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Museumization of Iran's historical and cultural heritage

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***Abstract.** The purpose of the article is to investigate the features of museumization of Iran's historical and cultural heritage, its tangible and intangible components.*

***Research Methods.** The following scientific methods were used for writing the article: comparative analysis method for comparing museum expositions, retrospective method for studying ancient traditions in modern culture, typological method - which gives an opportunity to classify cultural objects.*

***Results.** The peculiarity of Iranian historical heritage is that several historical powers were located on the territory of modern Iran. Persian culture was one of the leading eastern cultures. With the arrival of Arabs and Islamic tradition, Persian*

culture did not disappear but harmoniously integrated into Arab culture and the unique culture of modern Iran emerged.

The palace complexes of the rulers are now used as museums: Golestan and Niyavaran palaces, Falak ol-Aflak castle. Some of them belong to the world cultural heritage. Material culture is transmitted through ethnographic museums. One of the central museums is the National Museum in Tehran. There are also museums in the cities of Isfahan, Bandar Abbas and others.

Intangible culture is based on the synthesis of Islam and Zoroastrianism. It is Iran that is the birthplace of the monotheistic religion of Zoroastrianism. The majority of folk customs and holidays are connected with this religion: Nowruz, Sadeh.

Conclusions. *Thus, the historical and cultural heritage of Iran is represented by architectural monuments and objects of garden and park art. Museumization of cultural heritage is manifested in the creation of stationary museums on the territory of palace complexes, as well as open-air museums, with traditional architecture of villagers.*

The intangible culture of Iran is transmitted through ensemble expositions and festivals.

Key words: *museumization of culture, historical and cultural heritage, tangible and intangible culture.*

Музеалізація історико-культурної спадщини Ірану

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Анотація: Мета статті - дослідити особливості музеєсалізації історико-культурної спадщини Ірану, її матеріальної та нематеріальної складових.

Методи дослідження. Для написання статті використовувалися такі наукові методи: метод компаративного аналізу, для порівняння музейних експозицій, ретроспективний метод з метою вивчення стародавніх традицій у сучасній культурі, типологічний метод - що дає можливість класифікувати об'єкти культури.

Результати. Особливість іранської історичної спадщини полягає в тому, що на території сучасного Ірану було розташовано кілька історичних держав. Перська культура була однією з провідних східних культур. З приходом арабів та ісламської традиції, перська культура не зникає, а гармонійно інтегрується в арабську і виникає унікальна культура сучасного Ірану.

Палацові комплекси правителів сьогодні використовуються для музейного показу: палаци Голестанський і Ніяваран, замок Фалак ол-Афлак. Частина з них належить до всесвітньої культурної спадщини. Матеріальна культура транслюється через етнографічні музеї. Одним із центральних музеїв є Національний музей у Тегерані. Також музеї в містах Ісфахан, Бандар-Аббас та інших.

Нематеріальна культура заснована на синтезі ісламу та зороастризму. Саме Іран є батьківщиною монотеїстичної релігії зороастризму. Більшість народних звичаїв і свят пов'язані саме з цією релігією: Навруз, Саде.

Висновки. Таким чином, історико-культурна спадщина Ірану представлена архітектурними пам'ятками та об'єктами садово-паркового

мистецтва. Музеалізація культурної спадщини проявляється у створенні стаціонарних музеїв на території палацових комплексів, а також музеїв просто неба, з традиційною архітектурою жителів сільської місцевості.

Нематеріальна культура Ірану трансліюється через ансамблеві експозиції та фестивалі.

Ключові слова: музеалізація культури, історико-культурна спадщина, матеріальна і нематеріальна культура.

Problem Statement. Historical and cultural heritage is the cultural code of the nation. Objects of tangible and intangible culture are unique masterpieces of world significance, as well as an important component in the tourism sphere. Today there are a large number of conferences, grants, seminars related to the ways of preservation and popularization of cultural heritage. The question is not only about preservation and study of cultural heritage, but also about its display and ways of museumization. There are different ways of musealization for tangible and intangible cultural objects. Each country has its own peculiarities in the sphere of musealization of monuments.

The museum sector is closely linked to the tourism industry. Statistics show that Iran welcomed 6 million tourists in 2023. It is museum-related activities that make cultural heritage sites more attractive and improve the recreational opportunities for tourists.

Analysis of recent studies and publications. There are no works in the scientific space that would consider specifically the museumization of Iran's historical and cultural heritage. Most authors consider either the culture of Iran as a whole [2,3,16] or its individual aspects [4,15]. In their studies, the authors do not raise the issue of museumization of cultural traditions.

For the study of this topic, a comprehensive scientific approach is more appropriate, which will allow studying the museumization of cultural heritage variably depending on the origin and significance of the object.

Highlighting of unresolved issues.

The topic of Iranian culture enjoys great popularity in the scientific sphere. However, it is the aspect of museumization of material and spiritual cultures that has not been an independent scientific study. Also the peculiarities of museum exposition of Iranian museums have not been considered.

The museumization of historical and cultural heritage is a topic that has been little studied in the contemporary museum sphere. There is not a single article devoted specifically to this issue.

Purpose and tasks.

The purpose of the article is to investigate the features of the museumization of the historical and cultural heritage of Iran, material and non-material components.

Tasks:

1. Consideration of the historical basis of the formation of material and spiritual cultures.
2. Analysis of material culture monuments and ways of their museumization.
3. Exposition methods in Iranian museums.
4. Review of intangible cultural heritage.
5. Ways of museumization of spiritual culture.

Discussion.

It is necessary to clarify the term “museumization” - it is the process of transformation of historical and cultural heritage into objects of museum display.

Modern Iran is perceived as an Islamic state with the dominance of Muslim tenets in the cultural tradition. But this widespread opinion is erroneous, as Iranian culture has been formed over many centuries and has several historical periods. On the territory of Iran there were many ancient states: Mydia, the Achaemenid state, in

which the main ethnic group became Persians, the Seleucid state, the Parthian kingdom, the Sassanid state, in the VII century the territory of modern Iran was conquered by the Arabs, who brought Islam and new cultural traditions. But despite the Islamization, the rich cultural heritage of Persians is preserved and harmoniously fits into the Arab tradition. Thus, Iran is becoming a synthesis of Islamic and Persian cultures and this makes it unique among other eastern countries.

The Persians had a highly developed culture before the Arab conquest. It was here that the monotheistic religion, Zoroastrianism, first appeared. It was only later that the world religions prevalent today, Christianity and Islam, appeared. Belief in a single God, says that it was a highly developed civilization, which has evolved from ancient beliefs and cults, polytheism to a monotheistic form. The monument of Zoroastrian wisdom and doctrine is Avesta. The book speaks about the one God-Creator Ahura-Mazda [17, p. 3]. Persian culture has not dissolved in Arab traditions, but has preserved its unique features and characteristics until today.

Administratively, modern Iran is divided into 31 provinces. Ethnically, Iranians can be divided into numerous ethnogroups: Persians, Baluchis, Turkmen, Lurs, Arabs, etc. [16, p. 13-16]. [16, p. 13-16]. The greatest differences in culture have the inhabitants of the Caspian Sea coast and the Persian Gulf [3, p. 5]. In addition, there are several million Kurds living on the territory of Iran, a nation that does not have its own statehood and lives on the territory of Iran, Iraq, Turkey and Syria, but the Kurds have preserved their culture and folk customs.

As for the languages spoken by the inhabitants of Iran, they are Persian or Farsi, Arabic as a spoken language and the language of worship in Islam. All Iranian languages can be divided into two groups: Eastern and Western [12].

All historical and cultural heritage of the country is reflected in museum expositions. One of the central museums of Iran is the National Museum, located in Tehran. The museum has permanent exhibitions devoted to the history and archaeology of the state. Temporary exhibitions related to Islamic tradition, the

Koran, and the Persian language are also active. On the website of the museum there is a virtual museum, which familiarizes visitors with high-quality 3D models: sculptures, dishes [13]. The museum staff carries out active scientific work, the results of which are presented in the journal of the National Museum of Iran.

One of the unique monuments of Iran's material culture are architectural structures, most of which are now used as ethnographic museums. Traditional items in ethnographic collections include clothing and accessories, utensils, handicrafts, and furniture.

An attractive museum in Iran is the Museum of the Peoples of Golestan Palace, also located in the capital. The museum building is an architectural monument of the Qajar era [6]. The palace complex consists of 20 structures. Golestan (or Marble Palace) is a monument of architecture and garden art [15, p. 83]. In the palace there are museums of anthropology and photography. The palace halls present unique items of ethnographic collection: musical instruments, carpets, traditional costumes of inhabitants of different regions of Iran. Golestan Palace has been a UNESCO World Heritage Site since 2013 [1].

Another palace complex in the capital is Niyavaran. Niyavaran Palace, a historical and cultural complex, was the residence of two ruling dynasties of Iran. The palace is a complex of monuments of architecture and garden and park art.

Iran has been famous for its handicrafts since ancient times. One of the unique crafts of Iran is carpet weaving. Carpets of Persian masters were valued all over the world. And Persian ornament is a masterpiece of oriental art. A unique collection of Persian carpets is preserved by the Iranian Carpet Museum, located in Tehran. The exposition of the museum presents the peculiarities of carpet weaving of different regions of the country. The museum conducts active communication with visitors in the form of master classes. Another museum of carpets is located in the city of Gonbad-Kavus, besides Iranian products, Turkmen carpets are presented in the exposition.

Traditional musical instruments are on display at the Isfahan Museum. It is a private museum with a collection of more than 300 folk instruments.

Ethnographic items such as dishes and jewelry are presented in the Museum of Anthropology of the Persian Gulf in Bandar Abbas. The building itself, as well as most museums of Iran, is a monument of architecture of the 14th century, and is an example of architecture of southern Iran.

The Museum of Ethnography of Iran deserves special attention. It is located in the Falak ol-Aflak Castle, a national architectural monument located in the center of Khorramabad, the capital of Lorestan Province [9].

The construction of the castle was completed in the 7th century. And in the beginning of the XXI century, the castle was completely reconstructed. There is a unique ethnographic collection: traditional crafts, clothes, household items.

In total, 28 sites of Iran are represented in the UNESCO list: monuments of architecture, history and nature.

Thus, the museumization of Iran's material culture is the use of architectural monuments for museums. In addition to this method of museumization, there is another one - the creation of open-air museums. An example of this is The Gilan Rural Heritage Museum [5]. The museum is located in a picturesque forest area, near the town of Rasht. The museum presents original traditional houses of the inhabitants of the region. On the territory of the museum, in addition to houses, there is a mosque, a blacksmith shop and a coffee house. This gives visitors an opportunity to experience the life and local culture.

The methods of museum expositions in Iranian museums should be considered. In addition to systematic and thematic expositions, Iranian museums actively use the ensemble method of exhibiting. This is a peculiarity of the Iranian museum sector - the dominance of the ensemble method in ethnographic expositions. Examples are such museums as the National Museum of Iran, the museum in Falak

ol-Aflak Castle. Depending on the method of exhibiting, different equipment is used: podiums, glass showcases. For example, folk costumes in the National Museum in Tehran are placed on the walls of museum halls and in glass showcases on mannequins. The use of mannequins makes it possible to present a complete costume: clothes, hats, shoes, weapons, accessories.

Unlike material culture, non-material culture is a spiritual component that cannot always be clearly shown in the museum space. Intangible culture includes such components as: linguistic features, music and dances, rituals, knowledge of nature and traditional practices, crafts, folklore, national cuisine [7].

The peculiarity of Iran's spirit culture is the combination of Islamic, Zoroastrian and folk traditions. The intangible culture includes many rituals, family and religious, which have origins in different cultural traditions. Family rituals are traditional to most cultures: wedding traditions, childbirth, and funerals. Religious rituals in Iran cannot be clearly categorized as belonging to a particular religion, as centuries of layering of different cultures have resulted in a multitude of religious rituals containing elements of different traditions.

Iran's intangible culture is a world heritage. The UNESCO World Heritage lists include such sites as: Mehregan ceremony, the art of needlework and playing rubab/rabab, Nowruz, Sadeh/Sada celebration, Iftar and its socio-cultural traditions, Turkmen-style needlework, Yalda/Chella, silk making traditions, pilgrimage to the monastery of St. Tadey the Apostle, the art of miniature painting, the game of Dodar, the culture of pita baking, the tradition of making Iranian boats, the Pahlevani ritual, the music of the Bakhshes of Khorasan and other objects [10]. One of the main holidays of Persians is Nowruz, translated from Farsi as “New Day” [15, p. 31] [15, p. 31]. In 2009, Nowruz was included in the list of intangible cultural heritage of humanity. The holiday of the New Year for modern Iranians. Nowruz is celebrated in spring during the vernal equinox, usually on March 21, and is associated with the rebirth of nature. The main attributes of the holiday are: sprouted wheat, sweets,

candles, painted eggs. Nowruz is celebrated not only in Iran, but also in Uzbekistan and Tajikistan [2, p. 122].

Intangible cultural heritage of world significance is the holiday Sadeh. The holiday is celebrated on January 30 and belongs, like Nowruz, to the Zoroastrian tradition [14]. Feast of Fire. On this day a large fire is lit, and the servants of the Zoroastrian cult conduct a ritual and offer prayers. Fire symbolizes warmth. In ancient times, Iranians believed that this ritual helped warm the earth.

In addition to the sites of world significance, Iran has many traditions that are national treasures. For example, the Golabgiri rose watering ceremony in Kashan, which dates back to the 15th century [8]. The essence of the action is that the petals of the Damascus rose are collected and used to produce rose water. This festival gathers hundreds of tourists who get acquainted with the tradition of making rose water and can buy locally produced products. Modern Iran is the world leader in the sale of rose water.

Intangible culture also includes cooking. Iranian traditional cuisine has a wide variety of dishes. One of the favorite dishes of Iranians is kebabs, which are made of poultry, fruit, lamb, fish [4, p. 97-100]. Takhchin is similar to Asian pilaf. The lower part of pilaf must be fried and have a crispy crust. Bread in many cultures of the world is an obligatory attribute of the table. In Iran it is lavash. This type of pastry is very popular in rural areas, where it is baked in a tandoor.

Unlike material culture, intangible values are more difficult to convey through the museum environment. However, Iranian museums have successfully coped with this difficult task. The Museum of Falak ol-Aflak Castle presents elements of folk culture in ensemble expositions: family and religious festivals and customs.

Intangible culture is presented in the Ethnographic Complex-Museum (Ganjali Khan Bath) in the city of Kerman. The museum complex is located in a building that began construction in the late 16th century. The museum tells about the

life and life of the region. The exposition of the ethnographic museum familiarizes visitors with items for baths, folk medicine, peculiarities associated with bath culture.

In the National Museum of Tehran, part of the exposition is devoted to traditional medicine. Traditional medicine of Iran dates back to ancient times. The names of many healers have survived to this day. For example, Abu ar-Rayhan al-Biruni (975-1048) was originally Persian. His works were devoted to pharmacy and pharmacology [11, p. 369].

Conclusions. Thus, Iranian historical and cultural heritage is a unique part of world culture. On the territory of modern Iran, there were several ancient states. The Arab conquest had the greatest impact on the cultural paradigm shift. But despite this, the age-old traditions of Persian culture have survived until our time. This has manifested itself especially in the spiritual sphere, where the traditions of Islam and Zoroastrianism coexist.

The most popular monuments in Iran are monuments of architecture and garden art. One of the ways of museumization is placing museums in palace complexes. Open-air museums are also created.

As for the methods of museum expositions: the ensemble method is the most widespread for showing ethnography.

Iran's intangible culture was formed under the influence of two religions, Islam and Zoroastrianism, and popular regional traditions. Many intangible heritage objects are world heritage.

Museumization of intangible culture is presented through ensemble expositions and traditional festivals.

In order to involve more historical and cultural sites, the number of non-traditional forms of communication with tourists, such as festivals, should be increased.

Intangible cultural heritage is a priority area for future research.

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