

ROLE OF THE OPEN-AIR MUSEUM IN THE CONSERVATION OF THE RURAL ARCHITECTURAL HERITAGE

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1. Introduction

Nowadays, there are many open-air museums, also frequently known as living history museums, throughout the world. The majority of them represent rural houses and valuable buildings with their implicit values, especially those relating to culture, customs and spiritual heritage. The concept of the open-air museum is a novelty in Iran, and Gilan Rural Heritage Museum is the only example (another, the Rural heritage Museum of Mazandaran, Gorgan, is under construction). It is therefore necessary to undertake fundamental studies in this regard, due to the lack of experience in managing these museums in Iran. Nowadays, the cultural heritage embraces a new concept that is a complex mix of nature, history, customs, language and traditions [1]. We cannot say that one field of heritage is preferable to another; therefore, everything achieved by civilization during its history must be preserved and conserved. Ways to conserve and exhibit the different heritage sectors depend on the site's capacity, culture, features and existing knowledge [2]. The cultural heritage, as a relatively new concept, is the result of the evolution of society, its values and needs. In the past, the focus was on particular artwork or important memorials, but today, cultural heritage is associated with the entire human-made environment and should be looked at in the context of the world's ecology [3]. Today, the desire to understand the cultural heritage is in its broadest sense. It contains all the indications that testify to the activities and achievements of human life over time. Heritage is an evolving phenomenon, and as the community modifies its heritage, so does the concept. When the rural community, in its past form, was destroyed in the 1970s, the old-style farm also vanished. The objects and everything related to the specific time, are regarded as part of this heritage [4].

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Museums were established across many parts of Iran during the nineteenth century and the early part of the twentieth century, however, it was in the latter part of the twentieth century that the greatest burgeoning of museums occurred. In the twentieth century, the museum moved towards a new cultural space and became a kind of mindset. Nowadays, the role of museums is not restricted to simply conservation and restoration work; they provide a collection of often unique objects that forms the core of its activities for exhibitions, education, research, etc. Such museums over time and in different places acquire different roles, reflected in the names they are given, such as the museum of neighborhood, natural park or open-air museum; today, they are known under the umbrella term of eco-museums [5].

In the lexical definition, an eco-museum refers to a museum that is formed in a broad real-world context. An eco-museum is a dynamic way in which communities preserve, interpret and manage their heritage for sustainable development. An eco-museum is based on a community agreement. The eco-museum is part of the natural environment and adds nothing to it. It only indicates the area in which the nature must be preserved and protected [6].

The AEOM (Association of European Open-air Museums) is an association of leaders of open-air museums in Europe. It defines open air museums as “scientific collections in the open air of various types of structures which, as constructional and functional entities, illustrate settlement patterns, dwellings, economies and technology.” The aim of the AEOM is the trading of logical, specialized, pragmatic and hierarchical experience with respect to outdoor exhibitions and the advancement of the exercise of outdoor historical centers. The duties of the open-air museum include (1) transferring historical monuments; (2) rearranging them in order to relocate to the desired site; (3) conserving, (4) maintaining and equipping the buildings. These buildings consist of buildings that are deteriorated in terms of appearance, lifestyle, housing conditions, cultural activities, agriculture, and craft. Rural heritage museums are a special type of open-air museum whose task is to preserve and display different aspects of rural heritage.

According to the above definitions, in this paper, we investigated what open-air museums are and how they work; and finally, by summarizing these questions, we determined why we need open-air museums and whether there are harmful effects on buildings when they are moved to a new location. The research method in this paper is a descriptive-analytical method and involves applied research based on the information provided about the concept of open-air museums.

2. Literature Review

The aim of conservation and saving values is to support its material nature and safeguard its coherence for future generations. This concept however, is not limited to the conservation of habits and traditions and recognizing them, which only leads to maintaining the physical elements and presenting the spiritual and other intangible elements in the present, cultural heritage conservation is much more: an important cultural challenge. This is related to the complexity of the issues and the role of the many different professions involved. Conservation activities are not the function of a simple formula; rather, these activities are subject to a proper understanding of the values of

heritage conservation [3]. Here, the main concern is protecting the monument for the current, as well as future generation [7].

Authenticity is the aspect of created or invented works as being new or novel, and thus distinguishable from reproductions, clones, forgeries or derivative works. Authenticity often completes the creativity of artists, writers and thinkers. The idea of originality was first introduced by Romanticism, in reference to a notion that is often called 'romantic originality' [7].

The Venice Charter comprises seven principle headings and sixteen articles. The concept of historic monuments and sites was interpreted as the common heritage; consequently, common responsibility is defined as preserving them for future ages with authenticity. Article 1 of the Venice Charter states that "the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time". What is learned from the review of the charter, statements, and documents in the last two decades, indicates how the term "conserving" has been associated with the concept of change management in recent decades. Conservation is the process of managing the changes of a valuable place in an urban context in such a way that its heritage values are safeguarded integrally in the best possible way. At the same time, the process provides opportunities to identify and enrich values for present and future generations [8].

In fact, this process began firstly with the purely physical appearance of a site. Hence its emphasis in the Charter and the initial recommendation on conservation of the authenticity and historical values of the architecture of the materials. But gradually, from the Venice Charter (1964) to the Burra Charter (1999), the focus on location and context increased. A cultural and social vision was introduced into this area by developing the concept of conservation. There has consequently been a dramatic change in the definition of principles, guidelines and criteria for using cultural-historical places as sources for sustainable economic and social development with respect to originality and integrating and preserving the prominence and cultural status of these places in the ICOMOS New Zealand Charter (1993), the Nara Document on Authenticity (1994), the Burra Charter (1999) and subsequent ICOMOS Charters (2003, 2008).

Museums are among the centers that have experienced great changes throughout their lifetime. Museums today are very different from early museums. If you were to consider museums by today's definition, many museums of the past would no longer be museums. This growing movement of museums has increased not only in number but also in their functions and have become multi-functional phenomena [9].

Under the supervision of experts, the traditional indoor museum had the aim of conserving, educating and giving pleasure. Today, in open-air museums, in addition to exhibiting objects, customs, traditions and culture from the past, the aim is also to show the close relationship existing between nature and human society.

The open-air museum, instead of being in an enclosed space is in an open space, where one can find traditional buildings, facilities and information, network access and communication, all in a natural setting. A variety of outdoor activities are also generally provided and managed at the museum site in partnership with the indigenous people and professionals, and very often include visitor participation.

Davis stated that the eco-museum is a legacy project based on sustainable development. He believes that it should be a shared place, for the local population and the

local environment and that it is a combination of perspectives, sites, realms, memories, nature, traditions, heritage and communities (Figure 1-2) [10].

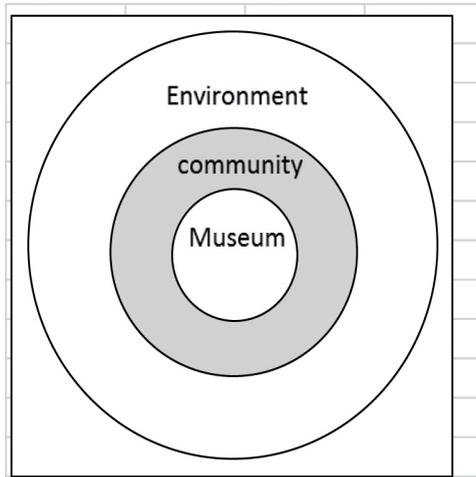


Figure 1. Eco-museum, community and local environment [10].

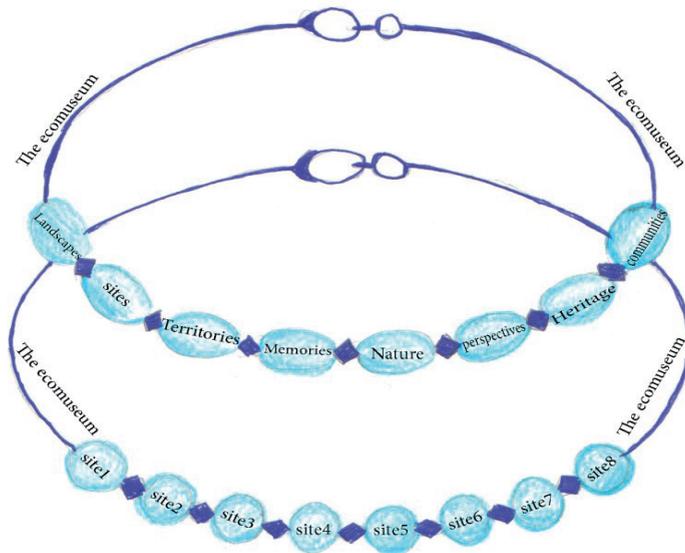


Figure 2. The ecomuseum is a combination of perspectives, sites, territories, memories, nature, traditions, heritage and communities [10].

The purpose of creating such a museum is to preserve the entire connection or relationship between man and the environment, nature and culture, in the sense of ecosystem. In general, experts and professionals work in museums and their target audience is a particular group of people. However, the ecomuseum covers a territory, a territory not defined by geographic boundaries. It includes physical and cultural identities and its experts are the local people and main inhabitants of the region. Unlike museums, what is preserved in ecomuseums is not a specific object typology; it covers all aspects of people's lives [5].

The innovation in creating this type of museum is in the transport of structures to a selected zone and derives from the open-air museum idea. Dejong declared that moving and rebuilding structures had not been done without criteria [11]. However, the real purpose of transferring structures to ecomuseums was to protect them and display the pre-industrialization culture of rural society before the advent of the Industrial Revolution (1750-1850 circa).

The open-air museum, like other museums, is a nonprofit institution open to the public. It helps social development and its purpose is to collect, maintain, research, present and educate, through documenting the intangible living history of people in a region and its environment [4].

In the 4th General Conference (Geneva 1956), ICOM argued that unique buildings, lifestyles, dwellings, cultural activities, agriculture and handicrafts that were at risk of being lost, should become open-air museums. In the seventh chapter of the manifesto, it states that: "It is recommended that a central open-air museum with the necessary scientific, technical and financial facilities is established in each country" [12].

Rural museums are a subset of open-air museums which indicate the resplendency of the natural environment and civilization of rural culture. The establishment of such museums is the result of a human approach to history and popular culture of the past. Rural museums are constructed with the transfer of real-scale works which take place in the same context as the initial situation [13]. Museums of rural heritage, like open-air museums and ecomuseums, have become another means of protecting the different material and spiritual phenomena resulting from traditional settlements [5].

Rural heritage museums are a special type of museum where a rural setting has been created by gathering different types of architecture from different locations. In this type of museum, a village that may not have existed before is "rebuilt", integrating dominant cultural elements. People often have no idea about the origins of their villages and houses or a past way of life. Conservation, preservation and displaying the material and spiritual heritage of rural life are therefore the main tasks of rural heritage museums (Figure 3).

In this paper, we studied the stages of transferring structures to their new ecosystem and also investigated these stages in terms of statements and the concept of authenticity.

3. The history of open-air museums

In the 18th century, the idea of establishing large royal gardens and parks became very popular in England. The conventional geometric designs of gardens have gradually changed to give way to structures inspired by nature. The main theme of these structures was a kind of sanctification and praise of nature. Pools and springs were

small examples of ancient and historic buildings all over the world, as well as in houses and peasant farms that were built in an ideal form. In the second half of the eighteenth century, among the French nobility, it was decided to establish the natural garden or so-called English garden in the grand parks of the palaces. Its purpose was to enable lords and nobles to observe situations of idealist peasant life up close.

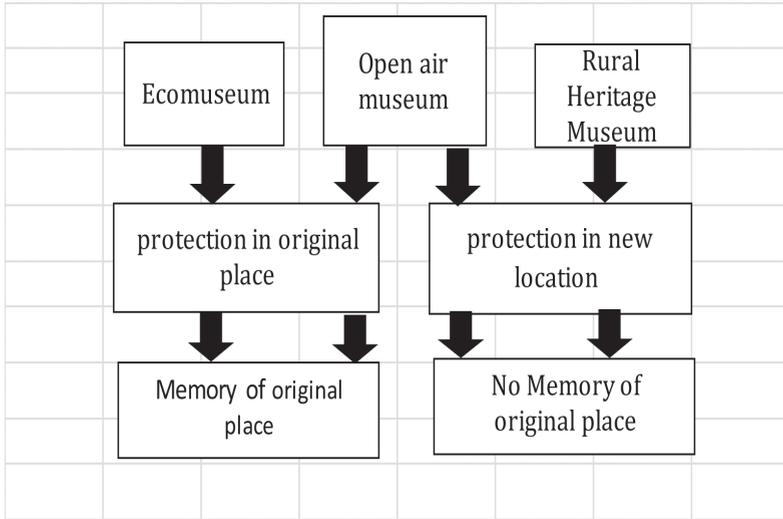


Figure 3. Comparison of the open-air museum, rural heritage museum and ecomuseum (Source: author)

One of the most famous examples of these gardens is the Petit Trianon, built by Louis XVI, King of France, for his wife Marie Antoinette in 1774. There were also several rural buildings and a peasant farm. Similar gardens can be found in manor houses and palaces in Germany, Russia and other countries, where rural houses were also built as an addition. One such example is that of Bran Castle in Romania where, in 1920, Maria queen of Romania ordered a rural house to be built in the castle grounds [12]. Today, a visit to the castle includes the surrounding area, where a rural museum has been established.

In 1800, Johann, the Grand Duke of Austria ordered the construction of Teruly house in the park of Shonborn and hired a noble Swiss boy from the Alps to play the Alpine flute in local uniform. In 1785, a perfect example of the 18th century English garden was established in Switzerland, called Eremitage. Parts of this garden were destroyed during the rebellion of the French soldiers in 1793 but was rebuilt in 1810-1812. Eremitage, like other similar parks, was established not only as an open-air museum, but also as an ideal place, with the aim of providing peace, security and education for the small upper stratum of society [12].

Karl Viktor Vom Bonstetten (1745-1832) has a special place in the history of open-air museums. His line of thought paid attention to several salient points which later became very important for open-air museums, such as arranging houses along with their utensils and various instruments, and most importantly, the possibility of making

comparisons between them. In fact, Karl Viktor Vom Bonstetten can be considered the founder of the open-air museum because of his far-sighted understanding, alertness and extensive experience in the field [12].

In the second half of the nineteenth and early twentieth centuries so-called ethnographic open-air villages were established. The houses were not original village buildings but were rebuilt from samples of rural buildings. Such villages were created for a short time and usually disappeared after the end of the exhibition. Barcelona's International Exhibition in 1929 was an example of a Spanish village designed on a real village. Also, a number of traditional buildings were transferred to exhibitions in Amsterdam (1883) and Lemberg, Poland (1894). At the Geneva exhibition (1896), the monuments in the village were made from original models, where the buildings were located around a square or church, either along a main street or along a lake. In this context, the presence of men and women wearing traditional clothes provided an image of real life. One of the most famous displays was the Landi-Dörfli (Alpine village), a life-size reconstruction of a village on the lake shores, for the Zurich National Exhibition in Switzerland in 1939. Such temporary buildings, which were constructed artificially without any scientific reason and with poor-quality materials, were by no means an ideal model for open-air museums [12].

Rural museums are a subset of open-air museums which indicate the resplendency of the natural environment and civilization of rural culture. The establishment of such museums is the result of a human approach to history and popular culture of the past. Rural museums are constructed with the transfer of real-scale works which take place in the same context as the initial situation [13].

One such example is the open-air museum founded by Artur Hazelius which opened in October 1891 on the island of Skansen (Sweden). It is of great significance because it was the first open-air museum of its kind in the world and expressed the true meaning of the term 'open-air museum' [12]. However, according to a number of experts, such as Mark Maure, King Oscar II's collection, today part of the Norwegian Folk Museum in Oslo (Norway), was founded ten years before (in 1881) the well-known Skansen open-air museum and believes that Norway is "the best place for developing the open-air museum" as it has a long tradition of this type of museum [14].

Skansen was founded in 1891 and its primary aim was to show how different parts of rural Sweden lived before the emergence of an industrialized society. Thus, while exploring this vast museum, you are in fact strolling through the history of Sweden. Exhibits include the replica of a 19th-century town where you can observe the traditional skills of many craftsmen. The buildings are almost all original and were moved to Skansen from villages and farms all over Sweden. The emphasis is on rural life, so the buildings are spread out over 30 hectares (74 acres) to give an idea of how they looked in their original settings. Skansen has about 150 buildings, ranging from peasant or workers' homes to farmhouses, a schoolhouse, a post office, a bank, a church and a country manor house. Various trades and shops are represented too: a hardware store, for example, a glass blower's workshop, a carpenter, and so on. The open-air museum also houses Nordic animals, including wolverines, wolves, lynx and bears, even though (with the exception of the bears), they are not always easy to see – the best chance of spotting them is before and during feeding. There are also farm animals such as cows, sheep, pigs and geese. In Lill-Skansen zoo you will also find rabbits, guinea pigs, cats, turtles and chickens – a paradise for small children.

The Nordic Museum (Nordiska Museet) on Djurgården forms a unit with the open-air museum and was founded by Artur Hazelius. It opened in 1907.

The Danish 'Den Gamle By' (The Old Town) Museum is another important example of open-air museum with a collection of 75 historical buildings gathered from 20 locations scattered around the country. The museum buildings are organized into a small town of chiefly half-timbered structures, originally erected between 1550 and the late 19th century in various parts of the country and later moved to Aarhus during the 20th century. In all there are some 27 rooms, chambers or kitchens, 34 workshops, 10 groceries or shops, 5 historical gardens, a post office, a customs office, a school and a theatre.

The Netherlands Open Air Museum in Arnhem features eighty historic houses, farms and windmills. The museum has been designed to create a highly realistic impression of the daily life of an ordinary Dutchman during the past few centuries. It has 9 rustic museums with a well-preserved, compact traditional structure. Buildings with different functions (residential, agricultural, cultural and public) display the dominant style of the architecture of the area [15].

Today, there are many open-air museums in many European countries, as well as in North America, Japan, Australia and other countries. After World War II, for the first time in history, the open-air museum became a widespread phenomenon throughout the world.

The Association of European Open-Air Museums (AEOM) is affiliated to ICOM and is composed of directors and senior staff members from open-air museums who collaborate with people and institutions worldwide. Its objectives are the exchange of scholarly, technical, practical and organizational experience related to open-air museums and the promotion of their activities. For this purpose, the association organizes bi-annual conferences during which members may participate in excursions and in working sessions dedicated to specific themes. Since 1970, the association has hosted several directors of open-air museums in various European countries, such as the Netherlands, Germany, Sweden, and Hungary.

In North America, the Association for Living History, Farm and Agricultural Museums (ALHFAM) serves those involved in living historical farms, agricultural museums and outdoor museums of history and folk-life [16]. Since its founding in 1970, ALHFAM has been at the forefront in the growth and professionalization of the use of living history techniques in museum programs. ALHFAM members and member institutions can be found across the United States and Canada and in many other countries (see ALHFAM website).

4. Open air museums in Iran

Since 1971, when the Department of Cultural Arts became a center for anthropology research at the Iranian Ministry of Culture and Arts, the idea of creating the Museum of Anthropology as an outdoor museum has been a major task for the Ministry. Here, the main goal was to present the various cultural areas of Iran in an effective and interesting way. The idea was discussed in 1974 and a plan was subsequently drawn up. The Chitgar Forest Park on the Tehran-Karaj road was proposed as the site to implement the plan. The initial idea was to exhibit samples of rural houses and nomadic housing,

along with tools and equipment for work and life as a permanent museum and use the existing gazebos and cottages there. The plan, however, was never carried out.

Afterwards, various exhibitions were held in 1976, 1977 and 1978 and again, the idea of the transfer of samples from rural and nomadic homes was pursued. Several noteworthy rural houses (mansions) were purchased from different regions of Gilan and Mazandaran. The research and implementation group at Iran's Anthropology Center marked the component parts of the houses in order to transfer them. They then numbered and separated the components of each building to transfer them from the original site to their new location. The components were taken to the selected site in Esfahan by truck. Unfortunately, today, no pieces of the buildings remain [4].

After the earthquake in Gilan province (1990), the idea of creating the open-air museum was re-considered and the first Iranian open-air museum, Guilan Rural Heritage Museum, officially opened in 2005. The museum is situated in Saravan forest park in Rasht, Gilan Province and there are 80 different houses on display.

Nowadays, there are various museums that are not limited to specific subjects and works but involve a series of houses gathered from different locations for a variety of reasons and installed in a different location. These buildings are dilapidated in terms of appearance, but carry precious details about lifestyles, housing conditions, cultural activities, agriculture, and craft. Rural heritage museums are a special type of open-air museum, whose task is to preserve and display the rural heritage. Table 1 shows a list of 35 open-air museums from different countries.

Table 1. The properties of open-air museums in different countries (Source: Author 2016)

N.	Museum	Country	Subject of Open Air Museum	Opening	Area	Number of buildings
1	Rural heritage museum of Gilan	Iran	Gilan Rural Heritage Museum	2005	263 hectares	80 buildings and 9 sections
2	Stubing	Austria	National Museum of History, Culture and Rural Architecture	1962	65 hectares	97 buildings
3	Estonian	Estonia	National Museum of Rural Architecture of the 18 th - 20 th Century	1957	79 hectares	72 buildings
4	St. Fagans	Wales	The historical lifestyle, culture and architecture of the Welsh people	1946	55 hectares	45 buildings
5	Highland Folk Museum	Scotland	Highland Regional Museum of Rural Life	1944	32 hectares	23 buildings
6	Beamish Museum	England	An example of everyday life in urban and rural North East England at the climax of industrialization in the early 20th century	1971	140 hectares	consists of 4 parts
7	Ironbridge Gorge Museums	England	Birthplace of the Industrial Revolution	1967	550 hectares	35 buildings
8	Black country	England	Industrial perspective	1966	(26 acres)	buildings
9	Blankenhain	Germany	Blankenhain Castle	1981 circa	11 hectares	80 buildings

(cont'd)

10	D o m a i n Dahlem	Germany	Organic farm and museum	1976	16.5 hect- ares	13 buildings
11	Gotach	Germany	Outdoor Museum of Rural Culture	1964	5.5 hect- ares	30 buildings
12	LwL Detmold	Germany	Museum of Rural Architec- ture of the 16-20th Century	1960	100 hect- ares	100 build- ings
13	Stiftung	Germany	Open-air museum of every- day life in urban and rural	1973	35 hectares	40 buildings
14	Glentleiten	Germany	Open-air museum of rural culture with a special exhibi- tion	1976	38 hectares	60 buildings and 1 sec- tion in Berlin
15	Williamsburg	USA	History of Williamsburg col- onization in the 18th century	1926	301 acres	88 buildings
16	Greenfield	USA	Displays ideas and inven- tions of American people	1929	80 acres	7 sections
17	Old Stur- bridge	USA	American History	1946	200 acres	60 buildings
18	Bokrijk	Belgium	National Museum of Folk- lore Daily Life	1958	70 hectares	115 build- ings
19	The Old Town	Denmark	National Museum of Urban History and Culture	1914 circa	3.5 hect- ares	75 build- ings from 20 Danish towns
20	Fregatten Jyl- land	Denmark	The world's largest wooden warships	1979	1 hectare	Ship muse- um in Den- mark from 1860
21	ASTRA	Romania	National Museum of Tradi- tional Civilization	1963	96 hectares	250 build- ings
22	Stiftelsen Skansen	Sweden	National Museum of History and Culture - urban and ru- ral areas, including gardens and domestic and wild ani- mals	1891	30 hectares	160 build- ings
23	JAMTLI	Sweden	Regional Museum	1912	18 hectares	86 buildings
24	Kulturen	Sweden	Cultural History Museum - Museum of Regional Skan- sen	1892	1.7 hect- ares	35 buildings
25	Vallby	Sweden	Regional culture and history museum focusing on the lives of animals and plants	1921	15 hectares	-
26	G a m l a Linköping	Sweden	The presentation of the small Swedish city life in 1900; gardens, jungle, rural history	1946	90 hectares	128 build- ings
27	Balenberg	Swiss	Rural Outdoor Museum in different regions of Switzer- land	1978	66 hectares	more than 100 sec- tions
28	Bergslagen	Sweden	Industrial landscape	1986	-	60 sites
29	Alsace	France	It shows the process of change from a traditional agricultural society into a developed industrial com- munity	1983	110 acres	70 buildings and 1 sec- tion
30	Amuri	Finland	Local and Urban Museum - Workers Housing Museum	1957	0.2 hect- ares	9 buildings

(cont'd)

31	Kaszubsky Park	Poland	Ethnographic Park in Kashubia and Kociewie (Pomerania)	1906	22 hectares	46 buildings
32	Szabadtéri Néprajzi	Hungary	Hungarian National Open-Air Museum	1967	60 hectares	300 buildings
33	Sostoi	Hungary	Open-Air Museum of the Rural Architecture in the north-east of Hungary	1970	8 hectares	90 buildings
34	Maihaugen	Norway	Open-air museum of rural and urban area 1500 -2000	1904	8 hectares	200 buildings
35	Valdresmu-sea	Norway	Regional and Rural museum	1901	1.7 hectares	66 buildings

5. Definition of modern museums in various manifestos

The expansion of open-air museums and their high frequency after the Second World War led to the beginning of discussions on the tasks of the related organizations. The 4th General Conference and 5th General Assembly of ICOM (International Council of Museums - 1956) in Geneva, Switzerland, stated that:

Motion No. 4: Open-air Museums

a. Whereas open-air museums select, dismantle, transport, reconstruct and maintain in an appropriate site and with their original equipment, authentic architectural groups or elements, which are characteristic of types of life, of dwellings, of agricultural activities, of crafts, etc., of disappearing cultures,

b. Whereas such museums, if organized according to tested methods, have an exceptional scientific, educational and spectacular interest and insure the conservation of a precious part of a people's heritage,

c. Whereas this type of museum, originated in the Scandinavian countries, is insufficiently known in numerous countries in various sections of the globe which are planning and constructing new museums.

5.1 ICOM criteria

ICOM:

- resolves to organize in one or several Scandinavian countries, if possible in 1957, a meeting to which will be invited museographers belonging to countries in which it would be desirable and possible to organize open-air museums;
- recommends that UNESCO bring this project to the attention of the International Committee on Monuments and facilitate its realization through grants and technical missions.

The definition of open-air museums was identified in a statement issued by the ICOM in 1957. The World Museums Assembly was formed in July 1957 in Denmark and Sweden with 24 specialists from 14 countries. This statement, which emphasizes the importance of the open-air museum, is the most important document in the history of museums and has guided their development in recent decades. Local museums have an extremely important role to play:

- a) for the study and conservation of the national and cultural heritage in their field;

- b) for the diffusion, to the benefit of the local population, of knowledge of this heritage and also of the universal heritage;
- c) as an economic factor, by the contribution they can make to tourism.

In Motion No.6, ICOM recommends museums of ancient art, archaeology and history to cooperate with this manifesto.

The architecture of these collections is traditional and pre-industrial. It includes the houses of farmers and shepherds, the adjoining structures around the main buildings, such as the mill, pottery and pottery workshops, shops, and other examples of rural, urban, religious, private and public architecture.

Open-air museums can also include buildings that are architecturally at a higher level such as churches, shrines, monuments and buildings of the industrial era. These buildings must be equipped with the instruments which belong to them and then be exhibited to visitors. It is also necessary to create educational facilities and find a suitable area to provide services to visitors. The use of audio-visual methods, creating a restaurant, an outdoor theater for cultural performances and so on are also required.

ICOM in Motion No. 7 recommends:

- a) that the national or central museum of archaeology and history in each country be provided with a laboratory competent to ensure the conservation and restoration of objects of archaeological and historical interest,
- b) that in countries where laboratories of this type do not exist, the responsible authorities get in touch with qualified laboratories existing in other countries,
- c) that the ICOM Committee for Museums of Archaeology and History, with a view to facilitating and multiplying such contacts, cooperate with the ICOM Committee for Museum Laboratories, especially as regards the project, entrusted to the latter, of compiling and publishing an international list of scientific museum laboratories and technical workshops.

UNESCO's General Conference, held in Paris from 17 October to 21 November 1972, refers to the basic principles of the movement for social museums which are becoming known as "ecomuseums". The conference declared that "it is essential for this purpose to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods" [19]. After that, the principles of the International Movement for New Museology were formulated with the "Declaration of Quebec" in 1984. This statement emphasizes the use of modern managerial techniques in museums that are consistent with the characteristics of each environment and each project. In this context, we should mention the "Rio Declaration" that emphasizes the value of all forms of life for sustainable development and communication between culture, society, environment and development, as well as similar statements made in the years 1998 and 2000 on museums and sustainable societies which led to the development of broad discussions. All international approaches emphasized the need to pay attention to the indigenous values which are mentioned in the article.

6. Open-air museums and the concept of authenticity

Nowadays, there are many open-air museums in the world that deal with the transfer of houses and their accessories, especially culture, customs and heritage. But we

need to know whether we have the right to separate these elements from their original context. We have to make sure that the transfer of these houses does not cause harm to the authenticity of the buildings. By studying these houses, it can be said that these buildings have faced a great many problems in their original location including aging and damage due to lack of proper repair and abandonment, change in performance and inappropriate use of the building, as well as the unwillingness of villagers to live in old buildings, or build new houses and abandon old buildings. Sometimes, drastic changes in rural buildings have led to their complete loss. Old buildings, even in rural environments, are at risk. People make changes in buildings to meet their needs. Therefore, the originality and historical nature of buildings are consequently often lost. Open-air museum buildings will be rebuilt in the same original form, so transferring these buildings to a different site can effectively help in preserving and protecting them.

In Figures 4-7, the stages of separation and reconstruction of a home in the Alsace Museum, as well as photographs before and after the separation of houses at the Rural Heritage Museum of Gilan, are used as examples. (The choice of these two museums stems from the corresponding author's practical experience in these two structures).

It is usually possible to conserve works by registering monuments or objects on the national monuments list and thus provide for their periodic control in order to identify any damaging factors. There are different ways of preserving and displaying cultural heritage depending on the site's capacity, culture, facilities and available knowledge. In some open-air museums, no village existed previously. The buildings have been rebuilt by moving different types of architecture to a different location, similar to the original location. In rural heritage museums, visitors may have no idea about the original place of the village or houses, but we can conserve these buildings by transferring them to a new manageable complex if the possibility of display and conservation is impracticable at the original site. In Iran, due to the dispersion of these houses in different geographical areas and given that the houses are related to the general stratum of society (i.e. houses of the poor, ordinary classes of the community or of the rural mastership), they usually disappear over time without leaving trace. These houses contain a great deal of information about the architecture, culture and lifestyle of contemporary people. Thus, by transferring these houses to a new place in the museum and conserving them, it is possible to investigate the type of architecture and lifestyle. Without this possibility, valuable information is destroyed, and through the years is eventually lost and forgotten.

For these reasons we are accepting the transfer of houses to the museum to prevent further damage to their authenticity as a last resort.



Figure 4. a) Schlierbach house before rebuilding; b) first steps in the dismantling of the Schlierbach house; c) successive phase in dismantling; d) layout of the Schlierbach house with components on the ground according to the map; e) initial steps in the rebuilding of the Schlierbach house at the Alsace Museum; f) the Schlierbach house rebuilt at the Alsace Museum [17].



a



b

Figure 5. Rafie's house (Rafie is the surname of the original owner of the house); a) before; and b) after rebuilding, in Gilan Rural Heritage Museum [18].



a



b

Figure 6. Mirsayar's house (Mirsayar is the surname of the original owner of the house); a) before and b) after rebuilding, in Gilan Rural Heritage Museum [18]



a



b

Figure 7. Sadeghi's house (Sadeghi is the surname of the original owner of the house); a) before and b) after rebuilding, in Gilan Rural Heritage Museum [18]

The diversity of humanitarian criteria for respecting originality has been respected in the process of conserving its historical heritage as an indicator of global cultural diversity [6]. Cesare Brandi believes that memorials and the environment that surrounds them are inseparable. He also believes that transferring to and constructing a memorial in another place by imitating the original structure is worthless. Its value is less than the value of a mummified body compared to a living person [19].

In assessing values attributed to cultural works, the intended authenticity that is

endorsed in the Charter is a fundamental factor. Understanding authenticity, in all scientific studies, conservation and related cultural heritage, plays a crucial role in the process of reviewing the world heritage and other cultural property. Assessing the authenticity of cultural heritage's authenticity depends on the richness and scope of information resources related to heritages; it also depends on the nature, the context and the evolution of the heritage over time. Information resources include design, shape, materials, combinations, usage and function, traditions and techniques, location and components, the spirit of the work and feelings associated with it and other related internal and external factors [21].

The concept of authenticity in the restoration of historical monuments will also be taken into account. The restorer must ensure the continuation of the life of the work with a comprehensive approach [22]. We should respect structural materials, signs and manufacturing technology and none of these elements should be damaged [22].

From theoretical doctrines and practical protection records, we find that the seven basic criteria of originality include (1) physical integrity; (2) integrity of form; (3) continuous use; (4) permanent symbolic value; (5) reproduction or desire to keep the buildings standing; (6) continuing environmental action; and (7) continuation of production techniques [7].

Continued emphasis must be placed on respect for the environment to foster appropriate environmental action; on the continuity of production techniques to maintain skills and associated knowledge; on integrating the relationship between man and the environment. In all these instances, emphasis is placed on the need to pay attention to the indigenous values set forth in the works [23].

Article 9 of the Burra Charter states that "the physical location of a place is part of its cultural significance. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival." Article 10 of the Burra Charter suggests that "Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to conserve the place. Such contents, fixtures and objects should be returned where circumstances permit, and it is culturally appropriate." Article 22 of the Burra Charter states:

If we had to move the cultural texture, we should keep it in the right place to return to its original location in the future.

Based on the materials, we can say why we have to put at risk houses that include sample homes for poor people or special examples of master's houses or shrines to preserve indigenous values and to continue the techniques of production and protection of skills and architectural knowledge. Moving and rescuing the body against damage to the originality of the monument as the last resort.

7. Stages of transfer to the museum

House relocation needs accurate knowledge and respect for nature and paying attention to the primary place of the work, because the structure will find its identity by interacting with its environment. Understanding the features of the building helps us

to understand the roots of the formation of the building. The transfer to the museum includes the following steps:

- a) Identifying and choosing rural buildings which have architectural values, based on identified subcategories from cultural-architectural areas.
- b) Informing villagers and encouraging them to cooperate in the project; satisfaction of the owners of the buildings to donate them to the museum and in case of owners' dissatisfaction, buildings should be purchased.
- c) Documentation and recognition of the building include architectural and construction studies; drawing up the existing site plan and the preliminary plan site; documentation of all decorations, analysis of the enclosures and the lateral structures on the premises including the status quo and the initial condition, the study of changes in the structure of the building, the pathology of the construction and examination of extensions.
- d) Stripping surfaces and the cover layers to reveal the internal structure of the building; the detailed documentation of all stages of work, the type of materials and how to connect the components, the withdrawal of all visible elements and the removal of elements that are not visible after exfoliating and inserting these elements into the plans.
- e) Installing plaques on home components and restructuring the house employing specialized experts.
- f) Carrying the structures to the museum's location and rebuilding them based on studies and taking into account the safety features regarding the control of parts and strengthening them.
- g) Layout based on anthropology studies.
- h) Landscaping and rebuilding the side structures according to the original condition of the building.
- i) Archiving the documentation and setting up the final report.

8. Conclusion

Open air museums are a special kind of museum, which are not limited to one theme; works and special collections consist of a collection of houses that are gathered from different locations for a variety of reasons and are installed elsewhere. The purpose of these museums, however, does not just involve the displacement of the building, their use in the past or present is also important. Usually, nobody resides in these houses and their patrons are museum staff. Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to life experiences. They are historical records, which are important as tangible expressions and experience. Places of cultural significance reflect the diversity of our communities, telling us about whom we are and the past that has shaped us. They are precious and irreplaceable.

Thinking about the idea of creating outdoor museums, we find that the philosophy behind them includes one of the following reasons:

- a) Protecting endangered architectural species with awareness and attention and by educating people.
- b) Preserving and reviving the history and forgotten national material and spiritual heritage.

- c) Conservation of old traditions in the face of growing concerns about industrialization.
- d) The desire to understand the concept of heritage in its most comprehensive form for present and future generations.
- e) Conserving the objects and utensils of ordinary people and displaying them.
- f) Conservation of culture, customs, and architecture, etc. against destructive factors.

Ways to preserve and exhibit heritage depend on the site's capacity, culture, features and existing knowledge. Cultural heritage conservation is an important cultural challenge. This issue is related to the complexity of the issues and the role of a large number of different professions. Conservation activities are not a function of a simple formula; rather, these activities are subject to a proper understanding of the values of heritage conservation. Here, the main concern is protecting the monument for the current generation and for future generations. The innovation of creating the new museum is actually the transport of structures to a zone called a heritage ecomuseum and is a result of the open-air museum idea.

By summarizing these conditions, it can be said that transferring monuments to museums and registering them on the national and global list of revivals, revitalization of native culture will lead to the protection of material and spiritual heritage, through proper residence and planning. This can be an important justification for transferring houses as a last solution to save them for the future.

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Summary

The world is changing faster than ever. In this context and with the dizzying speed of changes in modern life, which has separated people from nature, they are seeking to return to a closer relationship with their environment. Creating open-air museums is part of a human effort to meet these innate demands. Nowadays, there are various museums that are not limited to specific subjects and works but involve a series of houses gathered from different locations for a variety of reasons and installed elsewhere. Along with the attempt to reconstruct the original form of the village, city or industrial area, other sections have been added. In addition to familiarizing people with their past and their ancestors, these museums provide a variety of programs for present and future audiences. In this paper, we investigated the origin, the foundation, and the evolution process of open-air museums in different countries. Also, we reviewed the role of open-air museums in the physical conservation of rural architectural heritage. We answered the questions: why create an open-air museum and are there any harmful effects if we isolate these buildings from their original premises or transfer these houses to another location? The results indicated that despite the damage to the originality of the work, transfer to different locations is one of the best ways to save and conserve them. A descriptive-analytical method was used with documentary and field tools. This paper involves applied research and provides information about open-air museums.

Riassunto

Il mondo sta cambiando più velocemente che mai. In questo contesto e con la vertiginosa velocità dei cambiamenti nella vita moderna, che ha separato le persone dalla natura, si sta cercando di tornare a una relazione più stretta con l'ambiente. Creare musei all'aperto è parte di uno sforzo umano per soddisfare queste esigenze innate. Al giorno d'oggi, ci sono vari musei che non si limitano a specifiche materie e opere ma coinvolgono una serie di case provenienti da luoghi diversi per una varietà di motivi e installati altrove. Insieme al tentativo di ricostruire la forma originale del villaggio, della città o dell'area industriale, sono state aggiunte altre sezioni. Oltre a familiarizzare le persone con il loro passato e i loro antenati, questi musei offrono una varietà di programmi per il pubblico presente e futuro. In questo articolo, abbiamo studiato l'origine, la fondazione e il processo di evoluzione dei musei all'aperto in diversi paesi. Inoltre, abbiamo esaminato il ruolo dei musei all'aperto nella conservazione del patrimonio architettonico rurale. Abbiamo risposto alle domande: perché creare un museo all'aperto e se ci sono effetti dannosi se isoliamo questi edifici dai loro contesti originali o trasferiamo queste case in un altro luogo?

I risultati hanno indicato che, nonostante il danno in origine, il trasferimento in luoghi diversi è uno dei modi migliori per salvarli e conservarli. È stato utilizzato, con strumenti documentali e sul campo, un metodo descrittivo-analitico. Questo documento riguarda la ricerca applicata e fornisce informazioni sui musei all'aperto.