into networked, interactive media, written to databases by simple users, reveal new issues and challenges about their copyright, use, reuse, and distribution. In 2003, UNESCO will compile the "Digital Heritage Map (2003)", which includes texts, databases, animated images, sounds, graphics, software and websites, and has a well-defined digital heritage in cultural, educational, scientific and cultural level. For this reason, digital technology coupled with culture has been used and helped in a variety of activities and fields, such as education, video games, people with disabilities in digital environments, the representation of architectural monuments and archaeological sites with digital environments, and digital imaging through 3d scanners.

For the sake of brevity of the text will refer to a single example of these categories, for architecture and archeology. In today's era, mainly in architecture and archeology, digital culture evolves rapidly, with continuous simulations and digital representations of monuments and sites. It gives us the opportunity to explore the ancient Greek civilization and others outside the borders cities and civilizations, even in our home, using digital screens or glasses. These tours rely on tangible culture, albeit in an intangible environment with interactive 3d or 4d representations. However, they ignore intangible elements and depict only buildings or routes, monuments etc. For the creation of these digital environments, the graphic designer fulfill the screen with fully restored buildings and places, without having the necessary information. In the history of Rehabilitation, this type of restoration is called "stylistic restoration" (Karadedos, 2009) and it is a forbidden restoration of the monuments, complemented by elements that we do not know, represented by speculation or as we would like to be. Such restorations are not used in corresponding architectural interventions, as they create misunderstandings and questions of authenticity.

Although in a digital environment they are immediately revoked, they create false images, as they are often not made by experts or by architects, but only by digital experts as mechanical engineers. They are often manufactured individually by computer engineers, without the help and advice of the respective specialists. The information is arbitrarily by supplements giving more emphasis to the image than history and culture and impressing a binding image for the monument, since the digital image "precedes the territory" (Tredinnick, 2008). The role of digital technology in historical landscapes is inevitably formative, as history is not an indifferent record of events, places and people, but an attempt to explain the world. Each of the areas that the introduction described is about positive and negative issues that as technology progresses resolves. The background to the above must always be ethics, improvement and performance for man, without excluding it, but incorporating it accordingly.

Conclusion

As can be seen from the above, digital technology is about intangible culture, only on the part of the recording. But even in this case, intangibles can be recorded, but a part of them will always be inconceivable. Intangible resources are totally ignored in digitization, recordings, and records of all domains. It turns out that one cannot represent the sensation and the etheric world in a digital environment. This technology, incorporating the human being, following the example of culture, will gradually incorporate tangible and intangible elements. The future of the new digital culture is to incorporate man and its culture, every man's age, through rhetorical processes. Then neither children, nor adults, will be at risk from digital displays but will seek

contact with a new friendly and understandable environment. Every age, even the oldest, will be accepted, as the prerequisite for culture is Justice, and the new generations that will slowly grow older, will be familiar with this digital world and they will accept easily the new entries and forms of digital culture.

With a starting point that the digital world cannot replace the real world and that all the specialties should work together with for the best results for digitalization and culture, without personal projection. Thus, it will stop the public from facing the exhibits as a means of promotion and will understand that they are bodies of culture and history. In this way the relationship will become experiential, the scientists will be impregnated with this relationship and will be able to attribute it to image and vision. Digital culture, as you often be called, is a a new point, a new world that is constantly being formed and enhanced. In this direction, we can invest a new digital culture, by reaching step to step to this level. Engraving digitization to proceed with respect and humility towards culture, without selfishness and seclusion, serving "good" and "nice". So, when digitization will come to fruition, trouble and craving to form, digital culture will bloom, until then it will be digital technology.

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