Research Article

Mechanisms for Reviving the Intangible Cultural Heritage to Revitalize Urban Spaces

Eman Tahseen, Saad Khudair Al-Jumaily

Department of Architecture, Al-Nahrain University, Baghdad 64074, Iraq
Contact email: max1558@yahoo.com, ajumaily.saad@ymail.com

Abstract: The intangible cultural heritage is considered to be of value to the local community, as it contributes to the revitalization of urban spaces, its revitalization and making it vibrant with life, population, and society, as revitalizing the intangible aspects of culture means restoring the effectiveness of urban spaces through cultural performances and activities, and these activities are a source of attraction for society, and in places, Different such as the street, squares, and urban parks, as this activation process leads to the revitalization of the economic aspects through an interest in providing shops for users and restaurants and places for rest with the social, cultural and physical aspects that are related to each other Some. Enhancing society's confidence in its culture by providing the opportunity for participation, and encouraging the performance of some activities that express traditional aspects of life. By developing an area that is considered to have a high history and culture with the principles of sustainable development, there will be many benefits. Some of them are that this will raise the standard of living of citizens, create jobs, and engineer an essential social cohesion.

Keywords: Community Participation, Urban Revitalization, Social Communication, Physical Cultural.

1. Introduction

Cultural heritage is understood to include things, knowledge, customs, and traditions because it represents a living community. The term "culture is distinguished from cultural heritage." The former is alive and changing, and in general, it does not need intervention, while heritage is only those aspects that are considered valuable and worth Preserving [1]. The use of heritage for economic and social purposes, if its preservation is not threatened, seems to be accepted and commendable. Cultural heritage is concerned with the present as it is about the past, and concerned with tangible and intangible heritage, especially practices such as telling stories, folk tales, and rituals [2]. Concepts of cultural heritage have been associated for centuries with the monuments expressing the distinction of human action, the goal being to preserve the historical memory of each people and their cultural references, which must be taken into account in order to serve the spiritual and material enrichment of society, primarily what represents their cultural roots, But the cultural heritage is not related only to the materialistic side. However, there is the intangible aspect, which is a potential force that needs to be reviewed and for the societies that it enjoys, because of its significant impact on urban revitalization and on various levels of urban spaces [3].

Therefore, the research problem emerged as follows: The absence of precise mechanisms to use non-physical values to stimulate urban spaces, which led to their weakening and inefficiency, or not converting them into general attractions [4]. Furthermore, that these cultural aspects can be revived in different ways through temporary theatres, folk theatres, temporary heritage painting exhibitions, cultural festivals, and performances,

and this can be done by open-air museums that are inclusive of all that is mentioned and facilitate their revival in a way that contributes to the participation of all.

1.1. Research Hypothesis

The activation of intangible values in urban spaces contributes to turning them into active points of attraction and leads to increasing their efficiency and improving their quality.

1.2. Research Objectives

There are several research objectives, the most important of which are:
- Establishing exact mechanisms to activate or revitalize urban spaces.
- Clarify the importance of using intangible values in revitalizing urban spaces.

2. Literature Review

2.1. Cultural Heritage

The concept of heritage is mixed with the concept of inheritance. The concept of heritage primarily means cultural resources. The content of cultural heritage is (the social life forms of human groups. With their material or immaterial content, past or present) [5]. Until the specificity of heritage in anthropology is determined by the nature of "things" and the expressions to which it extends: all that relates to culture as a way of life for society. As culture is a form of social work, and it is a group of social practices that are still alive, in this sense, this is part of a dynamic concept of cultural heritage, as every city is included in culture and has language, customs, and things Distinguish it. This group of cultural constants is called cultural heritage. Cultural heritage consists of everything considered worthy of protection by society and is a selection of a socially-oriented culture. It is also the result of the dialectic between man and the environment, between society and the earth [5]. Heritage consists not only of things of the past that have formal recognition. It is not only about the past but also the current reality in which relevant societies and groups Live.

An understanding of heritage is the recovery of the past from the perspective of the present to explain living forms. This means looking at the temporal dimension of culture, that is, old forms that coexist with new forms and others disappear. This concept considers the spatial dimension that gives meaning to culture in comparison with others in other spaces and helps to shape collective identities. UNESCO also undertook to address the theoretical definition of intangible heritage in the following terms: So intangible heritage is defined as a group of traditional and popular cultural or folklore forms, i.e., collective works that emanate from culture and are based on traditions. These traditions are transmitted orally or by gestures and are modified over time through the process of group entertainment [6].

2.2. Physical Cultural Heritage

It is known as tangible cultural heritage and is the most visible component of cultural heritage. It consists of real estates, such as monuments, buildings, archaeological sites, and historical sites. Also, it includes "natural" elements, such as trees, caves, lakes, mountains that embody essential cultural traditions and personal possessions, which include artworks of any type of material and things of archaeological importance, Those that reflect technologies that have disappeared and things from daily life, such as utensils, clothes, and weapons [7].

2.3. Intangible Cultural Heritage

Attention focused on conceiving or designing an integral dimension of heritage. This complementary dimension is called intangible heritage and includes a set of creations of the mind, such as literature, scientific and philosophical theories, religion, and rituals, as well as behavioral and cultural patterns expressed in techniques, oral history, music, dance. This category also includes traditional and popular or folklore forms of culture. The intangible heritage of many residents - predominantly minority and indigenous groups - is a vital source of an identity deeply rooted in history and societal life. The conscious needs of the relationship with the past are equally strong, as we believe, have happened in the past, although today's societies are developing at faster rates. With the noise of change and confusion, the concept of historical heritage in the modern world is like the legacy of history that we bring to own over time, and we arrive at the right time to reshape our relationship with the world that has already passed [6]. You can see the evolution of cultural heritage from Through the various definitions that UNESCO has issued in many conventions, the intangible cultural heritage are uses, representations, expressions, knowledge, and techniques and the tools, objects, artefacts, and cultural spaces inherent to them that are recognized by societies, groups, and, in some cases, individuals as an integral part of their cultural heritage [8]. In this same definition, it is indicated that intangible cultural heritage is passed on from generation to generation, reconstituted continuously by societies and groups according to their environment and interaction with nature and history, pushing societies and groups with a sense of identity and continuity. It promotes respect for cultural diversity and human creativity, meeting the imperatives of mutual respect between societies,

groups, individuals, and sustainable development [5], [9], [10].

In social terms, the intangible heritage is formed by unknown sources originating from the creativity of people, and it has values that give meaning to life and form the cultural traditions that arose in society. It is a spiritual message that exceeded its historical moment and became rooted in it, to become part of its historical memory as a symbol of its culture. When talking about historical heritage, it is a collective heritage, not an individual one, a product of events, personalities, and material things that transcended over time, and the social space that forms part and essence of the history of the place. The concept of cultural heritage is linked to grouping in the different ages of human history; it is a bridge to the past. It was formed from the story, historians, architects, archaeologists, anthropologists, sociologists, and other scholars dealing with heritage from different perspectives through different science.

Background is the basis or starting point for giving readers or listeners an understanding of what we want to convey [11], [12]. An is a comprehensive summary of a paper, which gives a short view of the reader about the contents of an article. Abstract serves to help the reader: understand a paper/article, looking for something information, and determine whether as needed. The abstract is a 'window for the reader [13].

The introduction is perhaps the most important sections in a research article. Nearly every reader will at least skim through the introduction. The introduction is also written with the strictest requirements in terms of organization [14]. The introduction is perhaps the most important sections in a research article. Nearly every reader will at least skim through the introduction. The introduction is also written with the strictest requirements in terms of organization [14].

3. Research Methods

3.1. Elements of Intangible Cultural Heritage

The uses, representations, expressions, knowledge, and techniques recognized by societies and groups, and in some cases, individuals as an integral part of their cultural heritage, are the origins of intangible cultural heritage:

- Traditions and oral expressions, including linguistic characteristics as a means of intangible cultural heritage.
- Performing arts.
- Social uses, rituals, ceremonial acts, and everything related to folklore.
- Knowledge and uses are related to nature and the universe.

- Traditional craft techniques.

The intangible heritage must be protected, but this does not mean the protection or preservation in the ordinary sense of these two words, because there is a danger of fixation or petrification of the heritage. To preserve means to ensure the continued entertainment and transmission, protection does not consist in the production of its tangible manifestations, whether it is dances, songs, instruments, or craft objects, but in the transfer of technologies and knowledge, because "the importance of this heritage is the social and economic system at the same time.

3.2. Urban Space

Social concepts are expressed through a set of symbols and signs that are related to a specific social group psychologically, socially, and historically. There are also social identity standards that achieve belonging to a civilizational and social group as well as the role of signs and signs that define space locally as civilized elements that express social identity and not architectural elements. Rhetoric arises for political purposes. Urban spaces also evolve in terms of the meaning given to them through the social structure in which they are immersed, and the cultural aspects they contain from customs, traditions, and rituals, and they are attributed to emotional and symbolic elements by users, which are added to or changed meanings defined "intuitively" by designers or planners. Urban space can provide support (the foundation) to preserve, revitalize, and give vitality to a social or community group identity present in a specific physical environment [15].

As for the urban revitalization of spaces, it means re-use, preservation, and redevelopment of the region through the participation of societal and an understanding of the space and culture surrounding it so that there is a possibility of knowing the cultural heritage that can be revived and revitalized and precisely the intangible aspect of culture and the application of appropriate urban design principles also taking into account In consideration of social, economic and environmental issues. Successful space revitalizations require an appropriate analysis of both space and its cultural environment. Additionally, it requires a specific set of uses and activities for the spaces to attract people. Aspects that are associated with urban revitalization:

- The social aspect/The social aspect of urban revitalization addresses issues of social justice, community building, and social cohesion [16].

- The economic aspect/The economic aspect of urban revitalization can be classified into main categories: private investment and increasing competitiveness [17].
- Physical-environmental aspect/The physical aspect of the urban revitalization process is related to the physical degradation of the natural environment and the structure in which the urban fabric evolves.
- The historical aspect/The objectives of the urban revitalization initiatives were to renew the origins of the buildings and the point of their historic preservation from the financial point of view. As for the non-material aspect, it revives the intangible heritage and enhances historical memory [18].
- The cultural aspect/The preservation of the cultural heritage with its material and non-material aspects supports urban revitalization by preserving the vitality of the city, increasing competitiveness, and creating a wide range of income-earning opportunities [19].

3.3. Ways to Revive the Intangible Cultural Aspects

How the intangible cultural heritage is revived are varied, including theaters, performances held in the streets, cultural festivals that express a specific event or significant weather held periodically, as well as temporary exhibitions and open museums, all representing means of revitalizing cultural, social, and economic heritage, and revitalization of urban spaces. It will explain these methods and how their level of influence or interference affects the urban environment:

Table 1. Events and Levels of Intangible Cultural Heritage Representation

Cultural Events	Cultural Revival Levels	Levels
Festivals and musical performances.	The level of urban spaces	Urban spaces
Temporary and famous theatres.		Public parks.
Temporary exhibitions of painting and crafts heritage.		The streets.
Open-air museums.	Integrated environments level (open-air museums)	Places of interest converted into open museums.

- Shows drawing
  Mobile exhibitions can also be held, held for a specific period, and include various activities, such as historical monuments of historical value or drawings depicting ideas of peace and tolerance, heritage crafts, and folklore clothing. Some programs can be customized for children. These cultural initiatives can form a center for community convergence of all cultural components in society, contributing to promoting integration, communication, and dialogue between different cultures [11].

- Festivals and cultural performances in spaces, public squares, and parks
  Cultural festivals are promotional activities that contribute to the activation of urban spaces through diversity and multiplicity of events, including economic and cultural activities and folklore shows, and what contributes to creating an atmosphere suitable for the family and the visitor, and is considered a means of tourist attraction for the local or foreign tourist [12].
  The festival is the modern aspect of the celebration that printed and normalized human life. People always celebrate nature, birth, marriage, and the festival is an opportunity to move away from the problems of daily life and express opinion more freely within the urban cultural space. It is known as an event that offers a range of cultural and musical activities and sports, in addition to being a method for displaying the activities of others and cultural exchange with other countries [20]. Among the most important goals of cultural festivals:

  - We are promoting and preserving cultural and artistic heritage Openness to other cultures.
  - Give a briefing to the responsible authorities and the private sector on the need to advance the intangible cultural heritage expressing the local identity.
  - I was considering the festival an influential element in cultural development.

- Popular Theater
  The theater here does not mean the traditional theater, but rather the famous theater with its various new types means (the street theater, the mobile theater, and the interactive theater) without canceling the fixed stage theater that is used by specific societal groups and the mobile theater performs theatrical performances on a portable stage, equipped With outdoor sound and lighting fixtures in gardens and public squares. Its relatively low cost distinguishes this theater compared to the stage of the fixed stage, and its ease of movement and deployment. It is also characterized by its breaking of the psychological barrier that prevents the receiving audience from going to the theater; transportation costs and the cost of the exhibition

ticket are expensive, as here the theater comes to the audience, not the other way around. Thus, the audience is brought closer to the theater, and the presentation of ideas that cannot be presented in a famous way in the role of the opera on the fixed stage, thus achieving a new relationship and relationship between culture and the ordinary audience in the street as the show can suddenly begin in one of the parks or public squares without prior preparation [11].

- Museums (open-air museums)

An open-air museum is a museum that displays collections of buildings and artifacts outside the buildings and, most importantly, displays the culture of societies, their traditions, activities, and crafts. It is also often known as a building museum or folk museum. The museum is open-air, rather than closed, it is open-air, where one can find traditional buildings, facilities and information, network access and connections, all in a natural environment. A variety of outdoor activities are also provided and generally managed on site at the museum in partnership with indigenous people and professionals, often involving visitor participation. The open-air museum is a distinct type of museum that displays its collections outside its doors [21].

The goal of creating open museums [22]:

- Protect endangered architectural species with awareness, interest and educate people.
- Preserving history and reviving "tangible" and "tangible" spiritual heritage.
- Preserve old traditions in the face of growing concerns about industrialization.
- The desire to understand the concept of heritage in its most comprehensive form, for present and future generations.
- Preserve and display objects and utensils of ordinary people.

Reviving the intangible cultural heritage is represented in various ways theaters, galleries, museums, and musical performances at different levels of urban spaces represented by squares, streets, and open museums in the open air represent urban parks or the level of environments and the methods of activation here. Furthermore, it is inclusive of the local, regional, and global dimensions, as there is a diversity in the cultural dimensions that are expressed in defining different behaviors and rituals of different societies and beliefs.

4. Result and Discussions

4.1. Gharb Sohail Village Museum (T1)

The village of Gharb Suhail in Egypt in "Nubia" established in 1902, after the construction of the Aswan Reservoir and gained its name from its location facing the island of Suhail, which was used by the ancient Egyptians to extract granite. The village is one of the most important tourist attractions in Aswan, through which it is possible to visualize the aspects of daily life for Nubians and attract tourists. Those who come across the Nile and have a fun Nubian way under the domes of houses still preserve the authenticity and heritage of its people. Everything related to the ancient Nubian heritage can be found in West Suhail, handicrafts, including distinctive and different wicker artifacts, and distinguished by their colors, carvings, wicker, blooms, and herbal products of great color, as well as beads, rafts, traditional Nubian garments, and bazaars that sell local products are distinguished in the village. The village houses are in a comfortable beauty, the architecture of which depends on the basements and open heavenly monsters and is built with brick. It is a meeting place for people in the summer and works on the basements, so it is a healthy house in which the sun shines and enters the air [23].
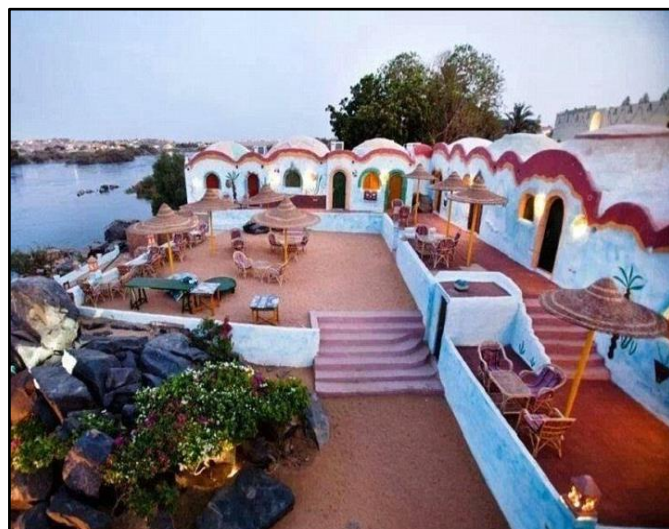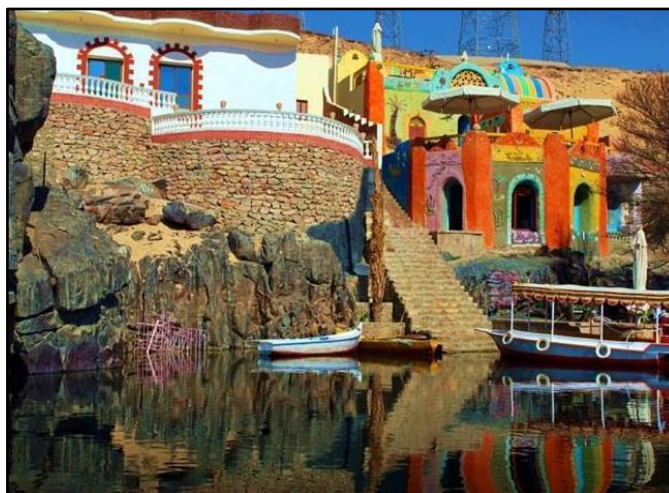

Figure 1. Traditional Sessions

Figure 2. Home Intervention Forms

The village is characterized by the picturesque nature and tranquility and receives its visitors with Nubian songs and beauty. Thirty houses in the village were prepared to be prepared for environmental tourism, and more than 3 thousand tourists and visitors flock to it. Tourism in Aswan Governorate is one of the essential activities that young people offer, and therefore, Aswan witnesses a remarkable diversity in the tourism product, between recreational, environmental, medical, travel, and hunting tourism, as well as cultural and archaeological tourism, and it is one of the most crucial tourist programs that the tourist and visitor to Aswan provide from various In all regions and countries of the world, it became the focus of attention for every tourist and lover of Aswan, the country of security, picturesque nature and dry and unique weather of its kind. The governorate developed a plan to transform the village into a center of attraction for tourists and began with 16 homes to make it centers for the production and marketing of environmental and folk crafts and places for guest hospitality, and to complete this plan. The number of houses reached 30 houses in the same pattern, in addition to the establishment of a tourist berth on the Nile 60 meters long to accommodate the tourist movement coming to the village in summer and winter.

The tourist trip to visit West Suhail is through a sailboat or launch in the Nile River to enjoy the typical atmosphere and colorful nature among the bright and pleasant waterfalls and the indigo islands until it reaches Morsi village of West Suhail. As a tourist watches camel caravans, then he travels between the houses that are his headquarters to spend a beautiful day between the music of the oud and the Nubian songs, in addition to drawing henna, and enjoy watching crocodiles found in iron tanks inside the houses, and drinks mint or cloves, and some Nubian meals that make him amazed and admired, and wishes that he lived in the midst of it, and this is what he aims to attract more tourists and visitors to enjoy spending happy and dazzling times. "

The demand for "West Suhail" outweighs the interest of tourists in tourist and archaeological sites due to many factors, including the nature of the region that links heritage, human, civilization, and the environment that is reflected on beauty through the picturesque nature and nature reserves where the tourist lives within the Nubian homes manufactured to receive him as one of the individuals. The family sees for itself the customs and traditions of the Nuba people.

He added that it is expected that approximately 3 thousand tourists will flock to the region to visit it, and it really reflects eco-tourism, unlike other regions in Egypt, especially as it has cultural heritage items not available in any other region. Therefore, the people of Nubia never knew the address of unemployment, but they were able

with simple ideas to change the interface of foreign tourists coming to Aswan Governorate. Some products have begun to turn into a tourist character, but many are still authentic in old artistry and services.

4.2. Xijiang Miao Village (T2)

Xijiang Miao Village is in the east of Leshan, it is the largest village in China, and this village expresses beautiful agricultural scenery and scenery. The locals praise their homes on hillsides and landing with incredible terrain, which is one of the topographical features of this land. It also enjoys the presence of traditional handicrafts. This village is also a typical open-air museum and is known for its rich and extensive content, whose original environment has been preserved as it reflects the culture of the city. It is characterized by enhancing respect for other ways of life by giving vitality to the "Zhejiang Miao" culture and encouraging dialogue between this culture and the cultures of tourists inside the living museum [24].

Figure 3. The Popular Markets in The Village and Wearing Traditional Clothes

Figure 4. The village's reliance on reviewing traditional life and agriculture in front of the tourist.

Furthermore, enhancing the awareness of the local community about the importance of the cultural heritage that their societies possess and the continuity of reviving these values, making them a source of cultural tourism through which local capital development was achieved and the spreading of cultural values at different levels, local, regional, and global, which gave the living museum environment a vitality and continuity.

The open museum also contributed to overcoming the penetration of globalization through the idea of preserving cultural traditions and the continuity of their display. For example, over the years, the long table banquet is held, which is the highest form of literature used for weddings and new celebrations, and the residents of the village gathered on multiple occasions, etc. This led to Enrich the knowledge of the community surrounding the "Xijiang Miao" Museum and tourists and make the environment rich in values for future generations. By looking at the elected examples, the following indicators were found, as shown in the following table:

Table 2.   Aspects of Reviving the Intangible Cultural Heritage

The Main Variables	Secondary Variables	Possible Values
Economic Aspects	Reviving Traditional Industries	Reviving folklore, such as music and heritage costumes.
		Open workshops to display craft products and craft tools.
	Reviving Cultural Tourism	Reviving cultural events, shows, and festivals.
		Holding cultural evenings related to telling stories, folk tales, novels, and legends.
		Attract visitors by providing resting places and services for tourists, such as popular restaurants.
		Reviving buildings of cultural value.
Aspects of Cultural	Cultural Pluralism	Give vitality to the cultures that are expressed, whether local or not.
		Encourage diversity in cultures and accept their activities.
		Encouraging intercultural dialogue and promoting respect for other ways of life.
	Establishing Cultural Values	We are promoting and raising societal awareness.
		Cultural values are a source of capital and development.
		They are spreading cultural values at various local, regional, and international levels.
		Revival of values gives vitality and continuity to urban environments.
	Achieve Cultural Sustainability	Maintaining and revitalizing cultural traditions in various forms.
		Overcoming the challenges of globalization by reviving intangible assets.
		Enhancing the cultural identity of the local community and enriching general knowledge.
		Rich living environment for present and future generations.
Cultural Planning	Achieving Competitiveness	Creating plural spaces in the cultures that express and receive them.
		User interaction with space components.
		Multiple places are responding to different events and activities, spaces capable of satisfying the requests of tourists and visitors, such as shops, restaurants, and workshops that create multi-use places.
		Development of land uses, with a focus on different cultural scenes.
		Streamline movement of locals and visitors.
		Make the spaces more fit.
	Use of Local Materials	Using local materials, such as bricks, stone.
		They are reviving traditional architectural styles.
	Community Participation	Promote access to local cultures through population.
		Enhancing the capabilities of individuals to express themselves.
		Foster a sense of local belonging.

4.3. The Economic Aspect

The results of the application revealed a variation in the role of museums and the revival of the intangible heritage on the economic aspects of both the global and elected Arab models, as the variable (T1) achieved the highest proportions as it reached (86%), followed by the model (T2), where it achieved a percentage of (71%). Competition is starting shift from competition based on technological innovation into creativity innovation. The intangible culture that is on initially considered not of very high economic value valuable. The highest percentage of economic aspects (86%) is considered good for the economic aspect, as it contributes to achieving positive economic and social conditions for the environment surrounding open air museums.
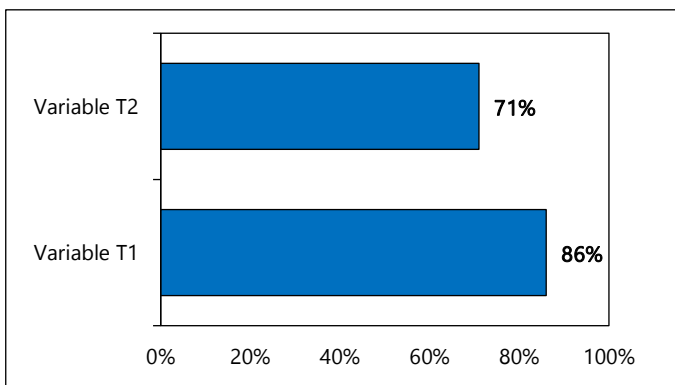
Figure 5. Total Proportions of The Economic Aspects

The following results were shown at the detailed level for each of the variables:

- The revival of Traditional Industries
  The process of reviving traditional industries represents a means of preserving and developing craftsmanship. The results of the application revealed a high interest in reviving handicrafts that have disappeared through their manufacture and presentation to the local visitor or foreign visitor, as it achieved the revival of handicrafts.
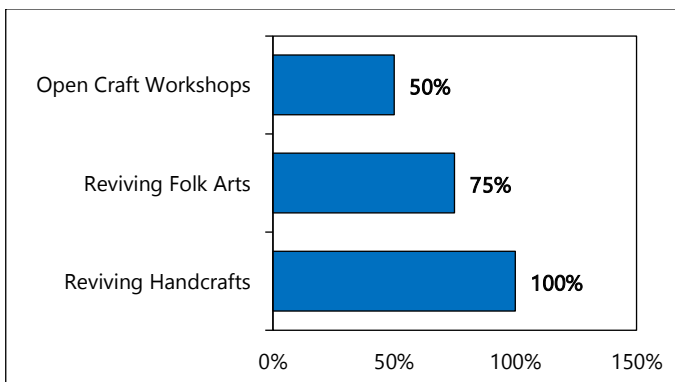

Figure 6. Total Proportions to Revive Traditional Industries

The percentage reached (100%), while the interest in reviving folklore was achieved (75%), while the presence of the workshops achieved the lowest percentage. The highest percentage (100%) is the revival of handicrafts. This is an excellent percentage, indicating the importance of craftsmanship, preservation and revitalization in light of the growing globalization that has led to its gradual extinction.

- The revival of Cultural Tourism
  Cultural tourism is an essential part of giving vitality to the environments and places in which it is active, as it gives continuity to activities, and the results of the application revealed that (the revival of buildings of cultural value and the revival of cultural events) achieved the highest percentage (100%).
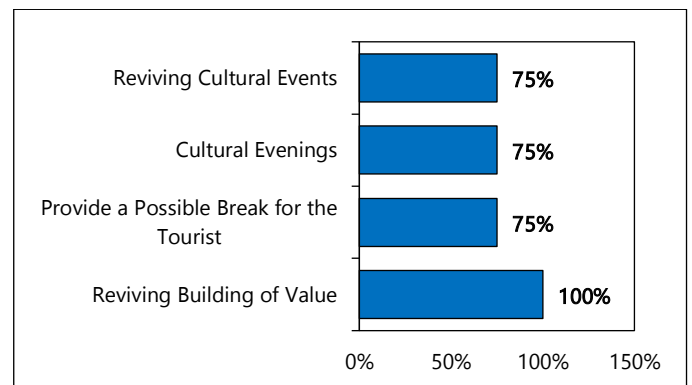

Figure 7. Total Proportions of The Revival of Cultural Tourism

The outdoor museums are an essential part of its design, which is the revival of monuments and buildings of value, as well as to give the tourist a feeling that he is in a place that expresses a certain historical era, so we find that the revival of buildings achieved the highest rate within the term of the revival of cultural tourism. Culture-based tourism activities. The main attraction in this tourism activity is the local culture in that place. Not only watching and enjoying cultural attractions but also some cultural tourism activities make tourists as subjects or actors of that culture.

4.4. The Cultural Aspect

The results of the application revealed a difference in the role of museums in reviving the cultural heritage of each of the global and Arab models elected by relying on the vocabulary (multiculturalism, rooting cultural values, achieving cultural sustainability), as the model (T1) achieved the highest proportions, which amounted to (73%).
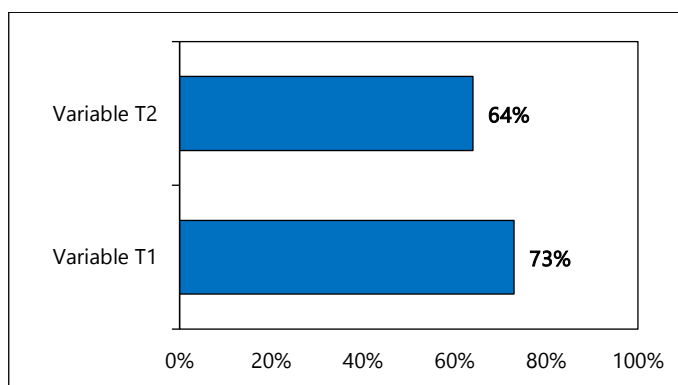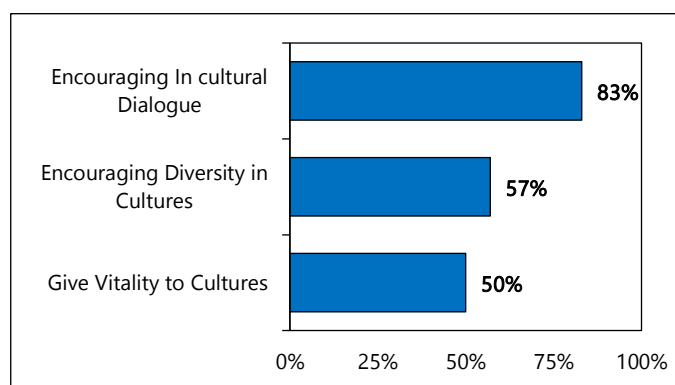
Figure 8. Total Proportions of The Cultural Aspects

Although the cultural aspects are important, they achieved a good percentage, as it reached (73%), which means that they need to reconsider aspects related to culture and the mechanism for activating them. Discovery and invention are mechanisms of social and cultural change. Discovery refers to the finding of new knowledge within an existing realm. Generally, it relates to discovering new understanding of a behavior or ritual. Invention is the creation of a new device or process. New discoveries often lead to new inventions by people. Cultural change can have many causes, including the environment, technological inventions, and contact with other cultures [25], [26].

- The Cultural Pluralism
  Cultural pluralism is important in the cultural aspect, as the results of the application revealed a high interest in encouraging diversity and dialogue between cultures within the chosen projects, due to the positive it gave in the elected environments, as different rates achieved the highest percentage (83%), while giving The Vitality of Cultures achieved a percentage of (50%). The term multiculturalism has achieved small ratios for the two terms (encouraging diversity in cultures and giving vitality to cultures), but the term encouraging dialogue has achieved a high rate and this requires reconsideration of the vocabulary with small proportions to be considered when designing open air museums. The notion of pluralism related to culture is also known as multiculturalism. The notion of culture itself is a comprehensive view of the pattern of human life and is broad, abstract, and complex because it involves religious systems, politics, customs, language, tools, clothing, and buildings and works of art. Culture also has inheritance characteristics, so that it is sometimes considered as superorganism and even genetically inherited. Multiculturalism is a view that respects diversity and respects others who are different, opens oneself to other cultural riches and engages oneself actively to seek equality in living together while

still respecting existing cultural differences and customs.

Figure 9. Total Proportions of Multiculturalism

- The Establishing Cultural
  Establishing cultural values, the main catalyst in cultural aspects, and the results of the application revealed cultural values, as it achieved the highest value (100%) for the singularity of giving the environment, followed by the promotion of societal awareness and values as a source of capital, achieving proportions of (75%).
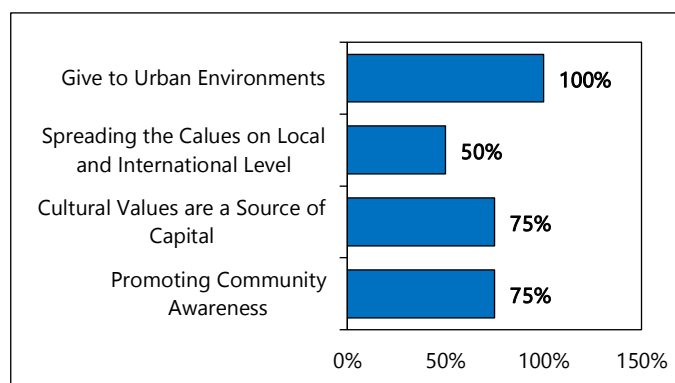
Figure 10. Total Proportions of the Details of Cultural Values

The term rooting cultural values achieved a high rate of (100%), but the singularity of spreading cultures at local, regional, and global levels is very small. A mechanism or methods of activating it should be reconsidered.

- The Achieving Cultural Sustainability
  Achieving cultural sustainability/The term achievement of cultural sustainability is an important catalyst for the cultural aspect, and the results of the application revealed that the increase in interest in the promotion of the cultural identity of the society where it achieved a high percentage reached 100%. Cultural traditions also achieved a high percentage (75%). The results that the two vocabulary terms (richness of the living environment and overcoming the challenges of globalization) achieved very few percentages, despite

their importance, especially regarding overcoming the challenges of globalization, which have an impact on the culture and products of societies.
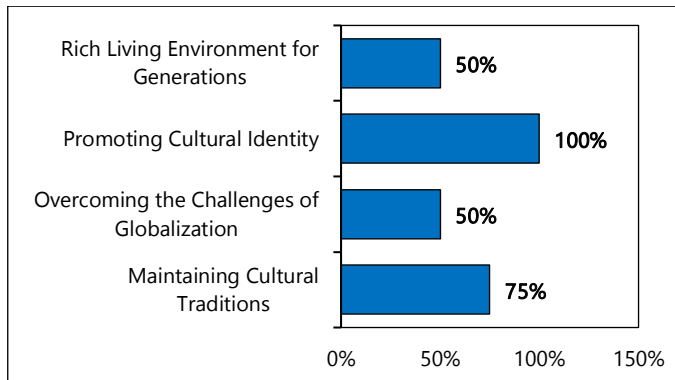

Figure 11. Total Percentages of Urban Sustainability

4.5. The Cultural Planning

Cultural Planning / the results of the evaluation of (cultural planning) for the global and Arab elected projects revealed a difference in indicators, as the model (T2) achieved the highest percentage (72%), and then (T1) achieved a percentage of (66%). Cultural planning, the overall percentage is good, but it needs to review the mechanisms or directions of planning through culture as the main supporter of the idea of open-air museums and linking them with the surrounding urban spaces.
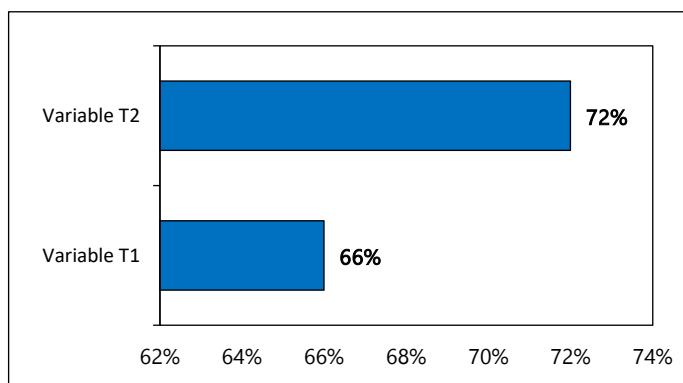

Figure 12. Total Proportions of Cultural Planning

- **The Achieving Competitiveness**
  Achieving competitiveness/the main aspect of the cultural planning process is how to create a competitive capacity, and the variable has contained space contain the highest percentage (100%), and the lowest percentage (67%). The achieving competitiveness are creating anthropological and multicultural spaces, user interaction with space components, multiple response places, development of land uses, streamline population movement, and make spaces more fit [27]–[29]. The ratios are good and acceptable for the sake of achieving competitiveness, and it can contribute to

achieving vibrant spaces that encourage work and social interaction, whether for workers or visitors (local visitor or from outside the country).
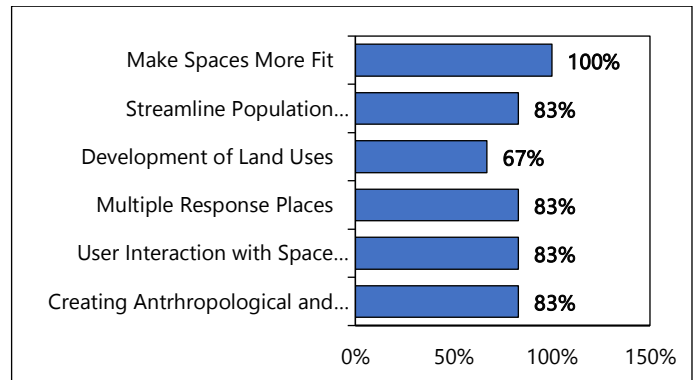

Figure 13. Overall Proportions to Achieve Competitiveness

- **The Community Participation**
  Community participation/an important part of the cultural planning process, which is through (enhancing access to local cultures through the population, enhancing the capabilities of individuals to express themselves, promoting a sense of local belonging), but achieving somewhat insignificant proportions where promoting a sense of local belonging has reached a ratio of (88%), while the variable promoted access to cultures, it achieved a percentage of (70%).
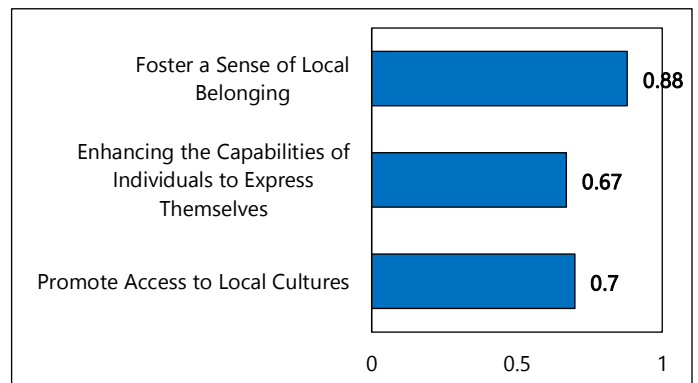

Figure 14. Total Proportions to Achieve Societal Participation

At the present time, one of the basics of successful urban design is the presence of community participation because of the role of the local community in defining the tourist with their culture, customs and traditions and making them visible and not hidden, as well as allowing all cultures to participate in expression without class discrimination or a specific group over another.

- **The Use of Local Materials**
  The use of local materials/the most prominent material part in the elected projects has achieved varying

proportions, as the use of local materials has increased to 100%, while the revival of architectural styles has achieved a ratio of (83%).
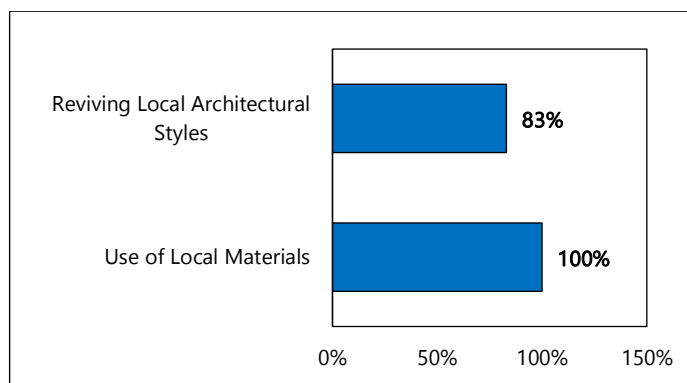
Figure 15. Total Percentages of Using Local Materials

Emphasizing the importance of using local materials such as bricks, stone, or wood to express the nature of the environment in which buildings of historical value are revived. Even architectural details have been considered in the open-air museum environment.

5. Conclusion

Intangible cultural heritage is an essential aspect of the urban revitalization process of spaces, as it contributes to enhancing urban spaces and making them vibrant, safe, and walking. As cultural events and performances do not include space in itself, but rather are at different levels, such as streets, squares, urban parks, and this activation process contribute to Attracting the largest population in different times and seasons and contributing to the revitalization of social communication and community participation in addition to the economic aspects that are affected by that successively, so the process of development has become directed towards the intangible aspects of culture because it is considered a potential force contributes to strengthening cities. The previous presentation includes the following ideas about heritage:

- That heritage is an essential factor for social and economic development if the promotion and promotion of tourism investigated.
- That heritage embodies the identity of the collective memory of the people.
- That heritage is an essential source of educational commitment that is inevitable.

  The approach to the idea of open-air museums contributed to various positives, namely:

- Emphasis on preserving the local community culture.
- The participation of all members of society in expressing their culture.

- Defining local traditions and making them accessible to the visitor.
- Giving confidence to the people of societies and taking pride in their culture.
- Preserving historical memory, ensuring the continuity of cultural activities, and ensuring that they do not disappear and forgotten.
- Encouraging the local use of materials in urban spaces and open-air museums to ensure that the historical periods in museums not interrupted.
- The introduction of heritage within open spaces and open-air museums has an important educational, cultural aspect.
- The economic aspect is important, as open museums can achieve high financial income if they promoted through cultural tourism.
- Achieving societal cohesion and developing the regional capital of society.

Acknowledgments

References

[1] S. Labadi, *UNESCO, cultural heritage, and outstanding universal value: Value-based analyses of the World Heritage and Intangible Cultural Heritage Conventions*. Rowman & Littlefield, 2013.

[2] D. Munjeri, "Tangible and intangible heritage: From difference to convergence," *Museum Int.*, vol. 56, no. 1-2, pp. 12–20, 2004.

[3] J. Turtinen, *Globalising heritage: on UNESCO and the transnational construction of a world heritage*. Stockholm Center for Organizational Research Stockholm, 2000.

[4] R. O'keefe, "World cultural heritage: obligations to the international community as a whole," *Int'l Comp. LQ*, vol. 53, p. 189, 2004.

[5] L. Smith and N. Akagawa, *Intangible heritage*. Routledge, 2008.

[6] F. Lenzerini, "Intangible cultural heritage: The living culture of peoples," *Eur. J. Int. Law*, vol. 22, no. 1, pp. 101–120, 2011.

[7] J. Magaña Ochoa and S. Pincemin Deliberos, "Cultura y Patrimonio Cultural en los Estudios Regionales," *Pensar la Educ. Anu. del Dr. en Educ.*, vol. 5, pp. 27–39, 2011.

[8] R. Kurin, "Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal," *Museum Int.*, vol. 56, no. 1-2, pp. 66–77, 2004.

[9] M. J. del Barrio, M. Devesa, and L. C. Herrero, "Evaluating intangible cultural heritage: The case of cultural festivals," *City, Cult. Soc.*, vol. 3, no. 4, pp. 235–244, 2012.

[10] M. Vecco, "A definition of cultural heritage: From the tangible to the intangible," *J. Cult. Herit.*, vol. 11, no. 3, pp.

321–324, 2010.

[11] J. W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*, 4th ed. Thousand Oaks, California: SAGE Publications, Inc., 2014.

[12] R. H. Hoyle, *Structural Equation Modeling: Concepts, Issues, and Applications*. Thousand Oaks, California: SAGE Publications, Inc., 1995.

[13] J. B. Joseph and M. G. Mansell, "Trends in Environmental Engineering Education," *Environ. Educ. Res.*, vol. 2, no. 2, pp. 215–225, 1996, doi: 10.1080/1350462960020207.

[14] S. A. Socolofsky, "How to write a research journal article in engineering and science." Texas A & M University, 2004.

[15] S. Valera, J. Guàrdia, and E. Pol, "A study of the symbolic aspects of space using nonquantitative techniques of analysis," *Qual. Quant.*, vol. 32, no. 4, pp. 367–381, 1998.

[16] T. Litman, *Evaluating transportation land use impacts: considering the impacts, benefits and costs of different land use development patterns*. Victoria Transport Policy Institute, 2017.

[17] K. Brillinger, "Growth and Revitalization in Peterborough ON: Myth Or Reality?" 2017.

[18] K. Ebbe, "Infrastructure and heritage conservation: opportunities for urban revitilization and economic development," 2009.

[19] C. Garcia, M. Spandou, L. Martínez, and R. Macário, "Urban Revitalization, Land Use and Transport: Participatory Scenario Bulding Process in Portugal," in *Conference: XXIV Congresso de Ensino e Pesquisa em Transportes - ANPETAt*, 2012.

[20] J. Verhaar, *Project management: Een professionele aanpak van evenementen.*, 3rd ed. Boom Koninklijke Uitgevers, 2004.

[21] A. Chervinskyi, "Types of open-air museum (skansen) in Ukrainian Carpathians," *J. Vasyl Stefanyk Precarpathian Natl. Univ.*, vol. 1, no. 2–3, pp. 33–37, 2014.

[22] B. Pedram, M. A. Emami, and M. Khakban, "Role of the Open-Air Museum in the Conservation of the Rural Architectural Heritage," *Conserv. Sci. Cult. Herit.*, vol. 18, no. 1, pp. 101–120, 2018.

[23] O. Abdel-Warth, "Nubian Village: Pioneer Tourism Experience at the Cultural Council," *www.albawabhnews.com*, 2016. https://www.albawabhnews.com/2236363 (accessed Oct. 28, 2020).

[24] China Top Trip, "Xijiang Miao Village," *www.chinatoptrip.com*, 2018. https://www.chinatoptrip.com/xijiang-miao-village.html (accessed Oct. 28, 2020).

[25] A. Ghaziani and M. J. Ventresca, "Keywords and cultural change: Frame analysis of business model public talk, 1975–2000," in *Sociological Forum*, 2005, vol. 20, no. 4, pp. 523–559.

[26] M. W. Hahn and R. A. Bentley, "Drift as a mechanism for cultural change: an example from baby names," *Proc. R. Soc. London. Ser. B Biol. Sci.*, vol. 270, no. suppl_1, pp. S120–S123, 2003.

[27] J. A. LaGro Jr, *Site analysis: A contextual approach to sustainable land planning and site design*. John Wiley & Sons, 2011.

[28] H. Woolley, *Urban open spaces*. Taylor & Francis, 2003.

[29] J. Krase, *Seeing cities change: Local culture and class*. Ashgate Publishing, Ltd., 2012.