فصلنامه مدیریت شهری
(ضمیمه لاتین)
Urban management
No.**44** Automn **2016**
251 - 260
Received *4 Mar 2016*; **Accepted**11 *july 2016*

Reading the Perception of Audience in Modern Conservation of Historical Monuments

Maryam Shirvani[1]**-***PhD candidate in restoration, Art university of Isfahan, Isfahan, Iran.*
Hossein Ahmadi-*Associate professor, Art university of Isfahan, Isfahan, Iran.*
Rasool Vatandoust-*Assistant professor, Azad University of Tehran, Tehran, Iran.*

Abstract
According to the non-physical aspects of conservation in the world today and intangible effects were considered serious. Conservation process, but help to understand the purpose and effect of not reading, but perception is a matter of epistemological roots in philosophy and in modern philosophy the process of understanding a monument-art conservation in connection with the audience is important. The audience as an integral part of the conservation that is effective in the formation of the protective interactions. So how to understand and get the audience's perception of the effectiveness and value in him is vital. On this basis, the aim of this paper is to review and reach the audience in understanding how the process is the philosophical foundations value conservation and the main question raised is whether the formation is based on the principles of philosophy devoted to protecting the perception place? To access the call to review the evolution of the contact position in this field and the principles of conservation and understanding of the philosophy and the philosophy of protecting reviews override and analysis and review of the vote, Islamic and Western philosophy has been done in this area. This study is an analysis of the findings found that the effect of that sensory perception, rational and imaginary in philosophy, has been developed and subjective and objective process, in discussing his philosophy of conservation for immediate steps to get the whole effect, thinking the values of work, interpretation and effect of the appreciation of the presence and reading of this show that understanding the importance of the three principles behind the creation and validation of the integrity, authenticity and value perception lies and categories subject to the special relationship with the audience taking effect. When the relationship between the audiences with a monument is established on the basis of perceived value can be expected readings mean conservation will take effect.
Key words: *perception, audience, monument, conservation*

1. *Corresponding Author, Tel: 0913147102 Email Address: m.shirvani83@gmail.com*

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

Introduction

In the world today, conservation of intangible and non-physical aspects of the monument receives serious consideration. Evolution of ideas of conservation indicates the importance of properties lying in the choice of intervention approaches and much emphasizes the role of the audience in this process. In the historic environment, audience awareness and his perception of the monument has significant relationship with justification of conservation operation (Jokilehto, 2007). The audience is an integral part of the work and historical environment (Shirazian, 2013: 35) and the environment, in addition to the structural elements, contains messages and meanings and codes that are decoded and read by people based on their roles, expectations, motivation and other factors (Rapaport, 1990). Such attitude in today's conservation creates challenges in dealing with monuments. Communication process between the audience and the work has caused that it is emphasized that distancing of the work from reach of audience changes its nature (Freundlg, 2010: 5) and audience is considered important in formation of conservation interactions, because the environment is seen as a result of a series of communications between objects and objects, objects and people, and people and people (Rappaport, 2005: 34).

In these theories, the role of the audience is considered to be so important that even according to some modern theories in the field of conservation; audience is the basis of decisions and even choice of conservation practices (Benediktsson, 2004: 17). And such evolution in the last decade of the twentieth century caused the communication process and audience's perception to become one of the main aspects of conservation (Jokilehto, 2006: 79). Therefore, manner in which audience perceive and communicate with the work will be important. On this basis, the main objective of this research was to identify place and manner of perception o in the modern philosophy of conservation via analysis of Islamic and Western philosophers in the field of philosophy and the philosophy of conservation. The main research questions are based on the relationship between perception of the work in philosophy and the modern conservation, the characteristics of perception in the philosophy and modern conservation and led to comparison in this regard to reach principles of perception and finally study of process of perception of monuments in conservation philosophy. Two main questions rise in this regard: What is the role of perception of audience in formation of philosophical foundations of conservation? Can the idea in terms of perception in philosophy be considered to be effective in reading in of the structure of the value conservation process?

Literature

In the history of conservation, Renaissance can be deemed as time of awareness of cultural values of the work (Saeidi Rezvani, 2000: 24). In the 15th century AD, in the process of conservation, most people were willing to remove defects of a work to make it look better while the other group appreciated original quality of monuments so much that they believed they should be modified (Jokilehto, 1998: 28) and for them, conservation meant keeping the work in its original state from view of audience. In the seventeenth century, perception of the work by conservation processes was introduced (Caple, 2004:128). In the 18th century, due to the definition of the concepts of conservation, the issue of original against the replica was introduced (Brooks, 1981:37) and the artistic values of the work were raised and the audience believed that for more conservation, the work should be placed in museum and replica be placed in the original place. Today, perception of meaning and concept of the monument by replica is not acceptable in process of audience perception given issue of authenticity.

In the nineteenth century, formation of various perspectives caused formation of various

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

charters and in the first half in the 20th century, formulation of the Charter of Athens in the field of conservation, the concept of the body along with to the attention to concept gains importance and perception makes sense with regard to the two aspects: physical and non-physical. Riegle, the founder of a theory of conservation (Bacher, 1995; Riegle, 1903; Stovel, 1995) attempted to define new concepts related to conservation and highlighted the role of audience's perception in conservation.

In the documents of the recent two decades, dramatic transformation in the definition of principles, guidelines and criteria for the conservation was created and a discussion of the meanings received from work and the role of the audience were highly considered in the conservation and it is highly recommended that during the process of conservation and restoration, meanings of the work should be continuously evaluated and studied and read. In General, "the meaning" is one of major focuses in contemporary conservation and highly affect knowledge of that process of perception.

Research Methodology:

In order to achieve the goal and answer the questions, interpretive-analytic selection method was used. Thus, the process of perception and perception of the work in the philosophy of conservation and factors affecting it and its evolution in process of perception were studied. Then the audience perception and opinions of Islamic and Western philosophers in these areas, and manner of perception in the philosophy of conservation were compared to extract the feature and how the work is perceived based on the fundamentals of conservation. Continuing, the process of perception, and manner and position of it in the philosophy of the conservation and effective factors in the perception of the work were studied.

1- Perception of the audience from the perspective of philosophy and conservation Perception means achieving and being connected (Dehkhoda, 1993) and inner mental action has outer manifestation and enjoys the continuity (Naghizadeh and Ostadi, 2014:7). But the perception is among most important topics in epistemology and the most important step in the understanding of oneself and the universe. In the philosophy, thinker, Ibn Sina, deem process of perception as an abstraction-based process. From the perspective of him, perception is "formation of form or truth of an objective in the mind" (Faali, 1997). In the meantime, perception and understanding of the work is a subjective effect. About the expression of how to understand the work, Sohrevardi believes that there exist sensory, rational and imaginary perceptions among human (Khoshnazar, 2008:57).

But rational perception is meant to achieve truths in the light of the divine light whereby one reaches intuition level (Kamalizadeh, 2008: 104). But Mulla Sadra believes that perception is process of "evolution and becoming", so that the self creates a form compliant with that stage at each perception stage, which is the evolved form of the previous forms and the perceptional relation in process of perception, is being recreated at any time (Mulla Sadra, 2001: 215).

However, according to Western thinkers, Baumgarten, in the 18th century, used the term of the science of sensory perception (Carroll, 2008:246); A sensory perception, according to him, includes initial and general observation of the work, seeing colors, etc., examining the depth of the space and distance, and finally understand the feelings and meanings (Collinson, 2007: 246). So the process of perception of the work requires shift from appearances and to content and the inner of the work. Davern states in this regard that perception is not reactive recording of observations, but rediscovering the inner meaning behind appearance and only the audience that know how to decode it can perceive it (Janji, 2009: 36).

Perception process can be considered in subjective and objective areas, which complete

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

each other. Ettinghausen states that perception is exclusive to mankind; both for sensory and rational perception (understanding and imagination) (Ettinghausen et al., 2011: 49). Therefore, perception forms in objective environment and then it forms in environment in rational and sensory form, which in turn leads to knowledge of the work and response to it. Perception is the very discovering. It is here that the role of the audience subjectivity manifests itself as his social and cultural condition influences it. Perception can be a subjective and objective process that manifests its effect beyond outer and inner observations. In the philosophy, the perception process is in fact genesis of subjective forms conformity with the objectivity of the external, which has differentiable degrees (Table 1).

And in theories of conservation, it is a type of "truth-fulfilment" activity aimed at unveiling of nature of truth and meaning of a work (Munos Vinas, 2005: 71), which causes perception of the work. In process of perception, Brandi believes, a monument undergoes three stages of creation, from the end of creation to the present and our perception and awareness of monument at present and manner of audience's perception of the work at end stage (Fielden & Jokilehto, 2007: 90). According to Brandi, after knowledge stage, which forms according to the three said steps, conservation of work of art must be done. Conservation of values at conservation step has important impact on audience's perception (Wang, 2012: 10). According to Clark, perception of a work include 4 stages of glimpse at the form of the work, detailed examination, recalling and thinking about values and rereading and contemplating the work (Clark, 2000: 105) and Jokilehto highlights the symbolic aspect of the works and believes that value meaning of the work cause communication between the work and audience and messages (Jokilehto, 2006: 80). Thus, perception of the work includes perception of environmental attachment and decoding the symbolic aspect of the work. Bernard Fielden believed perception of the work is rather related to physical features of the work. Detailed examination, analysis of the relation between elements and perception of spatial relations lead to perception of the work. In modern conservation, Burra Charter (1999-2002) states that depending on conditions, conservation include such processes as maintenance or revival of a use, keeping associations, meanings, conservation, revival, restoration and "interpretation" and usually includes a combination of these processes (Aminpur, 2005: 14).

Emilio Betti believes that an interpretation is aimed at perception of the meanings and messages of the work (Ayatollahi, 2007: 54). In 1994 Nara Charter on importance of place of perception in basics of conservation states that conservation is an act aimed at "perception" of meaning, identifying of history, conservation of physical body and material aspects of the work (Icomos, 1994: 2).

Iran draft conservation charter states that all conservation activities are aimed at a non-infrangible respect for aesthetic, physical and historical integrity of the works, and this realizes through perception of the values underlying monument. Mere tool to achieve such perception is to pay attention of authenticity of the work and spiritual proximity with it (Draft National Conservation Charter conservation, 1999: 10). Dr. Mehdi Hojjat, a theorist of conservation states that a work conveys a human message that can be perceived via direct contact and has a sense of identify and is emotionally charged (Hojjat, 2001: 89). His believes that the work has three categories of values: emotional, historical and scientific values and believes that the understanding and perception of semantic concepts of the work occurs through objective and tangible communication and then via subjective reading.

In this regard, the process of rehabilitation of the work should be done with the aim of conservation of physical body of the work and ensuring survival, perception and understand-

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

Philosopher		perception theory	Type of evolution	
			Subjective	Objective
Islamic philosophers	Ibn Sina	The result of a process based on abstraction	*	
	Suhrawardi	Accepting of the work in three rational, sensory and imaginary aspects	*	*
	Mulla Sadra	evolution process	*	
	Baumgarten	Moving from appearances to the content and the internal	*	*
	Davern	Rediscovering the inner meaning behind appearance	*	
	Ettinghausen	Sensory validity and the validity of rationality (understanding and imagination)	*	*

Table 1. Comparison of opinions of philosophers on perception process

ing of the concepts of it (Collinson, 2009: 43). Based on surveys in this area, it can be said that the perception process is a subjective and objective process that is very close to views of philosophers. This analysis is described in Table 2.

Summing up, in conservation philosophy, perception process includes the following features: perception is a subjective and proactive process and sensory perceptions had a central role in perception. Several environmental factors affect manner of perception and perception of meanings based occurs based on analysis of relation between elements, reading cods and receiving messages, and leads to perception. In the following, comparative views in aspects of perception in the field of conservation philosophy in the two fields can be seen in Table 3.

2- Role of audience's perception in conservation of monument

Human perception of the work occurs after communicating with it. Concepts and values behind the work that are beyond the thoughts of its creator manifest themselves in communication. In fact, the process of perception of the work is the very perception of thinking of the creator (Avrami et al, 2000) that has manifested itself in a physical body. In fact, the work is a symbol that includes man, culture and communication between them (Hall & McArthur, 1993: 8). And communication between the human and cultural context and manner of his perception express the symbolic aspect of the work.

Since 1990, many have highlighted that art works are communicative works (Varoli, 2007:7). Generally work of art in its essence is a historical and communicative document and, if for any reason, it is unavailable to the audience, it will be denatured (Freundlg, 2010:5). The audience is an important factor in understanding a work of art and has a very important role as the communication chain between the work of art and reading of it. So the audience's perception process as an epistemological issue has a special place in reading of the work and its perception.

Knowing the nature of perception and explanation of its mechanism and its role in cognition has been the subject of attention of many philosophers. According to Greuther, perceptions and understanding of every work of art has three main components: the sender, message and receiver. Messages can be sent in different ways, but humans can analyze them using senses their brains (Babaei, 2007: 32). But in the evolution, attention to the discussion of conservation, intangible and non-physical conservation also received serious consideration.

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

Field of theory	Perception process	Type of evolution	
		Subjective	Objective
Cesare Brandi	Based on three processes of creation, creation to presence and perception of current presence	*	*
Clark	Based on four processes of immediate perception of whole work, thinking in values of the work, interpretation of the work and understanding of its current presence and rereading of the work	*	*
Jukka Jokilehto	Understanding environmental attachments, reading the codes, understanding messages, symbolic knowledge	*	*
Bernard Feilden	Detailed observation, analysis of the relationship between elements, understanding spatial relationships		*
Burra Charter	Interpreting and preserving of the association of the work and meanings	*	
Nara Charter	Epistemological based on perception of meanings in order to maintain physical body	*	*
Mehdi Hojjat	Scientific perception of the work in rational, imaginary and subjective from historical and emotional concepts	*	*
Iranian National Conservation Charter	Manner of identifying authenticity and value of the work based on interpretation	*	

Table 2. Analysis of theories of conservation theory regarding perception process

In Burra charter and Nara charter, necessity of considering perception of underlying features of the effect is said to be an important factor in conservation, with a close relation with perception of meaning and environmental attachments. In the present century, the importance of topics on the conservation of the work received serious attention and perception of the value of the work is consistent with this discussion (Avrami et al, 2000). In a historical environment, the presence of the audience and manner of his perception of the value of the work has a significant relationship with work conservation, and issue of the meaning and concept in the 21st century is more strong so that important thing in every work of art is conservation of its meaning and concepts.

3. The process of audience perception in the philosophy of conservation

The first step in the process of perception is to observe the work as a whole that components of such whole. But a prerequisite for it is the

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

Philosophy	Modern conservation
Perception of the phenomenon in mind, regardless of intervening factors Genesis of ideas in conformity with the foreign objectivity Perception of environmental attachments in combination of the subjective and the objective Having hierarchical rather than mere sequential quality	The importance of environmental intervening factors Proactive processes adapted from subjective interactions The central role of values of the work in the process of reading Hierarchical sequential readings

Table 3. Comparison of perception in philosophy and modern conservation

audience interest, which is due to the specific characteristics attracting him to a work of art. Attractive or charm is exactly what causes the audience to pay to know more and for conservation (Hazen, 2009). Marx believes that the concepts of cultural product received by audience are partly made by the audience himself (Wolf, 1988: 22). In the whole work in the initial understanding, the relative integrity of a work will cause charm. "Historical reconstruction" has elements and the audience must reproduce the original position they have in their mind (Palmer, 2008: 99). This topic is the very concept of integration in the field of conservation philosophy that receives consideration. Hence reception of "face" of the work in the foundations of perception makes sense, which is the very objective perception of a work. The second stage is paying attention to the components and elements and the value hidden in the work, and at this stage, a detailed review of the work and manner of the expression of the value is done and perception by the audience caused charm and a better understanding of the work. Analysis and reception of work values requires that audience communicate with it without biases. Dilthey believes that the manner of interpreting of works of art affects level of perception by the audience. Audience should be coordinated with cultural and historical context to perceive the work properly. "Formation of form or truth of the object in mind" in the perception can receive can be considered in this process according to the subjective perception's characteristics. The third stage is the discussion of the understanding of the feelings and meanings conveyed by the work and audience thinking about originality and artistic values of the work require knowing the meaning. Here in the process of perception, integrity, of authenticity and value appear in various stages, which are constituent of importance and validity of a work. Barthes believes the audience approaches the work with a horizon of expectations and such horizon is very effect in the making of the meaning (Wolf, 1988: 228). Making close communication with the creators thinking based on manner of perception of meanings has an important role in perception at this stage. Achieve the truth of the work and recreate at the present will occur based on rational perception. The process of perception has always been important in conservation, especially in contemporary approaches, and facilitates the understanding of values by the audience and protecting them. In modern conservation, values existing in the eye of the audience should be studied (Avrami et al, 2000: 12) and be used to create mutual understanding. So reading the process of perception will be very important in modern conservation. Manner of communicating with concepts and meanings implicit in the work is important in manner of conservation.

4- Results

The main objective of reading was understanding quality of the process of perception on the foundations of the modern conservation philosophy and questions were examined and analyzed in this section:

In response to the first question about the

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

place of perception of the audience in the formation of the basics of the philosophy of conservation, it can be said that review of evolution of conservations performed from classical times to the modern times show that discussing the value and meanings and the perceived and the perceived from the monument is very important in the process of conservation and perceptual approaches and understanding of semantic concepts based on manner of audience's perception of the work. Modern conservation is an act aimed at perception of meaning and audience's perception highly affects formation of modern conservation philosophy. In formation of concepts from a monument, audience undergoes three stages from general reading of the work, seeing details and perception of senses and meanings of the work, which are very important in formation of perception of concepts and values of work in basics of modern conservation philosophy.

In response to the second question as to whether ideas proposed in the field of perception in philosophy can be seen as effective in the field of conservation process structure reading, it can be said that perception of a work and manner of communicating with it fall within category of sensory, imaginary and rational communication. In sensory communication, "form" of the work is perceived, which is the very whole of the work in conservation and is related to material and physical form of the work. Imaginary perception is based on imaginations formed in the mind at creation of work and Brandi's discussion of perception in terms of conservation highlights it and third step is rational perception, which is perception and awareness of monument at the present in conservation from view of Brandi and Clark. Accordingly, it can be said that philosophers' views and theories of conservation of values in modern conservation philosophy and philosophers' thoughts have been efficient in establishment of such communication and had outer manifestation. Therefore, the following model can show the relation of process of audience's perception in basics of modern conservation philosophy.

5. Conclusion

Works gain meaning in communication with audience and their perception. In the discussion of the perception, basics of the philosophy of perception are worth mentioning and the process of perception has always been one of the fundamental principles of the conservation of works of art and has always been important throughout history, especially in the contemporary approaches of conservation so that it is introduced as one of the most important missions of any conservation intervention. Perception is part of the evolution process of the work in the history and the audience has a significant role in it. Based on view of philosophers, individual perceptions include subjective and objective processes that are created in connection with a work and place audiences in the process of understanding is the most important one and it is him the way of perception of the work by his presumptions and interpretation. In philosophy of conservation, perception has 4 indices and steps: immediate perception of whole work, thinking in values of the work, interpretation of the work and finally understanding of its current presence and rereading of the work. On this basis, the audience's perception of the work occurs according conservation philosophy based on the receiving of interpretations, meanings and values of the work. Perception is an important factor in establishing the relationship between human beings and the work and conservation of it. Therefore, in human encounter with a work, subjective and objective attributes of it are perceived, which include different degrees according to the value characteristics and interpretations and meanings of the work, and reading of the work realizes in consistence with degrees of perception based on level of communication between the audience and the work.

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

References

Ettinghausen, R.; Espirito, K. (2011). History of Aesthetics and Art Criticism (Trans. Y. Azhand). Tehran: Mowla.

Adineh, A.; Razani, M. (2007). Cesare Brandy and modern restoration ideas. Restoration and Research Journal, 2 (3): 17-26

Aminpur, A. (2005). Strategies for conservation and restoration (with the approach of the Burra charter). Seven Cities Journal, 4 (12): 9-15

Ayatollahi, HR (2007). Art research and hermeneutics. Tehran: Iran's Academy of Art.

Babaei, A. (2007). Parichehr Hekmat. Tehran: Mowla.

Palmer, R. (2008). Hermeneutics (Trans. M.S. Hanaei Kashani). Tehran: Hermes.

Draft National Charter conservation of cultural heritage (1999).

Janji, R. (2009). Aesthetic communication from Hindi viewpoint (Trans. N. Afshar). Tehran: Iran's Academy of Art.

Hojjat, M. (2001). Iran's Cultural Heritage (policy for an Islamic state), Tehran: Iranian Cultural Heritage.

Khoshnazar, R. (2008). Light wisdom of Suhrawardi and its impact on Iranian miniature. Art Monthly, 125: 56- 67

Dehkhoda, A. (1993). Dictionary. Tehran: Tehran University Institute of Dehkhoda Dictionary

Rapoport, A. (2005). Meaning of the built environment, an approach to non-verbal communication (Trans. F. Habib). Tehran: processing and urban planning.

Saeedi Rezvani, N. (2000). Public participation in the preservation and restoration of cultural heritage, Tehran: Aan.

Shirazian, R. (2013). Monuments and historic landscapes charm. Tehran: Dastan.

Faali, M.T. (1997). Perception from view of Ibn Sina. Qom: Islamic Propagation Office.

Collinson, D. (2009). Aesthetic experience. (Trans. F. Farnudfar). Tehran: Academy of Art.

Carroll, N. (2008). Introduction to the Philosophy of Art (Trans. S. Tabatabaei). Tehran: Academy of Art.

Kamalizadeh, T. (2010). Art and beauty of Suhrawardi view. Tehran: Institute of authoring, translation and publishing works of art.

Mulla Sadra (2001). Translation of Asfar. Sefr four: from the people to creation, (Trans. M. Khajavi). Tehran: Molly

Naghizadeh, M.; Ostadi, M. (2014). Comparative philosophy and psychology of perception and ITS role in the environment and its application in urban design. Journal of Islamic architectural studies, 1 (2): 3-15

Wolf, J. (1988). Social Production of Art (Trans. N. Tavakoli). Tehran: Markaz.

Jokilehto, Y. (2008). History of Architectural Conservation (Trans. M.H. Talebian & KH. Bahari). Tehran: Rozaneh.

Jokilehto, Y. (1998). Standards, principles and charters of international conservation (Trans. S. Cheraghchi). Athar Magazine. 29 & 30: 25-38.

Avrami, E., Mason, R., and De La Torre, M .(2000). Values and Heritage Conservation. Los Angeles: Getty Conservation Institute.

Benediktsoon, G.(2004). Museum and Tourism. Stakeholders, resourse and sustainable development. Sweden :Museion Gutenberg University.

Brooks, C.(1981). England 1782- 1832: the historical context. London :Methuen & co. Ltd.

Clark, K.(2000). From regulation to participation: cultural heritage, sustainable development and citizenship in forward planning: The function of cultural heritage in changing Europe, City & Time.3(2):103-110.

Caple, C.(2004). Conservation Skills: Judgment, Method and Decision Making, New York: Routledge.

Edroma, E.(2001). The notion of integrity for natural properties and cultural landcapes, Authenticity and Integrity in an African context. (Expert meeting, Great Zimbabwe National Monument, Zimbabwe).

Ferundlg, G.(2010). To Restor or Not Restor? The never-Ending Controversy Over Arts Integrity Vs. The Preservation of Cultural Heritage. New York: Routledge.

Hall, M., & McArthur, S.(1993). Heritage management in New Zealand and Australia: Visitor management, interpretation, and marketing. Melbourne: Oxford University Press.

Hazen, H.(2009). Valuing natural heritage: park

[Downloaded from ijurm.imo.org.ir on 2026-11-01]

visitors' values related to World Heritage sites in the USA, Current Issues in Tourism, 12(2):165–181
ICOMOS.(1994). Nara document on Authenticity. Guidance for World Heritage Properties, preparation of Retrospective Statement of Outstanding Universal Value.
Jokilehto, J.(2006).Considerations on Authenticity and Integrity in World Heritage Context. City & Time. 2(2):70–83.
J0kilehto, J.(2007).International charters on urban conservation: some thoughts on the principles expressed in current international doctrine. city & Time. 3(3):2–8.
Lowenthal, D.(2005). Natural and cultural heritage. International Journal of Heritage Studies. 11(1):81–92.
Munos Vinos, S.(2005). contemporary theory of conservation. London: Elsevier Butterworth Heinemann, Oxford.
Rapaport, A.(1990). History and Precedent in Environmental Design. Plenum Press.
Riegle, A.(1982). The modern Cult of Monument:Its Charter and Its Origin. Oppositions: Journal for Ideas and criticism in architecture, 25(2):21–56.
Stovel, H.(1995). Considerations in framing the Authenticity Question for conservation, Nara conference on Authenticity Tapir publishers.
Sun Hua, H.(2010). World Heritage Classification and Related Issues—A Case Study of the "Convention Concerning the Conservation of the World Cultural and Natural Heritage", Procedia Social and Behavioral Sciences, 2(3):6954–6961.
Varoli- Piazza, R.(2007). Sharing Conservation Decision. Italy: Iccrom.
Wang, Ch. (2012). Heritage formation and cultural governance: the production of Bopiliao Historic District, Taipei, International Journal of Heritage Studies, 8(4):1-16.

[Downloaded from ijurm.imo.org.ir on 2026-11-01]